

From,  
Babu.K  
Assistant Professor,  
Department of Painting,  
S S U S, Kalady.

To,  
The Registrar,  
SSUS, Kalady. (Through Proper Channel)

**Sub: Submitting Draft Regulations for Outcome based Syllabus for BFA Program and the Outcome based draft Syllabus for BFA Degree.**

**Ref: 1. Suggestions in the meetings held by Outcome based Education Committee for U G Program.  
2. Suggestions by BOS Meeting for Department of Painting and Faculty meeting, both held on 19.06.2020.**

Sir,

With reference to suggestions from the meetings held by outcome based Education Committee so far, the meetings of faculty members within Department of Painting, The Board of studies meeting and Faculty meeting Held on 19.06.2020, I have included all the details and changes in the BFA Regulations and in the outcome based syllabus.

It is hereby submitted the Draft Regulations for Choice based Credit Semester System (CBCS) the upgraded version of Sree Sankaracharya University of Sanskrit BFA Regulations 2020 with outcome based Teaching Learning and Evaluation (OBTLE) For Bachelor of Fine Arts Program (which is revised version of SSUS BFA regulations of 2019 )

And the  
Draft Syllabus for BFA four year course,  
Outcome based syllabus for Teaching Learning and Evaluation (OBTLE).

Requested further necessary actions for implementation of the above.

Yours faithfully,

Babu K.

Note:

Soft copy of the Regulation and draft syllabus are e-mailed to [soacdb@ssus.ac.in](mailto:soacdb@ssus.ac.in)

Kalady.  
22.06.2020.

BFA outcome based Syllabus.

# SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY

(ACCREDITED BY NAAC WITH A GRADE)



## DEPARTMENT OF PAINTING

### SYLLABUS FOR BFA FOUR YEAR COURSE

#### Outcome based Syllabus Teaching Learning and Evaluation OBLTE

June-2020

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## **OBTLE Abbreviations**

<b>OBTLE</b>	-	<b>Outcome Based Teaching and Learning Education</b>
<b>CL</b>	-	<b>Cognitive Level</b>
<b>Re</b>	-	<b>Remember</b>
<b>Un</b>	-	<b>Understand</b>
<b>Ap</b>	-	<b>Apply</b>
<b>An</b>	-	<b>Analyze</b>
<b>Ev</b>	-	<b>Evaluate</b>
<b>C</b>	-	<b>Create</b>
<b>KC</b>	-	<b>Knowledge Category</b>
<b>F</b>	-	<b>Factual</b>
<b>C</b>	-	<b>Conceptual</b>
<b>P</b>	-	<b>Procedural</b>
<b>M</b>	-	<b>Meta Cognitive</b>

## **PROGRAMME OUTCOMES (POs) OF SSUS FOR U.G PROGRAMS**

**PO1. Disciplinary Knowledge:** Demonstrate comprehensive knowledge and understanding of one or more disciplines that form a part of an Under Graduate Program of study emphasizing an awareness on traditional Indian Wisdom.

**PO2. Effective Articulation:** Comprehend complex information and texts and express thought and ideas effectively in writing and orally: communicate using appropriate media and present information in a lucid and concise manner to different groups, formulate coherent arguments, to plan, execute and report the results of an investigation.

**PO3. Acquire basic language skills of minimum of three languages including the global languages; critically respond and effectively articulate the same in writing and speech.**

**PO4. Analytical reasoning:** Evaluate the reliability and relevance of evidence; identify logical flaws in the arguments of others; analyze and synthesize data from a variety of sources, addressing opposing viewpoints, draw valid conclusions and support them with evidence and examples.

**PO5. Research –oriented and general critical spirit of inquiry:** Develop a sense of enquiry and capability to ask relevant/appropriate questions, problematic and articulate; critically evaluate arguments, claims, beliefs, practices, policies and theories on the basis of empirical evidence; identify relevant assumptions; recognize cause and effect relationships, formulate hypotheses and test them, following a scientific approach to knowledge production.

**PO6. Multi cultural competence:** Posses knowledge of the values and beliefs of multiple cultures including one's own and develop a global perspective; effectively engage in a multicultural society and interact tolerantly and respectfully with diverse groups.

**PO7. Independent, lifelong learning and adaptability:** Work independently with acquired knowledge and skills to participate in self paced learning activities throughout life aimed at personal development and for social well-being; adapt to changing trades and demands of workplace through continuous knowledge and skill development.

**PROGRAM SPECIFIC OUTCOMES – FOR BFA**

Program Specific Outcomes (PSO'S)	PSO Statement	Program Outcomes tagged
PSO1	Initiate efforts on creative work with self acknowledgement on acquiring of professionalism, Individualism, necessity of uniqueness on real creative production and with self creating necessary understanding on all various avenues of qualities of visualization through self evaluation time bounded.	PO3
PSO2	Begin to acquire and establish communication skills by planned production of specific outcomes with acknowledged use of outstanding methods and theoretical wisdom on rendering visualization.	PO2
PSO3	Acquire basic language skills of minimum of three languages including the global languages; critically respond and effectively articulate the same in writing and speech.	PO3
PSO3	Begin to acquire and specify the areas in which one has personal interest to bring up professionalism in service where one proves necessity of visual artist's beingness, such as one has great potential of theoretical understanding.	PO1, PO3
PSO4	Regularize the behavior of keeping inputs of values sought from ethical and critical relationships with the Society and the ecology.	PO1, PO4
PSO5	Focus on any particular area of visualization the one felt more interest after experimenting all different modes available.	
PSO5	Begin to practice in inter-disciplinary and multi-cultural contexts and establish efforts to create unique aesthetic interpretation and production in relation to issues of universal significance by self acceptance of trials and errors.	PO1, PO2, PO4
PSO6	Evaluate own understandings on art and Aesthetics and maintain a qualitative level on parting and acquiring the same for advancement.	PO3

**REGULATIONS FOR CHOICE BASED CREDIT SEMESTER SYSTEM  
(CBCS) WITH OUTCOME BASED TEACHING LEARNING AND EVALUATION  
(OBTLE) FOR BACHELOR OF FINE ARTS PROGRAM.**

**Effective from 2020 Admissions.**

("Sree Sankaracharya University of Sanskrit B.F.A Regulations 2020". (Draft))

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**1.0. Title.**

These regulations shall be known as "Sree Sankaracharya University of Sanskrit B.F.A Regulations 2019".

**2.0. Application.**

These regulations shall apply to the Bachelor of Fine Arts Course effective from the Academic year 2020-21 onwards in Sree Sankaracharya University of Sanskrit, Kalady.

**3.0. Academic Procedure.**

**3.1. Eligibility of Admission.**

- a. A candidate seeking admission for the four year Bachelor of Fine Arts Degree course shall fulfill the following Conditions;
- b. Should have passed thr regular Plus Two/VHSE recognized by Sree Sankaracharya University of Sanskrit, Kalady.

**3.2. Selection Procedure.**

- a. The admission to the BF Degree course shall be made on the basis of Aptitude Test.
- b. The Aptitude test with an aggregate marks of 100 contains both Drawing and Painting Examinations. Both examinations have 45 marks each. The remaining 10 marks will be calculated from the marks obtained by the candidate in the qualifying examination. The admission will be purely based on the rank scored by the student in the Aptitude Test and the existing university regulations for admission.
- c. Candidate shall produce original qualifying marklist and T.C at the time of admission.

**4.0. Age Limit.**

The maximum age for admission to BFA Course will be 22 years as on 1<sup>st</sup> June of every year.

**5.0. Reservation Seat.**

Seats reserved for SC/ST/OBC and other backward class students as per the existing University Rules, Orders, and subject to Government orders and UGC Guidelines issued from time to time.

**6.0. Weight age of Marks in Admission.**

Weightage shall be given as per the existing University Rules, Orders, and subject to Government Orders and UGC Guidelines issued time to time for those candidates with NCC, NSS certificates.

**7.0. Annual Intake and Promotion.**

- 7.1. There will be 39 seats for which students will be admitted to the B.F.A Course based on their index marks of the Aptitude Test.

- 7.2.** There will be a total of 11 subjects (9 Practical & Theory subjects ) both the first and Second semester students. For the promotion to the 3<sup>rd</sup> semester the students should have passed a minimum of 7 subjects in each semester.
- 7.3.** The student who fail to pass a minimum of 7 papers in the first and second semesters should have to apply for readmission to the course.
- 7.4.** After the successful completion of first two semesters, the students shall be eligible for opting their specialization course (Painting/Mural Painting/ Sculpture) for the remaining semesters of the BFA Course based on their choice and marks obtained in the first and second semesters of study.
- 7.5.** In each specialization course a maximum of 13 students can be accommodated, from the third semester onwards.
- 7.6.** The students who passed all subjects in the first and second semesters should be considered for promotion to the third semester on the basis of their marks and choice of specialization subject. The student who did not pass all the subjects but achieved the pass minimum of 7 subjects shall also be considered for the promotion to the 3<sup>rd</sup> semester on the basis of the number of passed papers and marks obtained for the papers.
- 7.7.** No students shall be permitted to change his/her choice of option after the commencement of 3<sup>rd</sup> semester.

#### **8.0. Duration of the course.**

Duration of the course is eight semesters / four years.

#### **9.0. Course of study (Course Structure)**

**For BFA Course, there will be five groups of studies as following.**

- 9.1.** Group – A. Core subject (Any one – Painting, Mural Painting, Sculpture), Art History, Fundamentals of Art, Aesthetics.

Group – B, Interdisciplinary – Compulsory (Sanskrit)

Group – C, Interdisciplinary Elective ( Any one - Graphics, Sculpture, Darusilpa)

Group –D, Degree Show (Group Exhibition)

Group –E, Ability Enhancement Course

1. Environmental Studies.

2. Disaster Management

3. Human Rights/Gender Studies/Ethics

4. Social Media and cyber Ethics/Intellectual Property Rights.

Credit Details.

Group A Specialization	Group B ID	Group C ID Elective	Group D Degree show	Group E Ability Enhancement	Total BFA Course
136	24	32	4	16	196+16=212

Brief Course and credit information

Groups	Basic Subjects	Duration	Total Credits Per week
Group – A.	Core subject (Any one – Painting, Mural Painting, Sculpture), Art History, Fundamentals of Art, Aesthetics.	20 In all six semsters 28 in last two semesters	16 in all six semesters 20 last two semesters
Group – B,)	Interdisciplinary – Compulsory (Sanskrit)	5 in all first six semesters	4 in all first six semesters
Group – C,	Interdisciplinary Elective ( Any one - Graphics, Sculpture, Darusilpa)	5	4 in all first six semesters
Group –D,	Degree Show (Group Exhibition)	0	4( 8 <sup>th</sup> Semester only)
Group –E, Ability Enhancement Course	1. Environmental Studies.	0	4 1 <sup>st</sup> Semester
		0	4 2 <sup>nd</sup> Semester
	2. Disaster Management	0	4 3 <sup>rd</sup> Semester
	3. Human Rights/Gender Studies/Ethics	0	4 4 <sup>th</sup> Semester
	4. Social Media and cyber Ethics/Intellectual Property Rights		

**9.2. Credit details and duration taught.**

**BFA COMMON TWO SEMESTERS. FIRST SEMESTER**

Semester 01	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
Studio oriented Practical Works		UFAM/S 851	Core-1	Painting Mural Sculpture  (Mandatory to all specializations)	40-50	Still Life	2	1
		UFAM/S 852	Core-2		40-50	Study from Nature	2	2
		UFAM/S 853	Core-3		40-50	Life Model Study	2	3
		UFAM/S 854	Core-4		40-50	Creative Drawing	2	4
		UFAM/S 855	Core-5		40-50	Mural Drawing	2	5
		UFAM/S 856	Core-6		40-50	3dimensional Design	2	6
		UFAM/S 857	Core-7		80-100	History of Art and Fundamentals of Art.	4	7
		UFAM/S 858(L)	Core-8 ID from other Dept.		80-100	Sanskrit/Inter Disciplinary (External)	4	8
		UFAM/S 859(G) UFAM/S 859(S) UFAM/S 859(D)	ID		80-100	Graphics, Sculpture and Darusilpa/Inter Disciplinary (Internal)	4	9
			Total			480-600		24 credits.

**Total 24 Credits**

**SubjetTotal 24 credits+4 credits(abilty enhancement)=28 credits.**

**BFA COMMON TWO SEMESTERS SECOND SEMESTER**

Semester 02	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
Studio oriented Practical Works		UFAM/S 860	Core-1	Painting Mural Sculpture  (Mandatory to all specializations)	40-50	Still Life	2	1
		UFAM/S 861	Core-2		40-50	Study from Nature	2	2
		UFAM/S 862	Core-3		40-50	Life Model Study	2	3
		UFAM/S 863	Core-4		40-50	Creative Drawing	2	4
		UFAM/S 864	Core-5		40-50	Mural Drawing	2	5
		UFAM/S 865	Core-6		40-50	3dimensional Design	2	6
		UFAM/S 866(T)	Core-7	80-100	History of Art and Fundamentals of Art.	4	7	
		UFAM/S 867(L)	Core-8 ID from other Dept.	80-100	Sanskrit/Inter Disciplinary (External)	4	8	
		UFAM/S 868(G) UFAM/S 868(D) UFAM/S 868(S)	ID	80-100	Graphics, Sculpture and Darusilpa/Inter Disciplinary (Internal)	4	9	
			Total	480-600		24 credits.	10	

**Total 24 Credits**

**Subject Total 24 credits+4 credits(ability enhancement)=28 credits.**

**BFA PAINTING SEMESTER THREE**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 869(P)	Core-1		60-75	Still Life	3	1
		UFAM/S 870(P)	Core-2		60-75	Study from Nature	3	2
		UFAM/S 871(p)	Core-3		60-75	Life Model Study	3	3
		UFAM/S 872(P)	Core-4		60-75	Creative Drawing	3	4
	Studio Oriented Practical Studies	UFAM/S 873(G) UFAM/S 873(S) UFAM/S 873(D)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	5
	Theoretical studies in Classroom	UFAM/S 874	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	6
	Language studies in Class rooms.	UFAM/S 875 (L)	Inter Disciplinary Language		80-100	Inter Disciplinary Sanskrit	4	7
							24 credits	8

**Subject Total 24 credits+4 credits(ability enhancement)=28 credits.**

**BFA PAINTING SEMESTER FOUR**

Semester 04	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 876(P)	Core-1		60-75	Still Life	3	1
		UFAM/S 877(P)	Core-2		60-75	Study from Nature	3	2
		UFAM/S 878(P)	Core-3		60-75	Life Model Study	3	3
		UFAM/S 879(P)	Core-4		60-75	Creative Drawing	3	4
	Studio Oriented Practical Studies	UFAM/S 880(G) UFAM/S 880(S) UFAM/S 880(D)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	5
	Theoretical studies in Classroom	UFAM/S 881(T)	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	6
	Language studies in Class rooms.	UFAM/S 882(L)	Inter Disciplinary Language		80-100	Inter Disciplinary Sanskrit	4	7
							24 credits	8

**Subject Total 24 credits+4 credits(ability enhancement)=28 credits.**

**BFA PAINTING SEMESTER FIVE**

Semester 05	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 883(P)	Core-1		60-75	Still Life	3	1
		UFAM/S 884(P)	Core-2		60-75	Study from Nature	3	2
		UFAM/S 885(P)	Core-3		60-75	Life Model Study	3	3
		UFAM/S 886(P)	Core-4		60-75	Creative Drawing	3	4
	Studio Oriented Practical Studies	UFAM/S 887(P)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	5
	Theoretical studies in Classroom	UFAM/S 888(T)	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	6
	Language studies in Class rooms.	UFAM/S 889(L)	Inter Disciplinary Language		80-100	Inter Disciplinary Sanskrit	4	7
							<b>24 credits</b>	<b>8</b>

**BFA PAINTING SEMESTER SIX**

Semester 06	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 890(P)	Core-1		60-75	Still Life	3	1
		UFAM/S 891(P)	Core-2		60-75	Study from Nature	3	2
		UFAM/S 892(P)	Core-3		60-75	Life Model Study	3	3
		UFAM/S 893(P)	Core-4		60-75	Creative Drawing	3	4
	Studio Oriented Practical Studies	UFAM/S 894(P)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	5
	Theoretical studies in Classroom	UFAM/S 895(T)	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	6
	Language studies in Class rooms.	UFAM/S 896(L)	Inter Disciplinary Language		80-100	Inter Disciplinary Sanskrit	4	7
							<b>24 credits</b>	<b>8</b>

**BFA PAINTING SEMESTER SEVEN**

Semester 07	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 897(P)	Core-1		80-100	Life Model Study	4	1
	Studio Oriented Practical Studies	UFAM/S 898(P)	Core-2		240-300	Creative Painting	12	2
		UFAM/S 899(P)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	3
	Theoretical studies in Classroom	UFAM/S 900(T)	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	4
							24 credits	5

**BFA PAINTING SEMESTER EIGHT**

Semester 08	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 901(P)	Core-1		80-100	Life Model Study	4	1
	Studio Oriented Practical Studies	UFAM/S 902(P)	Core-2		240-300	Creative Painting	12	2
		UFAM/S 903(G) UFAM/S 903(P) UFAM/S 903(P)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	3
	Theoretical studies in Classroom	UFAM/S 904(P)	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	4
	Self studies on Display orientation	UFAM/S 905(P)	Practical		Not Provided	Degree Show	4	5
							24 credits	6

<b>TOTAL CREDITS</b>		<b>212</b>
<b>TOTAL CLASS ROOM/STUDIO WORK Credits available-</b>	192 Credits	
<b>Self studies for Exhibition orientation</b>	004 Credits	
<b>Ability Enhancement courses</b>	016 Credits	

**BFA SCULPTURE THIRD SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	<b>UFAM/S 869(S)</b>	Core-1	Sculpture	60-75	Life Model Study	3	1
	Studio /works hop	<b>UFAM/S 870 (S)</b>	Core-2		60-75	Fundamentals of Sculpture	3	2
	Studio /works hop	<b>UFAM/S 871 (S)</b>	Core-3		60-75	Replicating Historical Sculpture	3	3
	Studio /works hop	<b>UFAM/S 872 (S)</b>	Core-4		60-75	Creative Sculpture	3	4
	Studio /works hop	<b>UFAM/S 873 (D) UFAM/S 870 (S) UFAM/S 873(G)</b>	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	<b>UFAM/S 874(T)</b>	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	<b>UFAM/S 875 (L)</b>	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>
<p><b>SubjctTotal 24 credits+4 credits(abilty enhancement)=28 credits.</b></p>								

**BFA SCULPTURE FOURTH SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	<b>UFAM/S 876 (S)</b>	Core-1	Sculpture	60-75	Life Model Study	3	1
	Studio /works hop	<b>UFAM/S 877 (S)</b>	Core-2		60-75	Fundamentals of Sculpture	3	2
	Studio /works hop	<b>UFAM/S 878 (S)</b>	Core-3		60-75	Replicating Historical Sculpture	3	3
	Studio /works hop	<b>UFAM/S 879 (S)</b>	Core-4		60-75	Creative Sculpture	3	4
	Studio /works hop	<b>UFAM/S 880 (D)</b> <b>UFAM/S 880 (S)</b> <b>UFAM/S 880 (G)</b>	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	<b>UFAM/S 881 (T)</b>	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	<b>UFAM/S 882 (L)</b>	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>
<p><b>Subject Total 24 credits+4 credits(ability enhancement)=28 credits.</b></p>								

## BFA SCULPTURE FIFTH SEMESTER

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /workshop	<b>UFAM/S 883 (S)</b>	Core-1	Sculpture	60-75	Life Model Study	3	1
	Studio /workshop	<b>UFAM/S 884 (S)</b>	Core-2		80-100	Creative Sculpture	4	2
	Studio /workshop	<b>UFAM/S 885 (S)</b>	Core-3		60-75	Molding and Casting	3	3
	Studio /workshop	<b>UFAM/S 886 (S)</b>	Core-4		40-50	Methods and Materials	2	4
	Studio /workshop	<b>UFAM/S 887 (D)/(S)/(G)</b>	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	<b>UFAM/S 888 (T)</b>	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	<b>UFAM/S 889(L)</b>	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>

**BFA SCULPTURE SIXTH SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	<b>UFAM/S 890(S)</b>	Core-1	Sculpture	60-75	Life Model Study	3	1
	Studio /works hop	<b>UFAM/S 891(S)</b>	Core-2		80-100	Creative Sculpture	4	2
	Studio /works hop	<b>UFAM/S 892(S)</b>	Core-3		60-75	Molding and Casting	3	3
	Studio /works hop	<b>UFAM/S 893(S)</b>	Core-4		40-50	Methods and Materials	2	4
	Studio /works hop	<b>UFAM/S894D)/(S)/(G)</b>	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	<b>UFAM/S 895(T)</b>	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	<b>UFAM/S 896(L)</b>	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>

**BFA SCULPTURE SEVENTH SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio/workshop	<b>UFAM/S 897(S)</b>	Core-1		60-75	Life Model Study	4	1
	Studio/workshop	<b>UFAM/S 898(S)</b>	Core-2		80-100	Creative Sculpture	12	2
	Studio/workshop	<b>UFAM/S 899(D)/(S)/(G)</b>	Inter Disciplinary		80-100	Daru Silpa/Sculpture/Graphics	4	5
	Class room studies	<b>UFAM/S 900(T)</b>	Theoretical Studies on Art		40-50	History of Art	2	6
					40-50	Aesthetics	2	7
								9
							24 Credits	10

**BFA SCULPTURE EIGHTH SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio/workshop		Core-1		60-75	Life Model Study	4	1
	Studio/workshop		Core-2		80-100	Creative Sculpture	12	2
	Studio/workshop		Inter Disciplinary		80-100	Darusilpa/sculpture/Graphics	4	5
	Class room studies		Theoretical Studies on Art		40-50	History of Art	2	6
					40-50	Aesthetics	2	7
					NIL	Degree Show		9
							24 Credits	10

<b>TOTAL CREDITS</b>		<b>212</b>
<b>TOTAL CLASS ROOM/STUDIO WORK Credits available-</b>	192 Credits	
<b>Self studies for Exhibition orientation</b>	004 Credits	
<b>Ability Enhancement Courses</b>	016 Credits	

**BFA MURAL Painting 3<sup>rd</sup> Semester.**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.	
	Studio /works hop	<b>UFAM/S 869(M)</b>	Core-1	Sculpture	60-75	Life Model Study.	3	1	
	Studio /works hop	<b>UFAM/S 870(S)</b>	Core-2		60-75	Technique of Traditional Kerala Mural Painting.	6	2	
	Studio /works hop	<b>UFAM/S 871(S)</b>	Core-3		60-75	Materials and Methods.	3	3	
	Studio /works hop	<b>UFAM/S 873(D)/(S)/(G)</b>	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5	
	Class room studies	<b>UFAM/S 874(T)</b>	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6	
	Class room studies	<b>UFAM/S 875(L)</b>	Inter Disciplinary Language		80-100	Sanskrit	4	7	
							<b>Total</b>	<b>24 Credits</b>	<b>8</b>
<p><b>SubjctTotal 24 credits+4 credits(abilty enhancement)=28 credits.</b></p>									

**BFA MURAL Painting 4<sup>th</sup> Semester.**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	<b>UFAM/S 876(M)</b>	Core-1	Sculpture	60-75	Life Model Study.	3	1
	Studio /works hop	<b>UFAM/S 877(M)</b>	Core-2		60-75	Technique of Traditional Kerala Mural Painting.	6	2
	Studio /works hop	<b>UFAM/S 878(M)</b>	Core-3		60-75	Materials and Methods.	3	3
	Studio /works hop	<b>UFAM/S 880(D)/(S)/(G)</b>	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	<b>UFAM/S 881(T)</b>	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	<b>UFAM/S 882(L)</b>	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>

**SubjctTotal 24 credits+4 credits(abilty enhancement)=28 credits.**

**BFA MURAL Painting 5<sup>th</sup> Semester.**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio/workshop	<b>UFAM/S 883(M)</b>	Core-1	Sculpture	60-75	Life Model Study.	3	1
	Studio/workshop	<b>UFAM/S 884(M)</b>	Core-2		120-150	Technique of Traditional Kerala Mural Painting.	6	2
	Studio/workshop	<b>UFAM/S 885(M)</b>	Core-3		60-75	Materials and Methods.	3	3
	Studio/workshop	<b>UFAM/S 887(D)/(S)/(G)</b>	Interdisciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	<b>UFAM/S 888(T)</b>	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	<b>UFAM/S 889(S)</b>	Interdisciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>

**BFA MURAL Painting 6<sup>th</sup> Semester**

Semester 06	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	<b>UFAM/S 890(M)</b>	Core-1	Sculpture	60-75	Materials and Methods	3	1
	Studio /works hop	<b>UFAM/S 891(S)</b>	Core-2		120-150	Introduction to Various Traditional Mural	6	2
	Studio /works hop	<b>UFAM/S 892(S)</b>	Core-3		60-75	Traditional Figurative Drawing	3	3
	Studio /works hop	<b>UFAM/S 894(D)/(S)/(G)</b>	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	<b>UFAM/S 895(T)</b>	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	<b>UFAM/S 896(L)</b>	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>

**BFA MURAL Painting 7<sup>th</sup> Semester**

Semester 08	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /workshop	<b>UFAM/S 897(M)</b>	Core-1		160-200	Traditional Mural Painting on prepared surface	8	1
	Studio /workshop	<b>UFAM/S 898(M)</b>	Core-2		160-200	Project-1	8	2
	Studio /workshop	<b>UFAM/S 899(D)/(S)/(G)</b>	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	<b>UFAM/S 900(T)</b>	Theoretical Studies on Art		40-50	History of Art	2	6
		<b>UFAM/S 900(A)</b>			40-50	Aesthetics	2	7
							<b>24 Credits</b>	<b>10</b>

**BFA MURAL Painting 8<sup>th</sup> Semester**

Semester 08	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop		Core-1		160-200	Traditional Mural Painting on prepared surface	8	1
	Studio /works hop		Core-2		160-200	Project-1	8	2
	Studio /works hop		Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies		Theoretical Studies on Art		40-50	History of Art	2	6
					40-50	Aesthetics	2	7
							24 Credits	10

<b>TOTAL CREDITS</b>		<b>212</b>
<b>TOTAL CLASS ROOM/STUDIO WORK Credits available-</b>	<b>192 Credits</b>	
<b>Self studies for Exhibition orientation</b>	<b>004 Credits</b>	
<b>Abiliy Enhancement Courses</b>	<b>016 Credits</b>	

- 9.3.** In the first two semesters, the students should study basics of all above noted three specializations(Group A Core subject) in a total of 7 Subjects (6 Practical + 1 Theory) and all the interdisciplinary – elective subjects in group C ( Graphics, Sculpture, Darusilpa).
- 9.4.** Group – B, Interdisciplinary- Compulsory (Sanskrit) will be taught the first 6 semesters.
- 9.5.** The student has to chose any one of the specializations ( from Group A - Painting, Mural Painting, Sculpture) and any one of the elective subject from Group C (Graphics, Sculpture, Darusilpa)
- 9.6.** Regarding the Group C Interdisciplinary –Elective (Graphics, Sculpture, Darusilpa) students will be permitted to work on all three disciplines as three subjects during the first two semesters. The students shall opt in any one of the elective subject

as their interdisciplinary specialization from third semester onwards. A maximum of 18 seats are available in each discipline. The rest of the students should choose any one of the remaining elective subject. The selection for the ID specialization subject is based on their choice and marks obtained in the first and second semester of study.

- 9.7. During the specialization period from the third semester onwards, the students of Painting and Mural Painting specializations are permitted to choose any one of their choice from three options as their elective i.e. Graphics/ Sculpture, Darusilpa. And the students of Sculpture specialization are permitted to choose either Graphics or Darusilpa as their elective subject.
- 9.8. There is no teaching Hours available for subjects in Group D and E. Group D is a single time event should be produced by students by finding time and support beyond Institution support. (Time and Space). This is a mandatory course for completion of BFA course.
- 9.9. As the above, the courses in Group E are mandatory for completion finding time students themselves and the support. Students are expected to complete these courses during first four semesters of their Bachelor courses.

#### **10.0. Attendance and Shortage of attendance.**

- 10.1. The students who have a minimum of 80% of attendance are eligible to appear for the semester examination.
- 10.2. Condonation of shortage of attendance is not a matter of course of study. However circumstances wherein forces /reasons normally beyond the control of the student are involved will be taken into account and thus an onetime condonation of shortage of attendance up to 20 percent ( to candidates for B.F.A Examination.) per academic year (2 Semesters) shall be granted by the VC to candidates for B. F. A Examination. Where by the Vice Chancellor is satisfied that the student could attain minimum attendance i.e, 80% for other reasons health or for other reasons / forces beyond his/her control, and in such cases the claims should invariably be supported by authorized medical certificates or concrete documentary proof, as the case may be.
- 10.3. It required a minimum of 60%of attendance in the semester for the student to apply for condonation.
- 10.4. If a student got below 60% of attendance, he/she is rolled out from the current semester/batch and required to get re admission through application in the following academic year.
- 10.5. Applications for condonation should be made in the prescribed format along with the prescribed fees.
- 10.6. Filled in format for condonation of attendance shortage with due authentication recommendation of the Head of the Department, should reach the registrar 15 days prior to the university examination.

- 10.7.** For response of granting condonation, the first and second semester will be treated as first year and so on.
- 10.8.** The provision is available for absence in an academic year/semester and condonation can not be passed over to next year.
- 10.9.** For the BFA course, the practical examinations are conducted in the beginning of fifth month of each semester; hence the attendance shall be calculated from 1<sup>st</sup> day of the semester to the 15<sup>th</sup> day of the fourth month of the semester. I.e., 1<sup>st</sup> of June to 15<sup>th</sup> of September for the monsoon semester and 1<sup>st</sup> December to 15<sup>th</sup> of March for the summer semester.

### **11.0. Re – admission**

If a student is rolled out because of the reason of shortage of attendance or any other valid reasons he/she can be allowed to apply for re admission - to the particular semester in the next academic year.

The student should apply directly to the Head of the Department for the purpose of re-admission.

In the case of re-admission, the department should constitute a committee of faculty members and consider the particular student's conduct and academic performances, activities in the previous semesters especially in the rolled out semester., and prepare a final report on it and submit it to the higher authorities of the University along with his/her application.

Considering the report of the committee, the university can either accept or reject the particular application for re-admission.

### **12.0. Internal Assessments**

- 12.1.** Students are expected to place all practical works done in various subjects as per the syllabus them at the end of each month and an internal assessment will be enforced on them. The concerned faculties shall take necessary directions and complete the procedure by grading them.
- 12.2.** If any student is absent/ could not submit the works for the monthly internal assessments, or facing a redo situation, he shall be permitted by the concerned teachers to place works done under that period along with next month's internal assessments, in a separate portfolio.. Student is responsible to place the works done during the missing month along with the next month, on that particular day of internal assessment with advance intimation to the concerned teacher.
- 12.3.** For practical papers there will be no separate mid - semester examination other than the monthly internal assessments. The grades obtained by the students in the first two months shall be calculated cumulatively and reported against mid semester examination marks. Similar practices will be repeated in the forthcoming months also.
- 12.4.** The grades acquired by students in the internal assessment shall be calculated to count CGPA after completion of necessary number of internal assessments, before the conduct of semester examinations.

**12.5.** There will be mid semester examinations for all theoretical and language papers implemented in each semester.

**12.6.** Cumulative Grade Point Average (CGPA) is the value obtained by dividing the sum of Credit Points of all the Courses taken by a student at the end of each semester so far(CSP) by the total number of Credits earned by the student so far(CS).  $CGPA = CSP \text{ divided by } CS$ . Please check the section Grading procedures of these regulations for more details of Grade calculations.

**12.7.** Scheme of Examinations. Syllabus and scheme of examinations framed by Board of studies and approved by the Academic council time to time will be applicable to B.F.A course.

### **13.0. Setting of Question Papers**

**13.1.** The Head of the Department shall forward three sets of the Question papers for each practical course in a sealed cover to the Pro-Vice Chancellor, who shall make arrangements for the supply of question papers in the University Level Examination. The university/Pro Vice Chancellor shall get question papers made from inter university subject experts of Theoretical Papers and make arrangements for the supply of it in the university level.

**13.2.** The Question Papers are to be set by the faculty members offering the Courses and scrutinized and edited by a Board consisting of the Head of the Department, and at least one faculty member of the Department nominated by the Department Council. A copy of the minutes of the Board meeting shall be forwarded with the Question Papers to the Pro - Vice Chancellor. There will be a question bank covering the syllabus of each discipline. Question papers will be set from the question bank.

**13.3.** Questions must address all Cognitive Domains as far as possible

**13.4.** Questions should be distributed into three sections (addressing different Cognitive Domains) on the basis of percentage as given below. There can be flexibility in design for the different Departments provided the ascending weight pattern for different cognitive levels and total distribution of weight remains unaltered.

Sl. No.	Type of questions (Cognitive Level)	Percentage	Total Weight of
			a Section
1.	Section I - Remember and Understanding	20	12
2.	Section II - Apply and Analyse	30	18
3.	Section III - Evaluate and Create	50	30

	Total	100	60
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**13.5.** More weight should go to higher levels of Cognition.

**13.6.** Time assigned to one weight is 3.

**13.7.** Weight of each section can be expressed through number of words (for eg., maximum 250 words) or number of pages ( for eg.maximum 2 pages) or by any other appropriate method.

**13.8.** Time distribution may be indicated.

Sl. No.	Type of questions (Cognitive Level)	Percentage	Total Weight of a Section	Maximum time for each section
4.	Section I - Remember and Understanding	20	12	36 minutes
5.	Section II - Apply and Analyse	30	18	54 minutes
6.	Section III - Evaluate and Create	50	30	90 minutes
	Total	100	60	180 minutes

**13.9.** The questions set should meet the Course Outcomes .

**13.10.** Questions should span all difficulty levels.

**13.11.** Each question should be properly tagged to Course Outcomes (for further mapping of attainment)

#### **14.0. Examinations.**

**14.1.** The University shall notify the details such as date, time, and Courses with code number etc., of the examination following the approved syllabus for B.F.A course currently prevailing in the university. Students shall register themselves for the examination. There shall be a University Level Examination for each course at the end of each semester. No student who is more than 30 minutes late shall be allowed to appear for the examination. No student will be allowed to leave the examination hall within 90 minutes after the commencement of the examination. If any student indulges in any malpractice like copying, consulting other students, etc., the invigilator shall enter her/his remarks on the answer paper with signature.

In such an eventuality the candidate shall not be allowed to complete the examination and shall be sent out of the hall. Before the candidate is allowed to leave the hall, a statement may be obtained from her/him and the invigilator shall report to the Head of the Department/Campus Director immediately with full details and remarks. If a student refuses to give such a statement, the fact may be recorded by the invigilator. The Head of the Department, Campus Director shall report the case of alleged malpractice to the Pro-Vice Chancellor who shall initiate steps for the enquiry. The Vice Chancellor shall appoint a committee consisting of not less than three faculty members to enquire into the alleged malpractice. The Committee shall submit its findings along with its recommendations within 15 days to the Vice Chancellor who shall take a decision in the matter subject to the approval of the Syndicate.

- 14.2. The University shall notify the list of candidates having successfully completed all the requirements and become eligible for the award of the Degree. Anomalies, if any, regarding the notification shall be brought to the notice of the Pro-Vice-Chancellor by the student in writing within 7 days of the date of notification. The Syndicate shall approve the final results and the University shall issue Provisional Certificates and transcripts of the grades obtained by the candidates within 7 days of the notification. It shall be open to the Syndicate to withhold the result of a candidate on any valid ground.
- 14.3. Each Course is evaluated on 9 - point scale as provided in para 9.5 of these Regulations.
- 14.4. There is no separate minimum for Internal Assessment or External Assessment. However, meeting requirements of Attendance and Internal Assessment are a must for appearing in the End Semester Examination.
- 14.5. The Pass Minimum for each course is B – (B Minus). A student who acquires a Pass Minimum (B- Grade) for at least 3 courses (12 Credits in a Semester) will be promoted to the next Semester. The promotion list of the students will be prepared after the evaluation of the End Semester Examination and will be published before the commencement of the next semester.
- 14.6. A Final Grade Point Average of B- (B Minus) grade is required for awarding the degree.

#### **15.0. Re-appearance for the End Semester Examination:**

If a student gets 'F' grade in the end semester examinations of one or more Courses and provided that Internal Assessment requirements for those Courses are met, she /he may be permitted to re- appear for end semester examinations for those Courses within a period of two semesters after completion of the regular Programme after due recommendation from the Head of the Department and prior sanction from the University. This facility cannot be availed more than once or beyond the stipulated two semester period. These examinations will be conducted only along with and at the time of regular end semester examinations. In the event of syllabi change during this period, the question paper should be set in the old pattern corresponding to the Internal Assessment requirements met by the student.

#### **16.0. Supplementary examination.**

- 16.1.** Candidates shall be permitted to appear for the supplementary examination only after the completion of the year except for the final two semesters of the study. Along with the next batch supplementary examination for the penultimate semester (VII semester will be conducted along with the examination for final semester (VIII semester). The student will be given one chance to pass the supplementary examination while permitting him to pursue the course/falling which he will cease to be a student till he passes the examination. After passing the examination he will be allowed to continue in the next semester.
- 16.2.** Those who fall in particular paper only for that particular paper in the supplementary examination

### **17.0. Improvement.**

A candidate shall be permitted to reappear for improvement of grades of a semester examination paper wise during the course along with the next batch provided that reappearance in one or more paper of a group shall be treated as reappearance in that group.

The reappearance would mean that the surrender of the grade already obtained. The grades obtained in the improvement examination would be treated as final.

Registration of the name of the candidate for the examination shall be treated as permission for reappearance and the candidate who registered his/her name shall not be allowed to reappear again even if such a candidate does not appear for the examination during the course period.

### **18.0. Reappearance for improvement.**

Reappearance for improvement is also permitted subject to the following conditions:

- 18.1.** Reappearance for improvement shall not be allowed more than once in a paper.
- 18.2.** A candidate who reappears has to take the examination as per the scheme syllabus and pattern in vogue at the time of reappearance.
- 18.3.** Reappearance of 1<sup>st</sup> semester will be along with 3<sup>rd</sup> semester, 2<sup>nd</sup> semester along with 4<sup>th</sup> semester, 3<sup>rd</sup> semester along with 5<sup>th</sup> semester, 4<sup>th</sup> semester along with 6<sup>th</sup> semester, 5<sup>th</sup> semester along with 7<sup>th</sup> semester, and 6<sup>th</sup> semester along with 7<sup>th</sup> semester examination.
- 18.4.** And also provisions for the 8<sup>th</sup> semester students to appear the 7<sup>th</sup> semester along with their 8<sup>th</sup> semester final examination.
- 18.5.** Improvement under the scheme will not be allowed for a subject with practical examination. There will be no provisions for reappearing/improving any of the practical subjects in any semester

- 19.0. Zero Semesters:** A student is entitled to avail a Zero semester on grounds of ill health or other unavoidable contingencies in attending the academic activities prescribed for that semester. This effectively means repeating the academic activities prescribed for a semester and requires regular attendance. The decision in this regard will be taken by the Vice Chancellor on the basis of the recommendation of a Committee appointed by the Vice Chancellor, and subject to the ratification by the Academic Council. There will be only one chance to avail Zero semester in a Programme and should be done within two semesters after the completion of the regular Programme. In the event of syllabi change

during this period, the student should avail the new Courses being offered in the semester corresponding to the one that was lost.

## 20.0. Grading Procedures

**20.1.** Grade obtained in the assessment of a Course is a letter symbol measured on a nine point scale (A+, A, A-, B+, B, B-, C+, C, C-, F) which indicates the broad level of performance of a student in a Course.

**20.2.** ‘Grade Point’ (GP) In the 9 point grading system, each letter Grade is assigned a Grade Point which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.

Letter Grades	Grade Points	Performance	Grade Range
A+	9	Exceptional	8.5 - 9.4
A	8	Excellent	7.5 - 8.4
A-	7	Very Good	6.5 - 7.4
B+	6	Good	5.5 - 6.4
B	5	Fair	4.5 - 5.4
B-	4	Average	3.5 - 4.4
C+	3	Below Average	2.5 - 3.4
C	2	Needs Improvement	1.5 - 2.4
C-	1	Un Satisfactory	0.0 - 1.4

**20.3.** ‘Weight’ (W) is a numerical measure quantifying the comparative range

of an answer matching the comparative importance assigned to different Cognitive Domains. It is assumed that the weight should increase as we move from *Remember, Understand, Apply, Analyse* to *Evaluate* and finally to the highest domain of *Create*. A model of the weight assigned is appended in *Appendix-3*.

**20.4.** Weighted Grade Point (WGP) is grade point (GP) attained by a student in the answer to a particular question multiplied by the weight(W) assigned to that question. The total weighted grade points (TWGP) obtained for all the answers of a question paper are to be divided by the total weight (TW) of all the questions answered in that question paper to arrive at the final grade point (FGP) and grade obtained in the examination for the particular Course.(FGP=TWGP divided by TW)

**20.5.** ‘Credit Point’ (P) of a Course is the value obtained by multiplying the

final grade point (FGP) obtained in that Course with the credit assigned to that Course(C):  $P = FGP \times C$ .

**20.6.** ‘Semester Grade Point Average’ (SGPA) is the value obtained by dividing

the sum of Credit Points (P) obtained by a student for all Courses taken in a semester by the total number of credits (C) taken by her/him in that semester. SGPA shall be rounded off to two decimal places.  $SGPA = P$  divided by C.

**20.7.** Cumulative Grade Point Average (CGPA) is the value obtained by dividing the sum of Credit Points of all the Courses taken by a student at the end of each semester so far(CSP) by the total number of Credits earned by the student so far(CS).  $CGPA = CSP$  divided by CS

- 20.8.** Final Grade Point Average (FGPA) is the value obtained by dividing the sum of Credit Points of all the Courses (CPP) taken by a student for the entire programme by the total number of credits for that Programme(CP). CGPA shall be rounded off to two decimal places. CGPA indicates the broad level of academic performance of a student in the Programme. An overall letter grade (Cumulative Grade) for the entire programme shall be awarded to a student depending on her/his CGPA.  $FGPA = \frac{CPP}{CP}$
- 20.9.** The minimum FGPA i.e., cumulative index for awarding degree shall be 3.5 (i.e. B-) for the B A. Programme.
- 20.10.** Grace Grade- means grade points awarded to Course/s, as per the choice of the student, by the University in recognition of meritorious achievements in NCC/NSS/Sports/Arts and cultural activities as listed by the University from time to time.
- 21.0. Grade Cards.**
- 21.1.** semester Grade Report(SGR): The University under its seal shall issue to the students a Grade Report on completion of each semester. The Semester Grade Report shall contain the grades and grade points obtained by the student for each Course taken by the student in a Semester. The report shall also contain the grade and grade points for the additional course, if any, with its credit.
- 21.2.** Final Grade Report (FGR): The Final Grade Report issued at the end of the Programme shall contain grade points of each semester, the FGPA and overall letter grade of a student for the entire programme along with the percentage of the grade point obtained by the student.

The format of SGR and FGR are appended as *Appendix – 4*

## **22.0. Registration for semester examination**

- 22.1.** A candidate who fails to register his/her name for the semester examinations will not be permitted to continue his/her studies in the next semester. Those candidates who have secured the required attendance alone will be permitted to appear for the examination, others will have to go through readmission process and readmit to the same semester in the next academic year and repeat the course.
- 22.2.** Cancellation of the examination taken by a student is permitted if he/she applies for the same within 7 days after the examination paying the required fee with the recommendations of the Head of the Department.

## **23.0. University Orders and Amendments.**

University orders and amendments there to if any, issued from time to time shall be applicable in the case of cancellation of examination, Readmission, issue of TC, Duplicate TC, Main and additional marklist, Confidential Mark List, Duplicate Mark list, Award of Grace Marks, Publication of results and removal of rolls.

#### **24.0. Grievances Cell.**

All Departments/Regional Campuses should have to form a Grievances Redressal Committee to address the grievances related to evaluation and assessment of Courses/Programmes with the following composition

Head of the Department/ Campus Director – Chair and Convenor

Instructor of the Course

A faculty member from the Department

A student representative from the Department

- 24.1.** The appellate authority (of Department as well as regional campus) of this Committee will be the Departmental Students Grievances Committee. If this apex committee also fails to resolve the issue, it shall be reported to the Vice Chancellor whose decision shall be final.

#### **25.0. Students Feedback on Teachers**

All Academic Departments should have arrangements to collect the students' feedback at the end of each semester for each Course and consequent reforms should be ensured.

#### **26.0. Other Important Matters.**

Details of Courses Registered by each student in all semesters(Statement in lieu of Semester Card) shall be forwarded to Examination Branch within one month after commencement of the semester. Format appended as *Appendix – 5*

- 27.0. Issuing of Rank Certificates:** There is no ranking for the programme and no rank certificate will be issued to the student.

#### **28.0. Award of Degree:**

- 28.1.** The Degrees shall be awarded under the seal of the University to candidates who have satisfactorily completed the application formalities and graduation requirements.

- 28.2.** If the result of a candidate is found to be vitiated by error, malpractice, fraud, improper conduct or any other reason, the same may be cancelled or rectified with the approval of the Vice Chancellor. If it is found that the result of the candidate has been vitiated by malpractice, fraud, and improper conduct, the University shall modify the result of such candidates and make such declaration as the Vice Chancellor may deem necessary, including debarring of the candidate from the University examinations for such period as may be specified and the cancellation of the result of the candidate

- 29.0.** The Regulations are also applicable to Innovative Programmes of the UGC.

- 30.0. Removal of Difficulties** – If any difficulty arises in giving effect to the provisions of these Regulations, the Vice Chancellor may issue necessary orders for removing the difficulty and the same has to be reported in the next Academic Council.

- 31.0.** BFA. Programmes and the Regulation thereof shall be evaluated and reviewed every three years.

Sd/  
The Registrar

## Explanatory Notes.

<sup>1</sup> Credit indicates the weight and in-depth nature of enquiry of the course as well the time necessary for instruction. For instance, a Course with four credits should have a minimum of four weeks per week of meaningful teacher- student interface in terms of lectures or tutorials. However, if instruction is intended through field/lab work this doubles to eight hours a week.

<sup>2</sup> Registration for Core Courses are also open to students of other Departments provided they meet the pre-requisites, if any. A Core Course of a Department may be treated as an Elective Course for students of other Departments, and the particular Course may be preferably offered by the host Department in the hours designated for Elective Courses.

<sup>3</sup> An Elective Course is optional for the students to register. Students can exercise their choice among a set of Elective Courses from the same as well as other Departments specified for each Programme of study.

<sup>4</sup> Additional electives will not be reckoned for calculations of CGPA/FGPA/SGPA. However, if a student has undergone any additional Courses, names of such Courses and the grades earned by the student will be shown/included in her/his final grade report..

<sup>5</sup> Detailed syllabi for all Courses offered by the Department shall be prepared with Course Outcomes in mind and organized in a specific number of units in order to fulfill these Outcomes along with full details of Text Books, Reference Books, Web based resources, Reference Reprints of papers, e-Books, Published Reports and the Monographs, etc. relevant to the course for each modules and printed made available to faculty members and students

<sup>6</sup> The information on list of all the Courses (core and electives), along with Course Outcomes for each, offered in every Department specifying the credits, the prerequisites, a brief description of syllabus or list of topics, the instructor who is offering the Course and the time slot may be made available in the University website/circulated among the departments/publicised on the notice boards before the commencement of the semester.

<sup>7</sup> Students have a choice to register for Multi-disciplinary Elective Courses offered by any Department other than the parent department of which one should be from any of the Sanskrit disciplines. Different sets of electives must be offered at the different Regional Centres, based on the social, cultural and educational contexts of the Centre. The registration for the Elective Courses from other Departments shall be on first come first served basis, provided the student fulfils the prerequisites for that Course, if any. The number of students to be registered shall be based on the class room availability and other infrastructure available in the Department. Every effort shall be made by the Department to accommodate as many students as possible.

<sup>8</sup> Each faculty member shall organize a continuous assessment of each of the courses assigned to her/him. The internal assessment grades shall be given as per the following in the case of a 4 credit course with 50:50 Internal Assessment and End semester examination combination.

- i. The three components of assessments will be –  
**Seminar(oral presentation), Mid Semester Examination, Assignment**
- ii. **Seminar** is an integrated type of assessment and can be used to

assess the higher level of cognitive domains

- iii. Criteria for Seminar Assessment – Students must be oriented in seminar writing, presentation and questioning skills. It must be mandatory for all students to participate in the discussions. Grading should be specified in all three components given below

**1. Content and Understanding 2.  
Methodology and Analysis 3. Presentation and  
Discussion**

- iv. Seminars for each course shall be assessed by two faculty members (T1 and T2)
- v. **Mid semester examination** – Questions must address all cognitive domains as far as possible
- vi. **Assignments** – Any type of assessment tool (Student Centric) can be considered as an Assignment. For example it can be Book Reviews, Play Production, Fieldwork Report, Choreography, *Vakyarthavicara*, *Salakapareeksha*, *Padyarachana*, *Katharachana*, translation, precis -writing, group discussion, etc. based upon the nature of the Course. Appropriate components have to be developed for assessment
- vii. Each assessment task should be properly tagged to the Course Outcomes for the mapping of CO attainment

- 9 The faculty shall record the attendance of the students in every Course and calculate the attendance at the end of the semester and duly certify the fulfillment prior to the examination. Attendance is compulsory for the lab practical/field visits/field camps etc. if the said programme is part of the syllabus.

- 10 Questions should be distributed into three sections (Cognitive Domains) on the basis of percentage as given below

Sl. No.	Type of questions (Cognitive Level)	Percentage	Total Weight of a Section
1.	Section I - Remember and Understanding	20	12
2.	Section II - Apply and Analyse	30	18
3.	Section III - Evaluate and Create	50	30
	<b>Total</b>	<b>100</b>	<b>60</b>

- viii. The lower levels of Cognition has to have more weight at UG level and at PG level more weight should go to higher levels of Cognition.
- ix. Weight of each section can be expressed through number of words (for eg., maximum 250 words) or number of pages ( for eg., maximum 2 pages) or by any other appropriate method.
- x. Time distribution
- xi. The questions drawn should meet the Course Outcomes
- xii. Questions should span all difficulty levels
- xiii. Each question should be properly tagged to Course Outcomes (for further mapping of attainment)

**DEPARTMENT OF PAINTING**

**SYLLABUS FOR BFA FOUR YEAR COURSE**

**Outcome based Syllabus Teaching Learning and Evaluation OBLTE**

**June-2020**

**SCHEME OF EXAMINATIONS AND COURSE PLAN  
For**

**BFA SPECIALIZATION IN PAINTING,  
BFA SPECIALIZATION IN MURAL PAINTING,  
And  
BFA SPECIALIZATION IN SCULPTURE**

**BFA COMMON TWO SEMESTERS. FIRST SEMESTER**

Semester 01	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
Studio oriented Practical Works		UFAM/S 851	Core-1	Painting Mural Sculpture  (Mandatory to all specializations)	40-50	Still Life	2	1
		UFAM/S 852	Core-2		40-50	Study from Nature	2	2
		UFAM/S 853	Core-3		40-50	Life Model Study	2	3
		UFAM/S 854	Core-4		40-50	Creative Drawing	2	4
		UFAM/S 855	Core-5		40-50	Mural Drawing	2	5
		UFAM/S 856	Core-6		40-50	3dimensional Design	2	6
		UFAM/S 857	Core-7		80-100	History of Art and Fundamentals of Art.	4	7
		UFAM/S 858(L)	Core-8 ID from other Dept.		80-100	Sanskrit/Inter Disciplinary (External)	4	8
		UFAM/S 859(G) UFAM/S 859(S) UFAM/S 859(D)	ID		80-100	Graphics, Sculpture and Darusilpa/Inter Disciplinary (Internal)	4	9
			Total			480-600		24 credits.

**Total 24 Credits**

**SubjetTotal 24 credits+4 credits(abilty enhancement)=28 credits.**

**BFA COMMON TWO SEMESTERS SECOND SEMESTER**

Semester 02	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio oriented Practical Works	UFAM/S 860	Core-1	Painting Mural Sculpture  (Mandatory to all specializations)	40-50	Still Life	2	1
		UFAM/S 861	Core-2		40-50	Study from Nature	2	2
		UFAM/S 862	Core-3		40-50	Life Model Study	2	3
		UFAM/S 863	Core-4		40-50	Creative Drawing	2	4
		UFAM/S 864	Core-5		40-50	Mural Drawing	2	5
		UFAM/S 865	Core-6		40-50	3dimensional Design	2	6
		UFAM/S 866(T)	Core-7	80-100	History of Art and Fundamentals of Art.	4	7	
		UFAM/S 867(L)	Core-8 ID from other Dept.	80-100	Sanskrit/Inter Disciplinary (External)	4	8	
		UFAM/S 868(G) UFAM/S 868(D) UFAM/S 868(S)	ID	80-100	Graphics, Sculpture and Darusilpa/Inter Disciplinary (Internal)	4	9	
			Total	480-600		24 credits.	10	

**Total 24 Credits**

**SubjctTotal 24 credits+4 credits(abilty enhancement)=28 credits.**

**BFA PAINTING SEMESTER THREE**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 869(P)	Core-1		60-75	Still Life	3	1
		UFAM/S 870(P)	Core-2		60-75	Study from Nature	3	2
		UFAM/S 871(p)	Core-3		60-75	Life Model Study	3	3
		UFAM/S 872(P)	Core-4		60-75	Creative Drawing	3	4
	Studio Oriented Practical Studies	UFAM/S 873(G) UFAM/S 873(S) UFAM/S 873(D)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	5
	Theoretical studies in Classroom	UFAM/S 874	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	6
	Language studies in Class rooms.	UFAM/S 875 (L)	Inter Disciplinary Language		80-100	Inter Disciplinary Sanskrit	4	7
							24 credits	8

**Subject Total 24 credits+4 credits(ability enhancement)=28 credits.**

**BFA PAINTING SEMESTER FOUR**

Semester 04	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 876(P)	Core-1		60-75	Still Life	3	1
		UFAM/S 877(P)	Core-2		60-75	Study from Nature	3	2
		UFAM/S 878(P)	Core-3		60-75	Life Model Study	3	3
		UFAM/S 879(P)	Core-4		60-75	Creative Drawing	3	4
	Studio Oriented Practical Studies	UFAM/S 880(G) UFAM/S 880(S) UFAM/S 880(D)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	5
	Theoretical studies in Classroom	UFAM/S 881(T)	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	6
	Language studies in Class rooms.	UFAM/S 882(L)	Inter Disciplinary Language		80-100	Inter Disciplinary Sanskrit	4	7
							24 credits	8
<p><b>SubjetTotal 24 credits+4 credits(abilty enhancement)=28 credits.</b></p>								

**BFA PAINTING SEMESTER FIVE**

Semester 05	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 883(P)	Core-1		60-75	Still Life	3	1
		UFAM/S 884(P)	Core-2		60-75	Study from Nature	3	2
		UFAM/S 885(P)	Core-3		60-75	Life Model Study	3	3
		UFAM/S 886(P)	Core-4		60-75	Creative Drawing	3	4
	Studio Oriented Practical Studies	UFAM/S 887(P)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	5
	Theoretical studies in Classroom	UFAM/S 888(T)	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	6
	Language studies in Class rooms.	UFAM/S 889(L)	Inter Disciplinary Language		80-100	Inter Disciplinary Sanskrit	4	7
							<b>24 credits</b>	<b>8</b>

**BFA PAINTING SEMESTER SIX**

Semester 06	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 890(P)	Core-1		60-75	Still Life	3	1
		UFAM/S 891(P)	Core-2		60-75	Study from Nature	3	2
		UFAM/S 892(P)	Core-3		60-75	Life Model Study	3	3
		UFAM/S 893(P)	Core-4		60-75	Creative Drawing	3	4
	Studio Oriented Practical Studies	UFAM/S 894(P)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	5
	Theoretical studies in Classroom	UFAM/S 895(T)	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	6
	Language studies in Class rooms.	UFAM/S 896(L)	Inter Disciplinary Language		80-100	Inter Disciplinary Sanskrit	4	7
							<b>24 credits</b>	<b>8</b>

**BFA PAINTING SEMESTER SEVEN**

Semester 07	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 897(P)	Core-1		80-100	Life Model Study	4	1
	Studio Oriented Practical Studies	UFAM/S 898(P)	Core-2		240-300	Creative Painting	12	2
		UFAM/S 899(P)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	3
	Theoretical studies in Classroom	UFAM/S 900(T)	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	4
							24 credits	5

**BFA PAINTING SEMESTER EIGHT**

Semester 08	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio Oriented Practical Studies	UFAM/S 901(P)	Core-1		80-100	Life Model Study	4	1
	Studio Oriented Practical Studies	UFAM/S 902(P)	Core-2		240-300	Creative Painting	12	2
		UFAM/S 903(G) UFAM/S 903(P) UFAM/S 903(P)	Inter Disciplinary		80-100	Inter Disciplinary Graphics, Sculpture and Darusilpa	4	3
	Theoretical studies in Classroom	UFAM/S 904(P)	Theoretical Studies on Art		80-100	Theoretical studies. History of Art and Aesthetics	4	4
	Self studies on Display orientation	UFAM/S 905(P)	Practical		Not Provided	Degree Show	4	5
							24 credits	6

<b>TOTAL CREDITS</b>		<b>212</b>
<b>TOTAL CLASS ROOM/STUDIO WORK Credits available-</b>	192 Credits	
<b>Self studies for Exhibition orientation</b>	004 Credits	
<b>Ability Enhancement courses</b>	016 credits	

**BFA SCULPTURE THIRD SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	UFAM/S 869(S)	Core-1	Sculpture	60-75	Life Model Study	3	1
	Studio /works hop	UFAM/S 870 (S)	Core-2		60-75	Fundamentals of Sculpture	3	2
	Studio /works hop	UFAM/S 871 (S)	Core-3		60-75	Replicating Historical Sculpture	3	3
	Studio /works hop	UFAM/S 872 (S)	Core-4		60-75	Creative Sculpture	3	4
	Studio /works hop	UFAM/S 873 (D) UFAM/S 870 (S) UFAM/S 873(G)	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	UFAM/S 874(T)	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	UFAM/S 875 (L)	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>
<p><b>Subject Total 24 credits+4 credits(abilty enhancement)=28 credits.</b></p>								

**BFA SCULPTURE FOURTH SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /workshop	UFAM/S 876 (S)	Core-1	Sculpture	60-75	Life Model Study	3	1
	Studio /workshop	UFAM/S 877 (S)	Core-2		60-75	Fundamentals of Sculpture	3	2
	Studio /workshop	UFAM/S 878 (S)	Core-3		60-75	Replicating Historical Sculpture	3	3
	Studio /workshop	UFAM/S 879 (S)	Core-4		60-75	Creative Sculpture	3	4
	Studio /workshop	UFAM/S 880 (D) UFAM/S 880 (S) UFAM/S 880 (G)	Interdisciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	UFAM/S 881 (T)	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	UFAM/S 882 (L)	Interdisciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>
<b>Subject Total 24 credits+4 credits(ability enhancement)=28 credits.</b>								

**BFA SCULPTURE FIFTH SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	UFAM/S 883 (S)	Core-1	Sculpture	60-75	Life Model Study	3	1
	Studio /works hop	UFAM/S 884 (S)	Core-2		80-100	Creative Sculpture	4	2
	Studio /works hop	UFAM/S 885 (S)	Core-3		60-75	Molding and Casting	3	3
	Studio /works hop	UFAM/S 886 (S)	Core-4		40-50	Methods and Materials	2	4
	Studio /works hop	UFAM/S 887 (D)/(S)/(G)	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	UFAM/S 888 (T)	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	UFAM/S 889(L)	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>

**BFA SCULPTURE SIXTH SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	UFAM/S 890(S)	Core-1	Sculpture	60-75	Life Model Study	3	1
	Studio /works hop	UFAM/S 891(S)	Core-2		80-100	Creative Sculpture	4	2
	Studio /works hop	UFAM/S 892(S)	Core-3		60-75	Molding and Casting	3	3
	Studio /works hop	UFAM/S 893(S)	Core-4		40-50	Methods and Materials	2	4
	Studio /works hop	UFAM/S 894D)/(S)/(G)	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	UFAM/S 895(T)	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	UFAM/S 896(L)	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>

**BFA SCULPTURE SEVENTH SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio/workshop	UFAM/S 897(S)	Core-1		60-75	Life Model Study	4	1
	Studio/workshop	UFAM/S 898(S)	Core-2		80-100	Creative Sculpture	12	2
	Studio/workshop	UFAM/S 899(D)/(S)/(G)	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	UFAM/S 900(T)	Theoretical Studies on Art		40-50	History of Art	2	6
					40-50	Aesthetics	2	7
								9
							24 Credits	10

**BFA SCULPTURE EIGHTH SEMESTER**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio/workshop		Core-1		60-75	Life Model Study	4	1
	Studio/workshop		Core-2		80-100	Creative Sculpture	12	2
	Studio/workshop		Inter Disciplinary		80-100	Darusilpa/ sculpture/ Graphics	4	5
	Class room studies		Theoretical Studies on Art		40-50	History of Art	2	6
					40-50	Aesthetics	2	7
					NIL	Degree Show		9
							24 Credits	10

<b>TOTAL CREDITS</b>		<b>212</b>
<b>TOTAL CLASS ROOM/STUDIO WORK Credits available-</b>	192 Credits	
<b>Self studies for Exhibition orientation</b>	004 Credits	
<b>Ability Enhancement Courses</b>	016 Credits	

**BFA MURAL Painting 3<sup>rd</sup> Semester.**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	UFAM/S 869(M)	Core-1	Sculpture	60-75	Life Model Study.	3	1
	Studio /works hop	UFAM/S 870(S)	Core-2		60-75	Technique of Traditional Kerala Mural Painting.	6	2
	Studio /works hop	UFAM/S 871(S)	Core-3		60-75	Materials and Methods.	3	3
	Studio /works hop	UFAM/S 873(D)/(S)/(G)	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	UFAM/S 874(T)	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	UFAM/S 875(L)	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>
<p><b>Subject Total 24 credits+4 credits(ability enhancement)=28 credits.</b></p>								

**BFA MURAL Painting 4<sup>th</sup> Semester.**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	UFAM/S 876(M)	Core-1	Sculpture	60-75	Life Model Study.	3	1
	Studio /works hop	UFAM/S 877(M)	Core-2		60-75	Technique of Traditional Kerala Mural Painting.	6	2
	Studio /works hop	UFAM/S 878(M)	Core-3		60-75	Materials and Methods.	3	3
	Studio /works hop	UFAM/S 880(D)/(S)/ (G)	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	UFAM/S 881(T)	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	UFAM/S 882(L)	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>

**SubjctTotal 24 credits+4 credits(abilty enhancement)=28 credits.**

**BFA MURAL Painting 5<sup>th</sup> Semester.**

Semester 03	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio/workshop	UFAM/S 883(M)	Core-1	Sculpture	60-75	Life Model Study.	3	1
	Studio/workshop	UFAM/S 884(M)	Core-2		120-150	Technique of Traditional Kerala Mural Painting.	6	2
	Studio/workshop	UFAM/S 885(M)	Core-3		60-75	Materials and Methods.	3	3
	Studio/workshop	UFAM/S 887(D)/(S)/(G)	Interdisciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	UFAM/S 888(T)	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	UFAM/S 889(S)	Interdisciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>

**BFA MURAL Painting 6<sup>th</sup> Semester**

Semester 06	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	UFAM/S 890(M)	Core-1	Sculpture	60-75	Materials and Methods	3	1
	Studio /works hop	UFAM/S 891(S)	Core-2		120-150	Introductions to Various Traditional Mural	6	2
	Studio /works hop	UFAM/S 892(S)	Core-3		60-75	Traditional Figurative Drawing	3	3
	Studio /works hop	UFAM/S 894(D)/(S)/(G)	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	UFAM/S 895(T)	Theoretical Studies on Art		80-100	History of Art and Aesthetics	4	6
	Class room studies	UFAM/S 896(L)	Inter Disciplinary Language		80-100	Sanskrit	4	7
							<b>Total</b>	<b>24 Credits</b>

**BFA MURAL Painting 7<sup>th</sup> Semester**

Semester 08	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop	UFAM/S 897(M)	Core-1		160-200	Traditional Mural Painting on prepared surface	8	1
	Studio /works hop	UFAM/S 898(M)	Core-2		160-200	Project-1	8	2
	Studio /works hop	UFAM/S 899(D)/(S)/(G)	Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies	UFAM/S 900(T)	Theoretical		40-50	History of Art	2	6
		UFAM/S 900(A)	Studies on Art		40-50	Aesthetics	2	7
							<b>24 Credits</b>	<b>10</b>

**BFA MURAL Painting 8<sup>th</sup> Semester**

Semester 08	Nature of studies	Course Code	Core	Specialization	Hours	Course name	Maximum Credits	SL. No.
	Studio /works hop		Core-1		160-200	Traditional Mural Painting on prepared surface	8	1
	Studio /works hop		Core-2		160-200	Project-1	8	2
	Studio /works hop		Inter Disciplinary		80-100	Daru Silpa/ Sculpture/ Graphics	4	5
	Class room studies		Theoretical		40-50	History of Art	2	6
			Studies on Art		40-50	Aesthetics	2	7
							<b>24 Credits</b>	<b>10</b>

<b>TOTAL CREDITS</b>		<b>212</b>
<b>TOTAL CLASS ROOM/STUDIO WORK Credits available-</b>	<b>192 Credits</b>	
<b>Self studies for Exhibition orientation</b>	<b>004 Credits</b>	
<b>Ability Enhancement Courses</b>	<b>016 Credits</b>	

# Semester Wise Course Details- Course outcomes, content tagging and Reading List.

## **SEMESTER- I**

### **S-1 CORE- 1**

(Common to all specializations)

**CORE COURSE CODE**

**STILL LIFE DRAWING**

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CO	CO Statement
CO1	Draw from various objects arranged for the purpose with acquiring the qualities of the same
CO2	Understand the term still life by involving in various stages of the same.
CO3	Learn that drawing from still lives can improve one's capabilities for drawing.
CO4	Involve oneself in finding out objectivities which can be arranged for still lives.
CO5	Use own capabilities in finding objects, drawing from which can improve one's abilities of Drawing
CO6	Bring out capability of Drawing as a special quality with generally accepted linear qualities.
CO7	Involve and improve one's own interest in drawing from objects around and interest to draw.
CO8	Involve in continuous Drawing with continuing a personal identity in manner of expression
CO9	Create a new personal style in connection with the current practice of method for expression

#### **Course Content:**

The Faculty shall introduce the term Still life and familiarize the students with utilities of drawing from it. The students are expected to grow interest of drawing from various objects found around them and students habituate to search for appropriate elements in his ordinary lives. The students understand drawing is necessary to improve one's linear qualities by continuous drawing. Also they develop capabilities to observe objects seriously and accurately and render the image with linear qualities. These are first attempts in ones career to render two dimensional images from three Dimensional objects with reflecting its special qualities. Students are exposed to various stages of it and become part of it by involvement.

#### **Module: 1**

The faculty arranges various shapes like Cube, Sphere, Cubicles, Conical shapes, conical circular shapes, structures of various shapes above mentioned. All students are asked to render the images following visual orientation develop from watching, identifying the shapes they are looking at and reflecting the exact replica to the paper by using only pencil.

#### **Module: 2**

The faculty arranges a still life with various objects collected from students like water bottle, Shoulder Bag, Umbrella, etc and ask the students to draw from it depending on their own experience and involvement.

#### **Module: 3**

Students are asked in advance to bring various objects of their likes to the class. The students are asked to involve them to arrange a still life in a very attracting manner and draw from it and complete a picture by using only pencil.

#### **Module: 4**

The faculty shall arrange a still life in the class room with various objects including wooden shapes, Glass objects, Cloths with different structures in it, Plate, Fruits, Vegetables etc on a pedestal. Students are expected to render a still life – the view from position in sheet of paper with pencil.

#### **Module: 5**

Students are asked to work themselves by arranging a still with various objects of their interest. Time is given

during holidays for the same. Students shall produce at least one work and submit the same.

Suggestions:

1. Students shall complete 5 works and submit to the faculty for internal assessments in this semester.
2. Students are expected to display the works at the end of the class for all and discuss each others.
3. Total Credits:2.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Understands what is still life	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Understand and differentiate what is Still life and drawing	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Understands what drawing is and evolve to develop linear qualities in work of art.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Familiarize the term Still Life and develop personal interest in drawing from objects.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Accept still life objectivity for reflection of ideas.	PO4, PSO3	Ap	P	0	6-8	Studio Work
CO6	Manages to bring, element of linear qualities on one's own work persistently.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-1 CORE- 2****(Common to all specializations)****CORE COURSE CODE****NATURE STUDY DRAWING**

CO	CO Statement
CO1	Get the notion that objects available in nature can be utilized for drawing from them.
CO2	Understanding the variety of nature and experience it.
CO3	Understand the use of drawing from nature to develop drawing a basic quality.
CO4	Utilize involvement for finding suitable objects from nature suitable to draw.
CO5	Involve in rendering from natural objects and locations with use of drawing materials.
CO6	Bring out capability of Drawing as a special quality in drawing from Nature with generally accepted linear qualities.
CO7	Involve and improve one's own interest in drawing from Nature around and interest to draw.
CO8	Involve in continuous Drawing with continuing a personal identity in manner of expression in drawing from Nature.
CO9	Create a new personal style in drawing from nature.

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**Course Content:**

The Faculty shall introduce the Nature study (Study from nature) and familiarize the students with utilities of drawing from it. The students are expected to grow interest of drawing from various objects found around them and students habituate to search for appropriate natural objects and locations in his ordinary lives. The students understand drawing is necessary to improve one's linear qualities by continuous drawing. Also they develop capabilities to observe nature seriously and accurately and render the image with linear qualities. These are first attempts in ones career to render two dimensional studies from nature with reflecting its unique special qualities. Students are exposed to various stages of it and become part of studying from nature by involvement. Students are given suggestions to evoke likeness of the objects they draw, Comparison of the sizes, exact shapes, Volume through shading, Texture in application of pencils etc.

**Module: 1**

Students are asked to go out of classroom and bring a natural object of their interest, arrange on their table and make a drawing from with replicating all qualities of the natural object. Student at least submit a work at the end of the class.

**Module: 2**

The faculties go with the students and help them find the natural objects from the surroundings suitable for drawing. Students are permitted to spent rest of the time on the spot and make drawing from it. Student at least submits a work at the end of the class.

**Module: 3**

Students are just asked to go out and find a natural object and make a drawing from it with pencil. Student at least submits a work at the end of the class.

**Module: 4**

Students are asked to go out of the class and find a landscape for their drawing. Student is directed to draw from the spot with pencil on paper and submit at least a work at the end of the class.

**Module: 5**

Students are gave time to work at home and bring a Studey of Nature in Pencil

**Suggestions:**

1. Students shall complete 5 works and submit to the faculty for internal assessments in this semester.

2. Students are expected to display the works at the end of the class for all and discuss each others.
3. Total Credits: 2.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Understands what is Nature Study	PSO1, PO3	R	F	0	6-8	Work out of studio
CO2	Understand and differentiate what is Nature study and Landscape.	PSO2, PO2	C	C	0	6-8	Work out of studio
CO3	Develop more understanding towards drawing and evolve to develop linear qualities in work of art regularly without differentiation to type of works.	PSO2, PO2	Ev	C	0	6-8	Work out of studio
CO4	Familiarize the term Study from nature and develop personal interest in drawing from natural objects and landscapes.	PSO6, PO3	U	F	0	6-8	Work out of studio
CO5	Accept Studies from objects as work of art and reflection of ideas.	PO4, PSO3	Ap	P	0	6-8	Work out of studio
CO6	Manages to bring, element of linear qualities on one's own work persistently without differentiation to each other.	PSO4, PO1, PO4	Ev	M	0	6-8	Work out of studio

**S-1 CORE- 3****(Common to all specializations)****CORE COURSE CODE****Study from Life Model**

CO	CO Statement
CO1	Create an Idea that drawing from models is a manner of getting linear qualities in work.
CO2	Understanding how to identify a model suitable for study.
CO3	Understand basically to render a portrait by drawing from a model.
CO4	Understand basically how a half figure can be drawn with linear qualities.
CO5	Understand basically how a full figure can be rendered with linear qualities.
CO6	Understand about anatomy basically and utilize the awareness in each work.
CO7	Try to bring voluminous in each human figure the student engage to draw.
CO8	Utilize drawing a major phenomenal element in human model drawing
CO9	Evoke likeness of the image with use of drawing.

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**Course Content:**

Faculty shall introduce the term Life Model drawing and arrange a life model in the class. Various types of models were arranged including portrait study; Half figure study, Full figure study and give the notion what group model is. Students are asked to sketch from human models so that they understand and familiar with drawing from mobile models. Students are taken to human habitation areas and asked to find their models and draw from them with consent. The students will be asked to use drawing for their works. A suitable man model is arranged in the class to draw as well a Female figure for drawing from. More than one model is arranged if available. Students may learn to use drawing as a major element for their reflection of Ideas. Students are introduced what anatomy is and how voluminous can be evoked by shading by practice them on drawings. Students has to make efforts to draw the human figures with character, Likeness, anatomy and voluminous with understanding tom create more accuracy in each work.

**Module: 1**

The faculty arranges a life model in the class to enable students to draw from him/her. Students may try to draw the image with likeness and whatever the proportions he is able to follow.

**Module: 2**

Students are asked to sit model for others one by one. Each student may sit for more than 20 minutes and all the others shall draw the same model. After 20 minutes the first student is released and the next student is engaged to model. Likewise the model is changed several times during the class.

**Module: 3**

Faculty arranges a model for portrait study. Student shall make the efforts to render the portrait with likeness, Anatomy and voluminous for the picture.

**Module: 4**

Faculty arranges a model for half figure drawing. Students may try basic elements such character, anatomy and voluminous of the image in his picture.

**Module: 5**

Faculty arranges a model for full figure drawing. Students has to draw full figure with understanding of character, Likeness, anatomy and voluminous by application of shading.

**Module: 6**

Students are taken out of the class to places like bus stand, railway station, Market and other places to enable

them to draw images quickly with awareness he crated about the subject so far.

Suggestions:

1. The students should process at least a completed work in each module. Group of sketches in sketch book if class is for sketching.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Understands what is Life model study buy engaging the student self.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Understand and differentiate what is sketching and drawing.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Develop more understanding towards drawing and evolve to develop linear qualities in work of art regularly without differentiation to type of models.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Familiarize the Life model study and develop personal interest in drawing from living organisms individually and in group	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Accept Studies from Life Model as work of art and reflection of ideas.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Manages to bring, element of linear qualities on one's own work persistently without differentiation to each other.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-1 CORE- 4****(Common to all specializations)****CORE COURSE CODE****Creative Drawing**

CO	CO Statement
CO1	Create a work of art using linear qualities and in monochrome effect to reflect an idea of artists own.
CO2	Use images including human figures in it to symbolize any occasion, Theme, Idea.
CO3	Utilize the knowledge acquired from studies based on Still lives, Studies from nature and drawing from life models for reflecting an idea different from what done earlier.
CO4	Give emphasize for major images drawn.
CO5	Understand what is foreground and background in a creative drawing.
CO6	Understand various technical terms like perspective, Anatomy, light and shade by using them for symbolizing basic idea behind the work of art.
CO7	Use the power of drawing visually with use of linearity, textural qualities, the nature of light falling in objects, shadows, and utilization of these terms targeting emphasize of basic idea to be focused.
CO8	Complete the work of art within specified time period and title it.
CO9	Present the work created for the visual experience of all others.

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**Course Content:**

Students have to produce drawings with a particular theme with compositional qualities. The knowledge acquired through various studies by rendering still life images, Studies from nature, Life model study are of various characteristics and which are to be utilized for projecting an idea other than any of the subjects described earlier. The teacher gave the subjects which has visual possibilities through utilizing imagination of the students. No visual idea other than the subjects is suggested by the faculty and various steps of visualizing are followed. Students are expected to explore thought process, make several sketches, pre drawings and discuss it with friends if necessary and faculty before moving to final drawing. The works are to be completed with all aspects generating a polished manner altogether. Each student should generate minimum of five creative drawings and expose in the display for evaluation.

**Module: 1**

The students are given a subject to base their drawing ideologically in and make sketches for the same. Following production of sketches, pre drawings are to be made. It is not necessary that students have to make the same images of sketch at last. Produce at least one drawing based on the supplied theme.

**Module: 2**

Students are supplied a mind blowing session to find a suitable subject themselves for expression of their ideas in creative drawing. They have to follow all various steps followed earlier in Creative drawing and produce at least a work of art at the end.

**Module: 3**

Utilization of various pictorial elements learned by over all training in creative drawing are asked from students with focusing on a theme find themselves for creative drawing. Students have to produce and complete at least one creative drawing.

**Module: 4**

Repletion of the activities conducted in the previous class for creative drawing and production of atleast one creative drawing.

**Module: 5.**

Home work is given for production and completion of a creative drawing. Students shall produce and submit a

creative drawing of their own choice at the end.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Understands what is creative drawing.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Understand and differentiate what is sketching and drawing for reflection of proposed subject.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Develop more understanding towards drawing and evolve to develop linear qualities in work of art regularly without differentiation to subject matter supplied, found student himself.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Familiarize with visualization process and rendering of drawing for production of visuals for supplied idea.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Utilize various basic terms of drawing familiarized in classes of various other subjects like still lives, Nature study and Life model study.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Acquire basic ability to visualize and render focusing a basic idea. Production of several numbers of creative works, in which drawing is the major content.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

## S-1 CORE- 5

(Common to all specializations)

CORE COURSE CODE

Mural Drawing.

CO	CO Statement
CO1	Understand what Mural tradition is.
CO2	Make necessary understanding about Mural Drawing.
CO3	Exercise free hand drawing for mural drawing.
CO4	Draw some images following stylistic approaches of Mural drawing.
CO5	Draw from Mural drawing supplied.
CO6	Understand differences between various types of images.
CO7	Create a new drawing for mural drawing and understand how different a female image from male image.
CO8	Draw various decorative patterns as accessories for mural production.
CO9	Create number of works following a mural style.

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### Course Content:

Following specific terms are described and thorough follow up is provided during teaching hours.

Drawing based on natural motifs. Studies on nature the leaf, flower buds, Vegetables, Fruits, Birds and Animals, Mountain, Hills and Houses. Exercises on natural forms in free hand and free arm style of drawing with black led pencil. Introduction to the techniques of water colour or poster colour in flat treatment. Introduction to drawing materials and use of mediums like pencils, pasterls, charcoals, pen and ink, etc. Free drawing from human life models, speed minute sketches non-detailed but with proportions and anatomy. Drawing various parts of the body. Drawing the human figures in mural styles. Drawings based on mythology. Drawing from traditional Kerala mural from historical sites. Drawing based on Dhyana Sloka. Drawing Image like Sri. Devi, Bhu Devi, kalki, Lakshmi, Mahalakmi, Lakshminarayana, Ramakrishna, Santana Gopala, Venugopala, Siva. Prodosha Murti, Umamaheswari, Kalyana Sundara, gangadhara, Ganapati, Subramanya, Sasta, and Siva Panchakshri, (God and Godesses)

### Module: 1

Students are introduced what mural is through a slide show and talk by the concerned faculty. Students are provided time one by one to talk what the idea is about mural drawing/ painting and make it in to a discussion.

### Module: 2

Students are taken to a venue of Mural painting by the faculty and involve in discussion. Students are asked to produce a one page description about their idea and understanding made on Mural studies from memory.

### Module: 3

An accessory design is given to them and asked to produce a replica of it.

### Module: 4

Each student is given an accessory design and asked to produce single design. They are asked to produce a design with repetitive use of it after confirmation they did the first one.

### Module: 5

Students are supplied single image of same figure and asked to draw it and confirm it.

### Module : 6.

Students are given home work to make replicas of images supplied.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Understands what difference of Mural from painting is.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Understand about stylistic approach of Mural tradition.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Produce accessory designs with grater understandings.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Familiarize with Mural drawing.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Produce mural drawing with perfection.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Acquire basic ability to visualize and render mural drawing stylistically and differentiate it from Creative Drawing.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

## S-1 CORE- 6

(Common to all specializations)

CORE COURSE CODE

Three Dimensional Design

CO	CO Statement
CO1	Plasticity of the object/ image should bring through the shaping process.
CO2	Understanding two principal element of 3D design i.e. mass and space.
CO3	Study how the solid reacts with several ways within the space. Understanding hollows or areas of emptiness.
CO4	Link separate parts of the sculpture which thus relate to one another across space.
CO5	Understanding the differences of surfaces and effects e.g: concave, convex, flat, rough, colored, uncolored, ridges etc...
CO6	Understanding proportion, depth and shape
CO7	Matters that regulate the understanding of sculptural designs: orientation, proportion, scale, articulation and balance.
CO8	Study the non-naturalistic canons of proportion and iconometric rules of proportion.
CO9	Understand harmony and balance through the balancing of figures in a stable and unstable mode.

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## Course Content

### THREE DIMENSIONAL DESIGN

Introduction to the three dimensional forms and observation of natural and manmade objects. Students should collect various natural and interesting manmade objects and make those forms in clay for understanding the characteristics, qualities, volume and three dimensions. Create a comparison inside their sketch book. Use human figures and various forms for comparison. Students can use other simple media also according to their teacher's instructions. Use the following mediums for works and submit atleast Five works at the end of the semester.

#### Mediums:

Semester I: Pencil /Graphite, Clay

#### Module: 1

Students are introduced the subject Three Dimensional design by the faculty with examples and slide shows in the first Module.

#### Module: 2

Students are asked to make a drawing/s from the basic shapes arranged in the classroom, with perspective, size relations and light and shade with understanding and rendering of three dimensional effects in it.

#### Module: 3

**Make a basic three dimensional shape in soft material.**

#### Module: 4

**Making of more than one basic shape and compose them on a surface.**

#### Module: 5

**Design and make a joint form of more than one basic form using soft materials.**

#### Module: 6.

**Students are given home work to make a three dimensional design using all the gathered awareness.**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Understands difference between two dimensional design and three dimensional design.	PSO1, PO3	R	F	0	6-8	Class work
CO2	Create feeling of three dimensionality by use of linear qualities.	PSO2, PO2	C	C	0	6-8	Class work
CO3	Create feeling of three dimensionality by use of Perspective, Size comparisons, Volume, light and shade etc.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Create a basic three dimensional object with a soft material	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Make composition with the use of more than one form which is made by the student.	PO4, PSO3	Ap	P	0	6-8	Class work
CO6	Make a composition with intermingling of three dimensional forms using soft materials.	PSO4, PO1, PO4	Ev	M	0	6-8	Class work

**S-1 Core-7****Theoretical Studies on Art**

(Common to all specializations)

ID COURSE CODE

7. Fundamentals of Art and History of Art

CO CO Statement

CO1 a. Visual elements and the elements of design, their characterizes and behavior

C02	b. Aesthetic organization of visual element in an art object.
C03	c. Representation of space and volume in Painting, two dimensional and three dimensional types.
C04	d. Comparative analysis of composition in paintings.
C05	Visual arts, Visual perception and concept of perspective.
C06	Visual and tactile values with and experience of objects, human figures environment, perception manipulation and interpolation of these in sculpture
C07	Chronology of Western Art b. Paleolithic Art c. Mesolithic Art d. Neolithic Art
C08	Neolithic Art e. African Art, Oceanic Art, American Indian Art, Assyrian
C09	<b>Indian</b> a. Chronology of Indian Art; b. Sculptures and Architecture of Indus Valley. c. Mauryan Period - Sculpture and Architecture.

## Semester I

### 1. Fundamentals of Art

- Visual elements and the elements of design, their characterizes and behavior
- Aesthetic organization of visual element in an art object.
- Representation of space and volume in Painting, two dimensional and three dimensional types.
- Comparative analysis of composition in paintings.
- Visual arts, Visual perception and concept of perspective.
- Visual and tactile values with and experience of objects, human figures environment, perception manipulation and interpolation of these in sculpture.

### 2. History of Art

#### Western

- Chronology of Western Art
- Paleolithic Art
- Mesolithic Art
- Neolithic Art
- African Art, Oceanic Art, American Indian Art, Assyrian

#### Indian

- Chronology of Indian Art
- Sculptures and Architecture of Indus Valley.
- Mauryan Period - Sculpture and Architecture.

Modules: There are 14 elaborate portions are on discussions including introductions to each subject. An initial meeting will be held among Faculty members and decide about the each module and faculty as certain terms require support of practical art teachers. Modules can differ from semester to semester according to the availability of faculty.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Able to involve in art production with basic understanding on Visual elements and the elements of design, their characterizes and behavior and Aesthetic organization of visual element in an art object.	PSO1, PO3	R	F	0	6-8	Class work
CO2	Aware of Chronological developments of Western Art and able to make individual comments and descriptive notes on Paleolithic Art and Mesolithic Art	PSO2, PO2	C	C	0	6-8	Class work
CO3	Able to analyze and follow representation of space and volume in Painting, two dimensional and three dimensional types and ready for Comparative analysis of composition in paintings	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Ready to produce descriptive notes on Neolithic Art, African Art, Oceanic Art, American Indian Art and Assyrian as well as discuss the terms with wide undersatnding	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Have basic understanding in Visual arts, Visual perception and concept of perspective. & Visual and tactile values with and experience of objects, human figures environment, perception manipulation and interpolation of these in sculpture.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Have a basic understanding about Chronology of Indian Art from Indus valley to Contemporary as well to create descriptions on Sculptures and Architecture of Indus Valley. And Mauryan Period - Sculpture and Architecture.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

**S-1 INTERDISCIPLINARY-1****(Common to all specializations)****ID COURSE CODE****1 Graphics**

CO CO Statement

CO1 Introduction to Graphics. Create a two dimensional design in Black and white.

CO2	Understand the technique of making stencil for production of identical prints.
CO3	Create a stencil with removal of positive space and create identical prints
CO4	Create a stencil with removal of negative space and create identical prints
CO5	Create a matrix using wood cut method and create identical prints.
CO6	Use of textures for creation of prints by precise cutting of wood surface.
CO7	Use the wood cut method for creative art work production.
CO8	Use of woodcut method for creative production in a color other than black.
CO9	Continuous production of identical prints in woodcut method for reflection of creative ideas.

## Course Content

Graphics is the method of creating number of editions of impression from a single matrix (on occasions more than one matrix is used) with the help of various types of colors' and hand operating graphics printing machine. (Hand printing method is also popular).

Various techniques are on experiment for creating matrixes from different materials. Printing method is different when the material for the matrix is different.

In the first semester the simplest technique of woodcut is introduced and hand printing is initiated.

### Module: 1

Students are introduced the subject Graphics and asked to create a design in Black and white on a sheet of paper.

### Module: 2

A stencil is made by cutting and removing positive areas from the surface and taking print in black color are done.

### Module: 3

Stencil is made by removing negative areas and taking identical print is practiced.

### Module: 4

Making of matrix in wood by cutting with tools is initiated and identical prints are made in Black and white.

### Module: 5

Repeated the technique in module four and making identical prints for creative art print production is practiced.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Able to design a composition in black and white.	PSO1, PO3	R	F	0	6-8	Class work

<b>CO2</b>	Create a stencil by cutting and removing positive areas from the surface of a hard sheet and taking identical prints in black color	PSO2, PO2	C	C	0	6-8	Class work
<b>CO3</b>	Create stencil by removing negative areas of the sheet marked and taking identical print and submit	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
<b>CO4</b>	Make matrix in wood by cutting with tools is initiated and identical prints are made in Black and white.	PSO6, PO3	U	F	0	6-8	Group Discussion
<b>CO5</b>	Perfection is produced in Making matrix in wood by cutting with tools. Also produce identical prints in Black and white.	PO4, PSO3	Ap	P	0	6-8	Regular work
<b>CO6</b>	Repetition of woodcut technique for creative art print production in Black and white.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

**S-1 INTERDISCIPLINARY-2**  
(Common to all specializations)

ID COURSE CODE

**2. SCULPTURE**

CO CO Statement

CO1 Understand differences between Painting and sculpture.

CO2	Create sketches for sculpture in clay
CO3	Learn the technique of paper sculpture.
CO4	Involve in clay preparation for terracotta production, and use it for sculpture production.
CO5	Use of terracotta for production of creative sculpture following all steps for the same.
CO6	Create an object using clay with terracotta method.
CO7	Introducing the term model: explain volume, mass, space, 3 dimensionality - conduct discussions and doubt clearance.
CO8	Explain what is dimensions of art in general and particularly in sculpture.
CO9	Using pencil and charcoal create an awareness to conceive the basic elements in drawing such as form and shape.

## Course Content

### SCULPTURE

The Elective 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, skill and knowledge of material, is essential for sculptors profession. Basic to the student's growth in close relation with artist teachers who impart to the student the knowledge of tradition and contemporary art forms. The student may be provided with information on contemporary art trends and concepts of sculpture. To intensify their demand at times appropriate student's development in creating sculpture.

**Semester I - Fundamentals of Sculpture:** Understanding the medium and develop the student's abilities to make models. In practical classes students may study of natural objects, leaves, flowers and found objects.

Drawing: Natural objects, Architecture etc. Discussion on fundamentals of Sculpture

#### Module: 1

Introduction to the subject Sculpture. Create a drawing suitable for making sculpture in clay with suggestion of three dimensionality in it.

#### Module: 2

Explain what is dimensions of art in general and particularly in sculpture.

#### Module: 3

Make a sculpture from a model using clay.

#### Module: 4

Learn the technique of paper sculpture.

#### Module : 5

Introducing the term model: explain volume, mass, space, 3 dimensionality - conduct discussions and doubt clearance.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Understands what is sculpture and how to make sculpture using clay.	PSO1, PO3	R	F	0	6-8	Class work

<b>CO2</b>	Understands the technique of clay preparation for sculpture.	PSO2, PO2	C	C	0	6-8	Class work
<b>CO3</b>	Introducing the term model: explain volume, mass, space, 3 dimensionality - conduct discussions and doubt clearance.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
<b>CO4</b>	Explain what is dimensions of art in general and particularly in sculpture.	PSO6, PO3	U	F	0	6-8	Group Discussion
<b>CO5</b>	Explain what is dimensions of art in general and particularly in sculpture.	PO4, PSO3	Ap	P	0	6-8	Regular work
<b>CO6</b>	Using pencil and charcoal create an awareness to conceive the basic elements in drawing such as form and shape.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

**S-1 INTERDISCIPLINARY-3**  
(Common to all specializations)

ID COURSE CODE

3. Darusilpa.

CO CO Statement

CO1	Get the subject Darusilpa introduced by the faculty through a talk and slide show followed by discussion.
CO2	Get the Fundamentals of Darusilpa introduced by the faculty. Make drawings from photographs or copies made from traditional darusilpa designs of Kerala, reproductions of wood carvings of Kerala. Draw portions of decorative elements in details such as motifs of flowers, leaves, birds, animals and human beings.
CO3	Understand the terms Pushpamala, Vanamala, Pakshimala, Bhoothamala etc from traditional patterns by getting exposed to them.
CO4	Design various decorative patterns named Pushpamala, Vanamala, Pakshimala, Bhoothamala etc, with reception of natural forms and motives.
CO5	Try to make various motives and designs described above with clay.
CO6	Improve the traditional design with better understanding with natural resources.
CO7	Plan a methodology for implementation of the natural motives in wooden sculpture.
CO8	Specially design a pattern with reception of elements from natural sources.
CO9	Make a three dimensional form of the specially designed pattern with reception of natural resources.

## Course Content

### C. DARUSILPA

The course in Darusilpa has designed to permit the student maximum involvement in developing his/her creative work in wood. In general statements Darusilpas are part of architecture and permanent in nature-various techniques (Carving. relief, adapting or small round sculptures in wood) are used to create Darusilpa.

Darusilpa is mostly related with Kerala temple architecture in India. So this art Practice centralized in temples of Kerala palaces ancient houses (Nalukettu)-another ancient architecture. To equip the student with all types of knowledge, skills and knowledge of materials (different wood) is essential for Darusilpa profession. The students may be provided with information on tradition as well as contemporary art trends and concepts of Darusilpa.

#### Semester I

Fundamentals of Darusilpa: Drawing copies from reproductions of wood carvings of Kerala, parts of decorating elements in details such as/ motifs of flowers, leaves, birds, animals and human beings.

Making of different designs (decorative) with natural forms and motifs/such as Pushpamala, Vanamala, Pakshimala, Bhoothamala etc.

#### Module: 1

Talk of Faculty with introduction of the term Darusilpa followed by discussion.

#### Module: 2

Create copies of designs used in wood carvings of Kerala by understanding specialties of each.

#### Module: 3

Create decorative designs inspired from natural motifs.

#### Module: 4

Making of different designs (decorative) with natural forms and motifs/such as Pushpamala, Vanamala, Pakshimala, Bhoothamala etc.

**Module: 5**

Continuation of design and practices as above

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Understand the term Darusilpa as sculpture making through techniques of wood carving.	PSO1, PO3	R	F	0	6-8	Class work
CO2	Understand the various designs and patterns used in traditional Kerala wooden Architecture.	PSO2, PO2	C	C	0	6-8	Class work
CO3	Recognize the specialties of wood carvings of Kerala, draw parts of decorative elements in details such as motifs of flowers, leaves, birds, animals and human beings.	PSO2, PO2	Ev	C	0	6-8	Work at workshop
CO4	Create designs suitable to engage in wooden sculpture according to the qualities exposed by traditional Darusilpa in Kerala atmosphere	PSO6, PO3	U	F	0	6-8	Work at workshop
CO5	Capable of making of different designs (decorative) with natural forms and motifs/such as Pushpamala, Vanamala, Pakshimala, Bhoothamala etc.	PO4, PSO3	Ap	P	0	6-8	Work at workshop
CO6	Repeat the creation of designs with inspiration received from natural motives for clarity and perfection	PSO4, PO1, PO4	Ev	M	0	6-8	Work at workshop

# SEMESTER- II

## S-2 CORE- 1

(Common to all specializations)

CORE COURSE CODE

STILL LIFE DRAWING

CO	CO Statement
CO1	Draw from various objects arranged for the purpose with acquiring the Visual qualities of the same
CO2	Experience the term still life by involving in various stages of the same.
CO3	Draw with use of color with understanding that drawing from still lives can improve one's capabilities for drawing and sense of evoking colors.
CO4	Evoke natural colors by use of materials such color pencils, Crayons, Pastels, Dry pastels and so on.
CO5	Improve one's abilities of Drawing with use of color and evoke natural colors by mixing them.
CO6	Bring out capability of Drawing as a special quality with generally accepted linear qualities.
CO7	Involve and improve one's own interest in drawing from objects around and interest to draw.
CO8	Continue drawing with acquiring a personal identity in manner of expression and coloring with drawing materials.
CO9	Create a new personal style in connection with the current practice of method for expression in color.

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### Course Content:

As the objectivities and methodologies are already established students will be able to work more seriously and spontaneously from the models arranged in front. Stills lives are to be arranged by students themselves with receiving suggestions from faculty members. Various kinds of objects are to be arranged including natural objects like Fruits, Vegetables, Flowers, different kinds of potted plants, variously textured cloths like cotton, linen, Jute Sacks etc. Students are to be permitted to use color drawing materials including color pencils, color pens, Charcoals, Color charcoals, Color chalks, Stump powders, Oil Pastels, Dry pastels, carbon sticks and such other mediums which can be used for drawing images and coloring. Students may try to evoke natural colors and textures and textural qualities in their pictures. Also the relative sizes of the objects, Perspective, Volume generation through Light and shade are to be given greater concern than last semester. The students should try use of rubbing mediums for natural color generation and mixing at their level best.

### Module: 1

Still life may be arranged with various natural objects like colorful leaves, fruits and vegetables to provide chance for students to be more experimental in color application. Students may be directed to complete at least one work at the end of the class.

### Module: 2

Still life may be arranged with various objects including colorful leaves and fruits, especially with colorful textured cloths for experimenting generation of various textures in color. Students should be directed to complete at least one work at the end of the class.

### Module: 3

Still life may be arranged with various objects of different sizes and shapes including Kerosene lamp, Brass utensils, Traditional lamp like Nilavilakku, Tea Kettle of different shapes, Terracotta pots, Porcelain Jugs and steel objects to experiment with different sizes and its relations in their work. Students may be directed to complete at least one work at the end of the class.

### Module: 4

Still life may be arranged with various objects of different sizes and shapes experiment with different sizes, Natural objects in colors to engage in mixing of natural color production, Textured canvases, Jute materials,

Natural cane used bags to experiment texture production etc. . Students may be directed to complete at least one work at the end of the class. This module can be repeated according to availability of working days.

Suggestions:

4. Students shall complete 5 works and submit to the faculty for internal assessments in this semester.
5. Students are expected to display the works at the end of the class for all and discuss each others.
6. Total Credits: 2.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Able to produce Perspective in their picture.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Experiment evoking natural colors by mixing of colors.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Evoke and render textural qualities of the objectivities.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Evoke size relationship between the objects placed in the still life.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	All different basic elements including voluminous through light and shade could be experimented for the adaptability of entire characters.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Finish the picture and present it for the viewers with increased potentials.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-2 CORE- 2****(Common to all specializations)****CORE COURSE CODE****NATURE STUDY DRAWING**

CO	CO Statement
CO1	Students have to move around the campus to find a location for their work and increase their ability to find a location for their work.
CO2	Students will be advised to search location each occasion and change it every time to develop more scopes.
CO3	Advised to draw a nature study with a building or portion of building in it.
CO4	Advised to draw with emphasize on Natural objectivities.
CO5	Advised to draw with inclusion of road in it.
CO6	Advised to draw landscapes with sky, buildings, trees, pathways, and natural objectivities of textural differences in their picture.
CO7	To follow all size relations in recognizing manner.
CO8	Use color in them like color pencils, charcoals, pastels, Dry pastels, chinks and any other rub medium for generation of colors.
CO9	Complete paintings with careful usages.

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**Course Content:**

Students are expected to learn what is vanishing point, fore ground and background in a nature study, Rendering of voluminous of elements with experimenting light and shade, Suggest time in showing natural light, evoke textures for feeling of surfaces with differences and any other basic element they felt to be included. Students should use sense of perspectives in each picture. They should try single point perspective, two point perspectives, three point perspective and multiple point perspectives one buy one with greater understanding towards rules of perspective in their studies. They shall use any rub media like Color charcoals, Color pencils, Oil Pastels, Dry pastels etc and generate natural colors and experiment color mixing. They should complete the works with great care and display it for viewers.

**Module: 1**

Students are asked to go out of classroom and find a location to draw a nature study with Single point perspective.

**Module: 2**

Students are asked to go out of classroom and find a location to draw a nature study with two point perspective.

**Module: 3**

Students are asked to go out of classroom and find a location to draw a nature study with three point perspective.

**Module: 4**

Students are asked to go out of classroom and find a location to draw a nature study with multiple point perspective and experimentation about use of perspective..

**Module: 5**

Repeat any of the above modules as per interest of students.

**Suggestions:**

4. Students shall complete 5 works and submit to the faculty for internal assessments in this semester.
5. Students are expected to display the works at the end of the class for all and discuss each others.
6. Total Credits:2.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Drawing nature study with greater understanding on use of natural views.	PSO1, PO3	R	F	0	6-8	Work outside studio
CO2	Use single point perspective and evoke natural colors using any rub medium.	PSO2, PO2	C	C	0	6-8	Work outside studio
CO3	Use Two point perspective in nature study and evoke voluminous through light and shade.	PSO2, PO2	Ev	C	0	6-8	Work outside studio
CO4	Use three point perspective and evoke natural colors by greater knowledge in mixing them	PSO6, PO3	U	F	0	6-8	Work outside studio
CO5	Use multiple point perspective, evoke various textures, make effective natural colors and voluminous through light and shade in Nature study.	PO4, PSO3	Ap	P	0	6-8	Work outside studio
CO6	Utilize Nature study as a major medium of expression in their career.	PSO4, PO1, PO4	Ev	M	0	6-8	Work outside studio

**S-2 CORE- 3****(Common to all specializations)****CORE COURSE CODE****Study from Life Model**

CO	CO Statement
CO1	Create a portrait of the model in color (any rub media) with character .
CO2	Create a half figure study with anatomy and evoking of skin tone in it by mixing of colors.
CO3	Create a full figure study with anatomy and character of the model in it.
CO4	Create sketches from moving models.
CO5	Create background for life model studies with colors.
CO6	Evoke character with voluminous in the work created.
CO7	Create with basic understanding of drawing from living object.
CO8	Create live feeling.
CO9	Craete mobile feeling.

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**Course Content:**

Draw and Experiment with more understanding towards anatomy of human figure and sense of living objectivity. Try drawing portrait with likeness and character of the model. Keep studious attitude towards anatomy and bring out specialties of each model in study. Draw from models from each age group. Old man women, Middle aged man and women, Children in various ages, fully dressed models, half dressed model, sitting model, Standing model, Lying model and so on. Students may be asked to generate skin tone and tonal differences in any rub media and experiment with abilities of drawing and qualitative generation of potential drawing in group models.

**Module: 1**

Arrange a life model for portrait study with generation of character and likeness and anatomy.

**Module: 2**

Faculty arranges a model for half figure drawing. Students may try basic elements such character, anatomy and voluminous of the image in his picture.

**Module: 3**

Faculty arranges a model for full figure drawing. Students has to draw full figure with understanding of character, Likeness, anatomy and voluminous by application of shading.

**Module: 4**

Life modeling classes are repeated time to time as per demands of the students for typical positions.

Suggestions:

1. The students should process at least a completed work in each module. Ask for Group of sketches in sketch book if class is for sketching.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Draw a portrait study from a model arranged with all details.	PSO1, PO3	R	F	0	6-8	Studio Work
CO2	Draw a half figure from arranged female model with anatomy in it.	PSO2, PO2	C	C	0	6-8	Studio Work
CO3	Draw a full figure man or women with rendering of skin tone, tonal gradations, voluminous and greater understanding on anatomy in it.	PSO2, PO2	Ev	C	0	6-8	Studio Work
CO4	Model study in color using any rub color with perspective, Anatomy and voluminous.	PSO6, PO3	U	F	0	6-8	Studio Work
CO5	Accept Studies from Life Model as a medium for expression.	PO4, PSO3	Ap	P	0	6-8	Studio Work
CO6	Complete the study with greater care in figure drawing with anatomy, tonal references, and suggestion of volume by use of light and shade	PSO4, PO1, PO4	Ev	M	0	6-8	Studio Work

**S-2 CORE- 4****(Common to all specializations)****CORE COURSE CODE****Creative Drawing in color.**

CO	CO Statement
CO1	Continue linear qualities but creation in color using any rub media like oil pastel, color pencil etc.
CO2	Use images including human figures in it to symbolize any occasion, Theme, Idea. And original color.
CO3	Utilize the knowledge acquired from studies based on Still lives, Studies from nature and drawing from life models for reflecting an idea different from what done earlier, and draw with color.
CO4	Give emphasize for major images drawn and color them accordingly using any rub medium.
CO5	Understand what is foreground and background in a creative drawing and usage of various colors at background.
CO6	Understand various technical terms like perspective, Anatomy, light and shade by using them for symbolizing basic idea behind the work of art in color.
CO7	Use the power of drawing visually with use of linearity, textural qualities, the nature of light falling in objects, shadows, and utilization of these terms targeting emphasize of basic idea to be focused with greater use of color.
CO8	Complete the work of art in color within specified time period and title it.
CO9	Emphasize on compositional qualities, Present the work created for the visual experience of all others.

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**Course Content:**

Students have to produce color drawings with a particular theme of their choice with compositional qualities. The knowledge acquired through various studies by rendering still life images, Studies from nature, Life model study are of various characteristics and which are to be utilized for projecting an idea other than any of the subjects described earlier with exact usage of color in it. The students choose the subjects which has visual expressionistic possibilities through utilizing imagination of the students. No subjects are suggested by the faculty and various steps of visualizing to be followed are explained. Students are expected to explore thought process, make several sketches, pre drawings and discuss it with friends if necessary and faculty before moving to final drawing. The philosophic content and exploration of the same is well appreciated. The works are to be completed in all aspects. Each student should generate minimum of five creative paintings and expose them in the display for evaluation time to time.

**Module: 1**

The students are given a subject to base their drawing ideologically in and make sketches for the same. Following production of sketches, pre drawings are to be made according to the need of the student. It is not necessary that students have to mandatorily follow first sketch at the end. Produce at least one color drawing using any rub media based on the supplied theme.

**Module: 2**

Students can take their own time to think, sketch and draw and finally draw the picture using any rub media in color for the subject suggested by themselves.

**Module: 3**

Utilization of various pictorial elements learned by over all training, in creative drawing is asked from students with focus on a theme found them for creative drawing. Students have to produce and complete at least one creative drawing in color.

**Module: 4**

Repletion of the activities conducted in the previous class for creative drawing and production of at least one

creative drawing in color.

**Module: 5.**

Home work is given for production and completion of a creative drawing. Students shall produce and submit a creative drawing in color. For a subject of their own choice at the end.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Work with more stable understandings regarding creative color drawing as the subject is already taught.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Continue sketching with focus for the creation of a better product at last.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Color is rendered as per requirement but still with emphasize on drawing and its linear qualities.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Shows force in visualization process and rendering more accurately the images with consideration of background in color.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Continue utilization of various elements like Anatomy, Perspective and bringing voluminous character in their color drawing.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Acquire basic ability to visualize and render focusing a basic idea, imagination. Production of several numbers of creative works, in which application of color through drawing is the major content.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-2 CORE- 5

(Common to all specializations)

CORE COURSE CODE

Mural Drawing.

CO	CO Statement
CO1	Work in the subject with better understanding and following the course content.
CO2	Each term suggested in the course content are explained one by one and practice is initiated accordingly.
CO3	Exercise controlled drawing for to attain more accuracy.
CO4	Draw as many number of images possible with unique rendering of specialities.
CO5	Copies are supplied to draw from them.
CO6	Differences in each drawing are described and rendering is supported.
CO7	Creation of new stylistic drawing is supported and encouraged.
CO8	Draw images with anticipation of painting in mind.
CO9	Projects are planned and making of sets of drawings.

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### Course Content:

Technique of Enlarging. Study of Mudras and Navasthanas. Study from illustrations of traditional Indian drawings to understand the fluency and expressive qualities of lines. Enlarged study of South Indian Painting and styles of drawings based on Dhyana sloka. Pictorial composition with emphasis on Chitralakshana, proportion of Silparatna of Sreekumara. Drawing based on Five kinds of male bodies based on Vishnudharmottara puranam- Hamsa, Bhadra, Malavya, etc. Female figure drawing based on vatsyayanas discriptions- Padmini, Sankini, Hasthini etc. Drawing of Gods and goddesses with Iconographic details, head dresses, costumes, ornaments, weapons. Drawing with Thalamana and the Kerala Iconographic principles / and its Copying into larger scales.

### Module: 1

Technique of Enlarging. Study of Mudras and Navasthanas. Study from illustrations of traditional Indian drawings to understand the fluency and expressive qualities of lines.

### Module: 2

Enlarged study of South Indian Painting and styles of drawings based on Dhyana sloka. Pictorial composition with emphasis on Chitralakshana, proportion of Silparatna of Sreekumara.

### Module: 3

Drawing based on Five kinds of male bodies based on Vishnudharmottara puranam- Hamsa, Bhadra, Malavya, etc. Female figure drawing based on vatsyayanas discriptions- Padmini, Sankini, Hasthini etc.

### Module: 4

Drawing of Gods and goddesses with Iconographic details, head dresses, costumes, ornaments, weapons. Drawing with Thalamana and the Kerala Iconographic principles / and its Copying into larger scales.

### Module: 5

Repetition of any of the terms on students requests.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Able work as per following -Technique of Enlarging. Study of Mudras and Navasthanas. Study from illustrations of traditional Indian drawings to understand the fluency and expressive qualities of lines.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Able to produce work according to following ; Enlarged study of South Indian Painting and styles of drawings based on Dhyana sloka. Pictorial composition with emphasis on Chitralakshana, proportion of Silparatna of Sreekumara.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Drawing based on Five kinds of male bodies based on Vishnudharmottara puranam- Hamsa, Bhadra, Malavya, etc. Female figure drawing based on vatsyayan's descriptions- Padmini, Sankini, Hasthini etc.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Familiar with Drawing of Gods and goddesses with Iconographic details, head dresses, costumes, ornaments, weapons. Drawing with Thalamana and the Kerala Iconographic principles / and its Copying into larger scales.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Produce mural drawing with precision, perfection and accuracy maintained by over all beauty.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Able to produce mural drawing with specific detailing for painting in Natural Colors.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-2 CORE- 6

(Common to all specializations)

CORE COURSE CODE

Three Dimensional Design

CO	CO Statement
CO1	Focus on history and stylistic development of design which is a key indicator of the past cultural achievements.
CO2	Study method of expressing and commemorating both in historical figures and events.
CO3	Articulation: this describes how sculptural figures are jointed; how the differing parts of a body merge in a single form or how separate sections come together.
CO4	Study of proportion in hierarchic disparities in non-naturalistic canons of proportion e.g: gods the largest kings the next largest and citizens smallest etc...
CO5	Study of contrapposto: the dynamic pose in which one part of the body twists or turns away from another part.
CO6	Study proportion, orientation, depth, scale, articulation and balance to regulate the understanding of sculptural designs.
CO7	To study and link separate parts of the sculpture which thus relate to one another to produce different visual phenomena.
CO8	Understanding two important (negative and positive) elements of 3D
CO9	Harmony in articulation: how the differing parts of a sculptural body merge together in to a single and unique form

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### Course Content

Introduction to the three dimensional forms and give importance of design in articulating ideas through the observation of natural and manmade objects. Study the important matters that regulate the understanding of sculptural designs, proportion, articulation, balance and increase the depth of understanding with the existing canons, principles and innovative ideas. Students should collect various natural and interesting manmade objects and make forms in different materials/ mediums for understanding the characteristics, qualities, volume and three dimensions.

#### Mediums:

Usage of following materials are specified and directed accordingly during the class.

**Semester II** : Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Clay

For all the above mediums, suitable surfaces like different types of Drawing Papers, Cloth, Wood, found objects etc. can be used.

#### Module: 1

Students are introduced the subject Three Dimensional design by the faculty with specific examples and presentation/demonstration in the first Module.

#### Module: 2

Students are asked to make a drawing/s from the basic shapes arranged in the classroom, with perspective, proportion, balance and rendering of three dimensional forms.

#### Module: 3

Make a three dimensional form with the combination of geometrical shapes. i.e. cones, cubes, cuboids, sphere.

**Module: 4**

Make a three dimensional form with the combination of geometrical shapes and vital shapes.

**Module: 5**

Create a simple composition with the balancing of figures in a stable and unstable mode.

**Module: 6.**

Make a creative work that emphasize the differences of surfaces and how the surfaces can produce different visual effects

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Greater understandings are developed difference between Two dimensional designs and three dimensional designs.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	More perfect and active use of terminologies for creating feeling of three dimensionality.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	More intense use of Perspective, Size comparisons, Volume through established use of three dimensionality.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	More accurate production of a basic three dimensional object may be emphasized with flexible materials	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Emphasizing the precision of compositional qualities with the use of multiple forms of three dimensional qualities.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Composition of three dimensional forms using different materials.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-2 CORE- 7

### Theoretical Studies on Art

(Common to all specializations)

ID COURSE CODE

7. Fundamentals of Art and History of Art

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CO	CO Statement
C01	a. Occidental concepts as perfect imitation of nature, transformation of existing object in nature. b. Characteristics of space, volume, dimensions, geometric space, perceptual space, conceptual space, space, volume as medium of experience and expression in Three Dimensional Art.
C02	c. Comparative analysis of sculptures. d. Basic Principles of visual communication and their application. Various Medias of Visual Communication.
C03	e. Printmaking process and how their characteristics shown in the prints f. Various Printing medias, sculptural materials and processes.
C04	a. Chinese Art: Introduction to Chinese Art, Six Canons of Painting.
C05	b. Japanese Art: General Introduction to Japanese Art, Ukio-e prints.
C06	<b>Indian Art</b> a. Mathura Sculptures- Kushana period
C07	b. Gandhara Art
C08	c. Rock cut Architecture and Sculpture (Buddhist, Jain and brahminical), Karle, Bedsa, Nasik, Udaigir, Gupta- Vakataka Period, Mathura, Saranth,
C09	Deogarh and various centres in Western, Central and Eastern Indian Painting, Sculpture and architecture at Ajanta and Ellora.

## Semester II

### 1. Fundamentals of Art

- Occidental concepts as perfect imitation of nature, transformation of existing object in nature.
- Characteristics of space, volume, dimensions, geometric space, perceptual space, Conceptual space, space, volume as medium of experience and expression in three Dimensional Art.
- Comparative analysis of sculptures.
- Basic Principles of visual communication and their application. Various Medias of Visual Communication.
- Printmaking process and how their characteristics shown in the prints
- Various Printing medias, sculptural materials and processes.

### 2 History of Art

#### Western Art

#### Far Eastern Art

- Chinese Art: Introduction to Chinese Art, Six Canons of Painting.
- Japanese Art: General Introduction to Japanese Art, Ukio-e prints.

#### Indian Art

- a. Mathura Sculptures- Kushana period
- b. Gandhara Art
- c. Rock cut Architecture and Sculpture (Buddhist, Jain and brahminical), Karle, Bedsa, Nasik, Udaigir, Gupta- Vakataka Period, Mathura, Saranath, Deogarh and various centres in Western, Central and Eastern Indian Painting, Sculpture and architecture at Ajanta and Ellora.

Modules: There are 14 elaborate portions are on discussions including introductions to each subject. An initial meeting will be held among Faculty members and decide about the each module and faculty as certain terms require support of practical art teachers. Modules can differ from semester to semester according to the availability of faculty.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Able to create descriptive notes and discussions on a. Occidental concepts as perfect imitation of nature, transformation of existing object in nature. b. Characteristics of space, volume, dimensions, geometric space, perceptual space, Conceptual space, space, volume as medium of experience and expression in three Dimensional Art..	PSO1, PO3	R	F	0	6-8	Class work
CO2	Able to create descriptive notes and discussions on c. Comparative analysis of sculptures. d. Basic Principles of visual communication and their application. Various Medias of Visual Communication	PSO2, PO2	C	C	0	6-8	Class work
CO3	Able to create descriptive notes and discussions on e. Printmaking process and how their characteristics shown in the prints F. Various Printing medias, sculptural materials and processes.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Able to create descriptive notes and discussions on a. Chinese Art: Introduction to Chinese Art, Six Canons of Painting. b. Japanese Art: General Introduction to Japanese Art, Ukie-e prints.	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Able to create descriptive notes and discussions a. Mathura Sculptures- Kushana period. b. Gandhara Art environment, perception manipulation and interpolation of	PO4, PSO3	Ap	P	0	6-8	Class work

	these in sculpture.						
<b>CO6</b>	Able to create descriptive notes and discussions on C. Rock cut Architecture and Sculpture (Buddhist, Jain and brahminical), Karle, Bedsa, Nasik, Udaigir, Gupta- Vakataka Period, Mathura, Saranath, Deogarh and various centres in Western, Central and Eastern Indian Painting, Sculpture and architecture at Ajanta and Ellora.	PSO4, PO1, PO4	Ev	M	0	6-8	Class work

**S-2 Core 8**  
**Inter Departmental course**  
**SANSKRIT.**

## S-2 INTERDISCIPLINARY-1

(Common to all specializations)

ID COURSE CODE

1 Graphics

CO	CO Statement
CO1	Continuation of producing matrix using woodcut technique more perfectly.
CO2	Identical print making with use of woodcut technique.
CO3	Repetition of print making with matrixes made from woodcut and using handprint method.
CO4	Usage of creative elements in identical printmaking by use of woodcut method.
CO5	Ideological inputs are used for creative print art making in a professional manner.
CO6	Use of textures for creation of prints by various kinds of cutting of wood surface using various tools.
CO7	Registration of paper and matrix for color print making.
CO8	Overlap printing for different colors.
CO9	Use of more than one color for printmaking with more precision.

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### Course Content

Graphics is the method of creating number of editions of impression from a single matrix (on occasions more than one matrix is used) with the help of various types of colors' and hand operating graphics printing machine. (Hand printing method is also popular).

Various techniques are on experiment for creating matrixes from different materials. Printing method is different when the material for the matrix is different.

In the first semester the simplest technique of woodcut is introduced and hand printing is initiated.

#### Techniques

**Stencilcut Printing** : Print from various kind of stencils.

**Woodcut Printing** : Wood cut prints are product from a wooden matrix created by cutting wood with different cutting tools.

#### Module: 1

Students are introduced the subject Graphics and asked to create a design in Black and white on a sheet of paper.

#### Module: 2

A stencil is made by cutting and removing positive areas from the surface and taking print in black color are done.

#### Module: 3

Stencil is made by removing negative areas and taking identical print is practiced.

#### Module: 4

Making of matrix in wood by cutting with tools is initiated and identical prints are made in Black and white.

#### Module: 5

Repeated the technique in module four and making identical prints for creative art print production is practiced.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Continue creation of matrix by cutting wood or similar objectivities for print art production.	PSO1, PO3	R	F	0	6-8	Graphic s studio work
CO2	Chosen removal of positive areas of the design more understandingly and create the matrix for printing.	PSO2, PO2	C	C	0	6-8	Graphic s studio work
CO3	Registration is practiced for exact equal measurements all the sides of prints.	PSO2, PO2	Ev	C	0	6-8	Graphic s studio work
CO4	Practice of thoughtful implementation of color on matrix through roller.	PSO6, PO3	U	F	0	6-8	Graphic s studio work
CO5	Practice First cutting for lighter color application and primary printing for using more than one color usage for printing.	PO4, PSO3	Ap	P	0	6-8	Graphic s studio work
CO6	Practice of Second cutting for the darker color application and secondary printing for usage of two colors and print out the final identical prints.	PSO4, PO1, PO4	Ev	M	0	6-8	Graphic s studio work

**S-2 INTERDISCIPLINARY 2**  
**(Common to all specializations)**

**ID COURSE CODE**

**2. SCULPTURE**

CO	CO Statement
CO1	Understanding the principles of modeling methods in relief.
CO2	Habituate studies from relief works done earlier and make library visits for the same.
CO3	Make drawings for relief works.
CO4	Work on plaster of Paris for creating reliefs.
CO5	Create and experience making of wood relief for studies.
CO6	Discuss on the components of the fundamentals of Sculpture.
CO7	Discuss and study important seals and Indus Valley sculptures. Relief production during Gupta/Gandhara periods in Indian history.
CO8	Archive a collection of reliefs and study productions from Indian art history.
CO9	Increase the making the number of relief production for expertise the technical side.

**Course Content**

**SCULPTURE (Common to all specializations)**

The Elective 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 'know-how' which is essential for sculptors profession. Provide basics to the student's growth for understanding knowledge of tradition and contemporary art forms. The student may be provided with information on contemporary art trends and concepts of sculpture. To intensify their demand at times and appropriate student's development in creating sculpture.

**Semester II**

Fundamentals of Sculpture: Understanding the principles of modeling methods in relief.

Drawing: Make drawings for relief works. Students may work on clay/plaster of Paris/wood for relief studies.

Discussions on fundamentals of Sculpture and, Indus Valley sculptures, Gupta - Gandhara

**Module: 1**

Discuss on fundamentals of Sculpture, Indus Valley sculptures, relief production (Gupta and Gandhara periods) in Indian history. Create notes for discussions.

**Module: 2**

Sketch, draw and make final drawing, following the various steps of production, Create relief works using various materials.

**Module: 3**

Make well designed reliefs using appropriate material.

**Module: 4**

Repeat making well designed reliefs using appropriate material and expertise the methodology.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Discuss on fundamentals of Sculpture towards greater understanding.	PSO1, PO3	R	F	0	6-8	Work in Workshop
CO2	Discuss and study Indus Valley sculptures for production of relief work.	PSO2, PO2	C	C	0	6-8	Work in Workshop
CO3	Discuss about relief production during 'Gupta and Gandhara' periods in Indian history and try to make a relief with better understanding.	PSO2, PO2	Ev	C	0	6-8	Work in Workshop
CO4	Follow the various steps of production (sketching and drawing) and Create relief works using various materials.	PSO6, PO3	U	F	0	6-8	Work in Workshop
CO5	Repeat production of relief work in the chosen media to achieve maturity in it.	PO4, PSO3	Ap	P	0	6-8	Work in Workshop
CO6	Improve quality of production by comparing the studies of relief works which has done in the past.	PSO4, PO1, PO4	Ev	M	0	6-8	Work in Workshop

## S-2 INTERDISCIPLINARY 3

(Common to all specializations)

ID COURSE CODE

### 3. Darusilpa.

CO	CO Statement
CO1	Talk and discussion of the terminology and Fundamentals of Darusilpa
CO2	Studio practices: Make familiar with tools and equipments for wood carving and its practice
CO3	Practical wood carving beginning with copying the elements based on natural design motifs such as flowers. Leaves, birds, vegetables, fruits, birds and animals (relief
CO4	Design various decorative patterns named Pushpamala, Vanamala, Pakshimala, Bhoothamala etc, with reception of natural forms and motives.
CO5	Drawings- Copying purana story based mural painting images.
CO6	Lectures on the basis of Thanthrasamuchaya and discussions,
CO7	Manushyalaya Chandrika regarding the selected chapters of Darusilpa and discussions.
CO8	Design and create works on wood by following all different steps of production.
CO9	Repeat production several times to experience and master it.

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## Course Content

### C. DARUSILPA (Common to all specializations)

The course in Darusilpa has designed to permit the student maximum involvement in developing his/her creative work in wood. In general statements Darusilpas are part of architecture and permanent in nature-various techniques (Carving. relief, adapting or small round sculptures in wood) are used to create Darusilpa.

Darusilpa is mostly related with Kerala temple architecture in India. So this art Practice centralized in temples of Kerala palaces ancient houses (Nalukettu)-another ancient architecture. To equip the student with all types of knowledge, skills and knowledge of materials (different wood) is essential for Darusilpa profession. The students may be provided with information on tradition as well as contemporary art trends and concepts of Darusilpa.

Semester 2

Fundamentals of Darusilpa: Make familiar with tools and equipments for wood carving and its practice. Practical wood carving beginning with copying the elements based on natural design motifs such as flowers. Leaves, birds, vegetables, fruits, birds and animals (relief)

Drawings- Copying puranic story based mural painting images. Lectures on the basis of Thanthrasamuchaya, Manushyalaya Chandrika regarding the selected chapters of Darusilpa.

#### Module: 1

Discussions on various terms of darusilpa and production.

#### Module: 2

Familiar with wood carving studio activities.

#### Module: 3

Copy a mural painting narrates puranic story.

#### Module: 4

Engage in wood carving by following descriptions in Thanthrasamuchaya, Manushyalaya Chandrika regarding the

selected chapters of Darusilpa in a wood carving studio.

**Module: 5**

Continuation of design and practices as above

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Discussions on various terms of darusilpa and production.	PSO1, PO3	R	F	0	6-8	Work in Workshop
CO2	Familiar with wood carving studio activities.	PSO2, PO2	C	C	0	6-8	Work in Workshop
CO3	Copy a mural painting narrates puranic story.	PSO2, PO2	Ev	C	0	6-8	Work in Workshop
CO4	Engage in wood carving by following descriptions in Thanthrasamuchaya, Manushyalaya Chandrika regarding the selected chapters of Darusilpa in a wood carving studio.	PSO6, PO3	U	F	0	6-8	Work in Workshop
CO5	Capable of making different designs (decorative) with natural forms and motifs/such as Pushpamala, Vanamala, Pakshimala, Bhoothamala etc.	PO4, PSO3	Ap	P	0	6-8	Work in Workshop
CO6	Capable of making different designs following texts like Thanthrasamuchaya, Manushyalaya Chandrika with exhibition of mastery in creation.	PSO4, PO1, PO4	Ev	M	0	6-8	Work in Workshop

## SEMESTER- 3

### S-3 BFA PAINTING CORE- 1

#### CORE COURSE CODE

#### STILL LIFE Painting

CO	CO Statement
CO1	Draw from various objects arranged for the purpose with acquiring the qualities of the same
CO2	Understand the term Single point perspective by involving drawing and painting it in monochrome.
CO3	Understand the term Two point perspective by involving drawing and painting it in monochrome.
CO4	Understand the term Three point perspective by involving drawing and painting it in monochrome.
CO5	Understand the term Multiple point perspective by involving drawing and painting it in monochrome.
CO6	Understand the terms in points of perspectives and generate volume in it with light and shade.
CO7	Bring the use of various basic elements for visual effect without loss any of the previously learned visual qualities.
CO8	Involve in continuous production with acknowledgements and use of various visual terms as per requirements of expression.
CO9	Establish own personal style in connection with the current practice of methods for expression in monochrome.

#### Course Content:

Use of water color to generate monochromatic effect is introduced in third semester and continuous production following basic elements of drawing and use of water medium is established in this semester.

The students are expected to express in monochrome from various objects found around them. Students habituate to search for appropriate elements in his ordinary lives suitable to arrange still life and express in monochrome. The effect of monochrome should be carried in their work while the qualities of drawing taking a major role. Also they develop capabilities to observe objects seriously and accurately and render the image with linear qualities and monochromatic effects. Since they are already practiced transformation of forms from two three dimensionality to two dimensionality of figures, more accuracy and clarity is to be generated in studies. They should experiment various aspects of still lives like various statuses of perspectives based on single point to multiple points and expression in monochrome.

#### Module: 1

The faculty arranges various shapes like Cube, Sphere, Cubicles, Conical shapes, conical circular shapes, structures of various shapes above mentioned. All students are asked to render the images following single point perspective in monochrome.

#### Module: 2

The faculty arranges a still life with various objects collected from students like water bottle, Shoulder Bag, Umbrella, etc and ask the students to draw from it depending on their own experience and involvement. All students are asked to render the images following two point perspective in monochrome.

#### Module: 3

Students are asked in advance to bring various objects of their likes to the class. The students are asked to involve them to arrange a still life in a very attracting manner and draw from it and complete a picture by using only pencil. All students are asked to render the images following three point perspective in monochrome.

**Module: 4**

The faculty shall arrange a still life in the class room with various objects including wooden shapes, Glass objects, Cloths with different structures in it, Plate, Fruits, Vegetables etc on a pedestal. Students are expected to render a still life in color (All colors) – the view from position in sheet of paper with pencil. Students shall be asked to render the images following multiple point perspective with use of light and shade in it.

**Module: 5**

Students are asked to work themselves by arranging a still with various objects of their interest. Time is given during holidays as home work for the same. Students shall produce at least one work and submit the same.

Suggestions:

7. Students shall complete 5 works and submit to the faculty for internal assessments in this semester.
8. Students are expected to display the works at the end of the class for all and discuss each others.
9. Total Credits:2.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create still life in single point perspective in monochrome.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create still life in two point perspective in monochrome.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Create still life in Three point perspective in monochrome.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Create still life in multiple point perspective in monochrome.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Create still life with extensive use light and shade to generate voluminous.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Create still life with extensive use light and shade to generate voluminous, understanding of perspectives and monochrome in color.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-3 BFA PAINTING CORE- 2

### CORE COURSE CODE

### NATURE STUDY Painting

CO	CO Statement
CO1	Usage of water colors for Nature study regularly.
CO2	Monochromatic usage of water color for production of Nature studies.
CO3	More intensive study of nature with Monochrome colors for the surroundings.
CO4	Rendering with all basic elements of Nature study in Monochromes.
CO5	Usage of water color with all its specific qualities.
CO6	More intensive study of nature with evoking factual colors of the surroundings.
CO7	Successful usage of various terms such as Drawing, Perspective, Volume etc with water color for still life.
CO8	Bring up all qualities of painting in water color (various colors) on variously textured paper surfaces.
CO9	Use of water color as a major medium by achieving mastery in it.

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#### Course Content:

Make drawings of nature in our campus and surroundings. Students should go to different locations or taken to specific areas by the teacher who may suggest them to make serious studies (Sketch, Drawings, and Paintings) from the Nature. Students should concentrate on the difference of geography, characteristics of different types of trees, plants and objects found in nature and manmade. Also they are expected to draw from their surroundings, architecture of various kinds with perspective, volume, light and shade. They may select a view of nature themselves. Concentrate on perspective from different angles, qualities of line, tonal variations, texture of different objects and forms.

#### Mediums:

Semester III: Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic colour, Oil colour or any other medium. Use of Water color will be introduced and specified during the entire semester.

For all the above mediums, suitable surfaces like different types of Drawing Papers, Card Papers, Handmade papers etc.

#### Module: 1

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. One point perspective is the specific term on utilization in first module.

#### Module: 2

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. Two points perspective is the specific term on utilization in second module.

#### Module: 3

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. Three points perspective is the specific term on utilization in third module.

#### Module: 4

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. Multiple point perspective is the specific term on utilization in fourth module.

Module: 5

Repetition of any one of the module as per requirements of the students during the excess hours.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Find a suitable spot from the nature and draw and paint it with water color in specific use of one point perspective with understanding.	PSO1, PO3	R	F	0	6-8	Work in premises
CO2	Find a suitable spot from the nature and draw and paint it with water color in specific use of Two point perspective with understanding.	PSO2, PO2	C	C	0	6-8	Work in premises
CO3	Find a suitable spot from the nature and draw and paint it with water color in specific use of three point perspective with understanding.	PSO2, PO2	Ev	C	0	6-8	Work in premises
CO4	Find a suitable spot from the nature and draw and paint it with water color in specific use of Multiple point perspective with understanding.	PSO6, PO3	U	F	0	6-8	Work in premises
CO5	Use various mediums for nature study with ability to evoke exact colors by mixing and reputational use.	PO4, PSO3	Ap	P	0	6-8	Work in premises
CO6	Use majorly water color and achieve mastery in use of it for nature study.	PSO4, PO1, PO4	Ev	M	0	6-8	Work in premises

### S-3 BFA PAINTING CORE- 3

#### CORE COURSE CODE

#### Study from Life Model

CO	CO Statement
CO1	Draw from arranged life models in various poses and color them using water color. The water medium shall be introduced.
CO2	Draw a portrait study in monochrome from a model arranged for the same. Use water color.
CO3	Understand use of monochrome a powerful medium for portrait making in watercolor.
CO4	Draw and color a portrait study in water color with detailed study including character and likeness.
CO5	Try to evoke factual colors by use of water color and mixing.
CO6	Bring portrait study with anatomy without loss of character and likeness in the study. Use water color for the same.
CO7	Try to bring voluminous in each human figure the student engage to draw and paint with water color..
CO8	Utilize drawing as major phenomenal element in human model drawing and painting with water based medium.
CO9	Achieve maturity in use of water color with evoking of transparency and depth of water color.

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#### Course Content:

Study the human model arranged in front of the students and make drawings/paintings/ relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people (male and female).

Students should go to different places like market, railway station, bus stand etc. and study the different people from various surroundings and make drawings. Students are expected to make serious attempts by learning Human Anatomy, proportions, each part of the body separately and all of them joined. They can select or the teachers can advice to draw portrait or full figure. Often the group models may be arranged. Models may be of various age groups - children, young, middle aged or old - male and female - dressed in various draperies, giving possibilities to draw drapery and undressed giving possibilities of Human anatomy. Simultaneously classes may be arranged to study from Animals and Birds. Students may be taken to places like zoo, etc.

#### Mediums:

Semester III: Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium

It is not mandatory to avoid or utilize any particular medium in each semester but focus will bwe given to use of water color in 3<sup>rd</sup> and 4<sup>th</sup> Semesters.

#### Module: 1

A life model will be arranged from which the student is expected to make a portrait with use of monochrome in water based medium including Indian ink, Color cakes, Water color etc. Bring out anatomy with character using monochrome in water color in the first module.

#### Module: 2

With all acquired knowledge draw a portrait from the human model arranged. Use monochrome water color and experience with light and shade without loss of anatomy and likeness of the model

#### Module: 3

A life model will be arranged from which the student is expected to make a portrait with use of water based medium including Indian ink, Color cakes, Water color etc. Paint the portrait study in color without loss of basic elements in a portrait.

Module: 4

Repetition of portrait study using water color to evoke anatomy, Character, Likeness and voluminous of the model shall be done.

Module: 5

Repetition of portrait study using water color to evoke anatomy, Character, Likeness and voluminous of the model to create thoroughness in students shall be done.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Rendering of life model portrait with use of monochrome in water based medium including Indian ink, Color cakes, Water color etc. Bring out anatomy with character using monochrome in water color in the first module.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create a portrait from the human model arranged with use of monochrome water color and experimental use of light and shade without loss of anatomy and likeness of the model	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Develop more understanding towards drawing and evolve to develop linear qualities in work of art regularly without differentiation to type of models.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Familiarize the Life model study and develop personal interest in drawing from living organisms individually and in group.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Accept Studies from Life Model as work of art and reflection of ideas.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Manage to bring, element of linear qualities on one's own work persistently without differentiation to each other.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

### S-3 BFA PAINTING CORE- 4

#### CORE COURSE CODE

#### Creative Painting

CO	CO Statement
CO1	Application of water color for creative painting is introduced.
CO2	Use of water color to draw images in monochrome including human figures in it to symbolize any occasion, Theme, Idea.
CO3	Conceive water color as a major medium and utilize the knowledge acquired from studies based on Still lives, Studies from nature and drawing from life models for reflecting an idea different from what done earlier.
CO4	Give emphasize for major images drawn with use of Water color.
CO5	Understand what is foreground and background in a creative drawing. Work both elaborately with water color.
CO6	Utilize water color for creative painting with Understanding of various technical terms like perspective, Anatomy, light and shade by using them for symbolizing basic idea behind the work of art.
CO7	Utilize water color extensively with use the power of drawing visually, with use of linearity, textural qualities, the nature of light falling in objects, shadows, and utilization of these terms targeting emphasize of basic idea to be focused.
CO8	Complete the work of art within specified time period with use of water color and title it.
CO9	Present the work created in water color for the visual experience of all others.

#### Course Content:

Students should make a composition in colour according to his/her sketch book. Concentrate on the utilization of the space, form, line, colour, texture, balance and harmony. Before doing the painting students should make numerous drawings in different angles and viewpoints. The student is also required to observe the characteristics, compositional values, colour combinations, historical importance and techniques of paintings of masters in different periods.

Students will be allowed to use the studio facilities for their activities. They may be directed to create Drawing / paintings using their imagination and creativity. Major attention may be given to expose their creativity and expand their power of visualization.

Students may create from own experience and knowledge. Attention may be given to the growth of their individuality development in creativity and of personal ways of expression.

#### Mediums:

Semester III-VI : Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium

All above noted mediums can be utilized for creative painting but extensive use of water color with understanding to develop advancement in application is proposed in 3<sup>rd</sup> and fourth semesters.

#### Module: 1

Use water color for production of monochromatic effects in a painting based on theme interpreted by student. Students shall complete a painting and submit.

#### Module: 2

Extensive use of monochromatic effects in creative painting titled students themselves. Students shall complete a painting and submit.

#### Module: 3

Extensive use of watercolor is advised for creative painting, as per philosophical outlook of the student using all specialties of it. Complete at least one creative drawing and submit at the end of the class.

**Module: 4**

Extensive use of watercolor is advised for creative painting, as per philosophical outlook of the student using all specialties of it. Complete at least one creative drawing and submit at the end of the class.

**Module: 5.**

Home work is given for Extensive use of watercolor is advised for creative painting, as per philosophical outlook of the student using all specialties of it. Complete at least one creative drawing and submit at the end of the class.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To utilize water color for creative painting extensively.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Utilize monochrome effects in a very outstanding manner to express feelings on productions.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Utilize water color with greater understanding towards drawing and evolve to develop linear qualities in work of art regularly without differentiation to subject matter supplied or found student himself.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Familiarize with visualization process and rendering of drawing for production of visuals for supplied idea with extensive use of Water color.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Utilize meticulous use of various basic terms of drawing familiarized in classes of various other subjects like still lives, Nature study and Life model study.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Acquire basic ability to visualize and render focusing a basic idea. Production of several numbers of creative works in water color, in which drawing is the major content.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

### S-3 Core-5

## Theoretical Studies on Art

(Common to all specializations)

ID COURSE CODE

### 7. Fundamentals of Art and History of Art

CO	CO Statement
CO1	a. Influence of Egypt and Mesopotamia in the art of the Mediterranean Island. b. Early Greek Art 1000 B.C to 700 B.C, Archaic period, Evolution of male nude figure
CO2	c. Classical Period, Canoes of ideal proportions, Phidias and Parthenon, Sculptures with movement of balance, Praxiteles, Lyssipus, Scopas, Realism and its grandeur, Peryamon, Laocoon, and realistic Portraits.
CO3	d. Greek vase painting, Humanism, developments of various art expansion of the empire under Alexander.
CO4	e. Roman Art- Empire- Architecture- various buildings, roads, aqueducts, usage of arch for architecture.
CO5	f. Mosaic and paintings at Pompeii, Portrait Sculpture and war columns.
CO6	<b>Indian:</b> a. Chalukya, Pallava and Rashtrakuttu period Rock cut architecture and sculpture at Ellora, Mahabalipurarn, Elephanta. b. Temples at Aihole, Partadakkal
CO7	c. Temples and Sculpture in Orissa and Western India. d. Pala- Sena- period Stone and metal sculpture.
CO8	e. Art in South India: Halebed, Belur, Chola Bronzes and Vijayanagara Period.
CO9	<b>2. Aesthetics</b> Introduction to Aesthetics as a discipline- Indian & Eastern. Theories of Aristotle Aristotle. Plato, Longinus.

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### Semester III

#### 1. History of Art

##### Western

- Influence of Egypt and Mesopotamia in the art of the Mediterranean Island.
- Early Greek Art 1000 B.C to 700 B.C, Archaic period, Evolution of male nude figure.
- Classical Period, Canoes of ideal proportions, Phidias and Parthenon, Sculptures with movement of balance, Praxiteles, Lyssipus, Scopas, Realism and its grandeur, Peryamon, Laocoon, and realistic Portraits.
- Greek vase painting, Humanism, developments of various art expansion of the empire under Alexander.
- Roman Art- Empire- Architecture- various buildings, roads, aqueducts, usage of arch for architecture.
- Mosaic and paintings at Pompeii, Portrait Sculpture and war columns.

##### Indian

- Chalukya, Pallava and Rashtrakuttu period Rock cut architecture and sculpture at Ellora, Mahabalipurarn, Elephanta.
- Temples at Aihole, Partadakkal
- Temples and Sculpture in Orissa and Western India.
- Pala- Sena- period Stone and metal sculpture.
- Art in South India: Halebed, Belur, Chola Bronzes and Vijayanagara Period.

##### 2. Aesthetics

Introduction to Aesthetics as a discipline- Indian & Eastern.  
Theories of Aristotle Aristotle. Plato, Longinus.

Modules: There are several elaborate portionson discussions including introductions to each subject. An initial meeting will be held among Faculty members and decide about the each module and faculty as certain terms

require support of practical art teachers. Modules can differ from semester to semester according to the availability of faculty.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Able to create elaborate notes and discussions on: a. Influence of Egypt and Mesopotamia in the art of the Mediterranean Island. b. Early Greek Art 1000 B.C to 700 B.C, Archaic period, Evolution of male nude figure.	PSO1, PO3	R	F	0	6-8	Class work
CO2	Able to create elaborate notes and discussions on: movement of balance, Praxiteles, Lyssipus, Scopas, Realism and its grandeur, Peryamon, Laocoon, and realistic Portraits. d. Greek vase painting, Humanism, developments of various art expansion of the empire under Alexander	PSO2, PO2	C	C	0	6-8	Class work
CO3	Able to create elaborate notes and discussions on: e. Roman Art- Empire- Architecture- various buildings, roads, aqueducts, usage of arch for architecture. f. Mosaic and paintings at Pompeii, Portrait Sculpture and war columns.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Able to create elaborate notes and discussions on: Chalukya, Pallava and Rashtrakuttu period Rock cut architecture and sculpture at Ellora, Mahabalipurarn, Elephanta. b. Temples at Aihole, Partadakkal	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Able to create elaborate notes and discussions on: c. Temples and Sculpture in Orissa and Western India. d. Pala- Sena- period Stone and metal sculpture. e. Art in South India: Halebed, Belur, Chola Bronzes and Vijayanagara Period.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Able to create elaborate notes and discussions on: Introduction to Aesthetics as a discipline- Indian & Eastern. Theories of Aristotle Aristotle. Plato, Longinus.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

**S 3 Core 6 Sanskrit language studies: Sanskrit departments shall take care.**



CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Make identical prints with more than one color for creative compositions.	PSO1, PO3	R	F	0	6-8	Graphics studio work
CO2	Usage of woodcut or any other medium regularly the students are able to pursue.	PSO2, PO2	C	C	0	6-8	Graphics studio work
CO3	Create and establish use of various textures in the matrix for print making.	PSO2, PO2	Ev	C	0	6-8	Graphics studio work
CO4	Experiment with matrixes in other than wood. Know more about various mediums other than wood cut technique.	PSO6, PO3	U	F	0	6-8	Graphics studio work
CO5	Creation of prints with atleast minimal use of various techniques like: Print from various kind of stencils, Screen Printing , Intaglio Printing , Linocut Printing and Litho printing.	PO4, PSO3	Ap	P	0	6-8	Graphics studio work
CO6	Master at least any one of the above mediums and establish regular production of identical prints.	PSO4, PO1, PO4	Ev	M	0	6-8	Graphics studio work

**S-3 INTERDISCIPLINARY-2**  
**(Common to all specializations)**

**ID COURSE CODE**

**2. SCULPTURE**

CO	CO Statement
CO1	Involve in sculpture production more extensively.
CO2	Make sketching for sculpture as regular habit.
CO3	Think, understand other mediums and pursue them intentionally.
CO4	Drawing: Study of Human figures reference to anatomy revealing the character and likeness.
CO5	On relief method, with reference to anatomy, create human figures of different age.
CO6	Introduce talks based on Egyptian Art - African masks- African Sculptures.
CO7	Recognize the values of different mediums and develop precise knowledge on each of them.
CO8	Importance of continuous engagement at least in any one of the mediums.
CO9	Try to develop professionalism in sculpture.

**Course Content**

**SCULPTURE**

The Elective Course in sculpture has been designed to perform the student with maximum involvement in developing his creative work.

To equip the student with all types of 'know-how' which is essential for sculptors profession. Provide basics to the student's growth for understanding knowledge of tradition and contemporary art forms. The student may be provided with information on contemporary art trends and concepts of sculpture. To intensify their demand at times and appropriate student's development in creating sculpture.

**Semester III –**

Think, understand, make sketching for sculpture as regular habit.

Drawing: Study of Human figures with reference to anatomy revealing the character and likeness.

Introduce lectures based on Egyptian Art - African masks- African Sculptures.

**Modules:** Modules are different for each student and it will be decided after consulting the teacher in the beginning of semester.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To acquire inspirations from Egyptian art and produce creative works.	PSO1, PO3	R	F	0	6-8	Class work
CO2	Create Increased adaptability from Various stylistic developments.	PSO2, PO2	C	C	0	6-8	Class work
CO3	Introduce works based on: Egyptian Art - African masks- African Sculptures.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Make sketches from models with detailed focus on/about three dimensional objectivity in them.	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Recognize the values of different mediums and develop precise knowledge on each of them.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Involve in sculpture production more extensively to perform the student with maximum involvement in developing his creative work.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

### S-3 INTERDISCIPLINARY-3.

(Common to all specializations)

ID COURSE CODE

### 3. Darusilpa.

CO	CO Statement
CO1	Extensive practical works on various terms Wood carving continuation of practical studies start with Pushpnmala, (relief)
CO2	Extensive practical work on Vanamala (relief)
CO3	Extensive practical work and training on Pakshimala, (relief)
CO4	Extensive Practical work on Mrigamala(relief) .
CO5	Extensive Parctical work and training on carving Bhoothamala, (relief)
CO6	Extensive time bound engagement on Drawing and development of drawings for relief work on wood.
CO7	Making of human forms in different styles like Dwarapalaka, Kubera, Ashtadikpalakas and so on.
CO8	Elaborate talks on the basis of selected traditional texts relating to wood carving.
CO9	Presentations of studies from Selected texts: Brithatsamhitha, Matsyapuranam, The Arts and Crafts of Travancore (Dr. Stella Karmrisch, Dr. J.H. Cousins, R. Vasudeva Poduval).

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## Course Content

### C. DARUSILPA

The course in Darusilpa has designed to permit the student maximum involvement in developing his/her creative work in wood. In general statements Darusilpas are part of architecture and permanent in nature-various techniques (Carving. relief, adapting or small round sculptures in wood) are used to create Darusilpa.

Darusilpa is mostly related with Kerala temple architecture in India. So this art Practice centralized in temples of Kerala palaces ancient houses (Nalukettu)-another ancient architecture. To equip the student with all types of knowledge, skills and knowledge of materials (different wood) is essential for Darusilpa profession. The students may be provided with information on tradition as well as contemporary art trends and concepts of Darusilpa.

#### Semester III

Wood carving continuation of practical studies start with Pushpnmala, Vanamala, Pakshimala, Mrigamala, Bhoothamala, Chitramala etc. (relief)

Drawing- Making of human forms in different styles like Dwarapalaka, Kubera, Ashtadikpalakas and so on.

There will be elaborate talks on the basis of selected traditional texts relating to wood carving.

Selected texts: Brithatsamhitha, Matsyapuranam, The Arts and Crafts of Travancore (Dr. Stella Karmrisch, Dr. J.H. Cousins, R. Vasudeva Poduval).

#### Module: 1

Wood carving continuation of practical studies start with Pushpnmala, Vanamala, Pakshimala, Mrigamala, Bhoothamala, Chitramala etc. (relief)

#### Module: 2

Drawing- Making of human forms in different styles like Dwarapalaka, Kubera, Ashtadikpalakas and so on.

#### Module: 3

Elaborate talks on the basis of selected traditional texts relating to wood carving

#### Module: 4

Discussions on Selected texts: Brithatsamhitha, Matsyapuranam, The Arts and Crafts of Travancore (Dr. Stella Karmrisch, Dr. J.H. Cousins, R. Vasudeva Poduval)

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create wood carving and continue practical studies start with Pushpamala, Vanamala, Pakshimala, Mrigamala, Bhoothamala, Chitramala etc. (relief)	PSO1, PO3	R	F	0	6-8	Work in workshop
CO2	Create Drawing- Making of human forms in different styles like Dwarapalaka, Kubera, Ashtadikpalakas.	PSO2, PO2	C	C	0	6-8	Work in workshop
CO3	To create notes on Elaborate talks on the basis of selected traditional texts relating to wood carving	PSO2, PO2	Ev	C	0	6-8	Work in workshop
CO4	Discussions on Selected texts: Brithatsamhitha, Matsyapuranam, The Arts and Crafts of Travancore (Dr. Stella Karmrisch, Dr. J.H. Cousins, R. Vasudeva Poduval	PSO6, PO3	U	F	0	6-8	Work in workshop
CO5	Capable of making of different designs (decorative) with receiving inspirations from Pushpamala, Vanamala, Pakshimala, Bhoothamala etc.	PO4, PSO3	Ap	P	0	6-8	Work in workshop
CO6	Successfully a passionate approach towards creation of their works form above noted various terminologies.	PSO4, PO1, PO4	Ev	M	0	6-8	Work in workshop

## S-4 BFA PAINTING CORE- 1

### CORE COURSE CODE

### STILL LIFE Painting

CO	CO Statement
CO1	Draw from various objects arranged for the purpose with exact rendering of qualities of the same.
CO2	Understand the term still life by involving in various stages of using water color for it.
CO3	Learn that drawing from still lives and paint can improve one's capabilities for drawing and visionary habits.
CO4	Involve oneself in finding out objectivities which can be arranged for still lives and be studious about it.
CO5	Use own capabilities in finding objects, drawing and painting from which can improve one's abilities of rendering feelings.
CO6	Bring out capability of painterly qualities as a special quality with generally accepted linear qualities.
CO7	Involve and improve one's own interest in drawing and painting from objects around and increase ones interest to render.
CO8	Involve in continuous Drawing with continuing a personal identity in manner of expression
CO9	Create and establish a new personal style in connection with the current habitual practice of method for expression

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#### Course Content:

Use of water color to generate colorful effect is introduced in fourth semester and continuous production following basic elements of drawing and use of water color is established in this semester.

The students are expected to express in color from various objects found around them. Students habituate to search for appropriate elements in his ordinary lives suitable to arrange still life and express in water color. The transparent nature of water color should be carried in their work while the qualities of drawing also taking a major role. Also they develop capabilities to observe objects seriously and accurately and render the image with linear qualities and natural colors of the objects. Since they are already practiced transformation of forms from three dimensional appearance to two dimensionality of figure, more accuracy and clarity is to be generated in studies. They should experiment various aspects of still lives like various statuses of perspectives based on single point to multiple points and expression in various colors.

#### Module: 1

The faculty arranges various objects in still life on a pedestal. All students are asked to render the images following single point perspective with use of water Color. Students should paint background also.

#### Module: 2

The faculty arranges various objects in still life on a pedestal with involvement of the students. Students are asked to render the images following two points perspective in use of water Color with carefully colored background.

#### Module: 3

Students are asked to arrange a still life by composing various objects supplied by the faculty. Students are intimated in advance to draw and paint a still life in three point perspective, with background in it.

#### Module: 4

Repeat the class with various and different objects with suggestion to use multiple perspective and presence of background.

#### Module: 5

Repeat the class as per requirements of students with various and different objects with suggestion to use multiple perspective and presence of background.

Suggestions:

1. Students shall complete 5 works and submit to the faculty for internal assessments in this semester.
2. Students are expected to display the works at the end of the class for all and discuss each others.
3. Total Credits:2.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create still life in single point perspective with use of Water colors.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create still life in two point perspective with use of Water colors.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Create still life in Three point perspective with use of Water colors.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Create still life in multiple point perspective with use of Water colors	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Create still life with extensive use light and shade to generate voluminous on use of water color.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Create still life with extensive use light and shade to generate voluminous, understanding of perspectives and use of water colors.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-4 BFA PAINTING CORE- 2**  
**(Common to all specializations)**

**CORE COURSE CODE**

**NATURE STUDY Painting**

CO	CO Statement
CO1	Exclusive use of water colors for Nature study regularly.
CO2	Colorful usage of water color for production of Nature studies.
CO3	More intensive study of nature with various toned water colors for the surroundings, Back ground etc.
CO4	Rendering with all basic elements of Nature study in exclusive use of Water color.
CO5	Exclusive use of water color with all its specific qualities.
CO6	More intensive study of nature with evoking factual colors of the objects and surroundings.
CO7	Successful usage of various terms such as Drawing, Perspective, Volume etc with water color for still life in rendering with water colors..
CO8	Usage of water color on variously textured paper surfaces for Nature study.
CO9	Acquire mastery in medium 'Water color' and also professionalism.

**Course Content:**

Make drawings of nature in our campus and surroundings. Students should go to different locations or taken to specific areas by the teacher who may suggest them to make serious studies (Sketch, Drawings, and Paintings) from the Nature. Students should concentrate on the difference of geography, characteristics of different types of trees, plants and objects found in nature and manmade. Also they are expected to draw from their surroundings, architecture of various kinds with perspective, volume, light and shade. They may select a view of nature themselves. Concentrate on perspective from different angles, qualities of line, tonal variations, texture of different objects and forms.

**Mediums:**

Semester 4: Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic colour, Oil colour or any other medium. Use of Water color will be introduced and specified during the entire semester. For all the above mediums, suitable surfaces like different types of Drawing Papers, Card Papers, Handmade papers etc.

**Module: 1**

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. One point perspective is the specific term on utilization in first module.

**Module: 2**

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. Two point perspectives is the specific term on utilization in second module.

**Module: 3**

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. Three points perspective is the specific term on utilization in third module.

**Module: 4**

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. Multiple point perspective is the specific term on utilization in forth module.

Module: 5

Repeat of any one of the above modules as per requirements of the students during the excess hours.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Render a Nature study with water color in specific use of one point perspective with understanding and mature handling of various terms.	PSO1, PO3	R	F	0	6-8	Work in premises
CO2	Render a Nature study with water color in specific use of Two point perspective with understanding and mature handling of various terms. .	PSO2, PO2	C	C	0	6-8	Work in premises
CO3	Render a Nature study with water color in specific use of three point perspective with understanding and mature handling of various terms.	PSO2, PO2	Ev	C	0	6-8	Work in premises
CO4	Render a Nature study with water color in specific use of Multiple point perspective with understanding and mature handling of various terms.	PSO6, PO3	U	F	0	6-8	Work in premises
CO5	Create a suitable background for your nature study with watercolor.	PO4, PSO3	Ap	P	0	6-8	Work in premises
CO6	Use water color as a major medium with usage of all different qualities.	PSO4, PO1, PO4	Ev	M	0	6-8	Work in premises

## S-4 BFA PAINTING CORE- 3

### CORE COURSE CODE

### Study from Life Model

CO	CO Statement
CO1	Develop and utilize exclusive use of water color for various types of life model studies.
CO2	Follow all different steps of drawing from life models.
CO3	Take care to not loss any other quality which is currently mentioned.
CO4	Bring Character, Likeness , anatomy frame work, light and shade and linear qualities in watercolor painting.
CO5	Evoke factual colors by use of water color and mixing.
CO6	Utilize differently textured paper surfaces for water color painting.
CO7	Use different quality surfaces- Drawing sheets, Card sheets, thick boards, hand made papers for painting with water color.
CO8	Utilize drawing as major phenomenal element in human model drawing and painting with water based medium.
CO9	Achieve maturity in use of water color, and rendering image in suitable background.

#### Course Content:

Study the human model arranged in front of the students and make drawings/paintings/ relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people (male and female).

Students should go to different places like market, railway station, bus stand etc. and study the different people from various surroundings and make drawings. Students are expected to make serious attempts by learning Human Anatomy, proportions, each part of the body separately and all of them joined. They can select or the teachers can advice to draw portrait or full figure. Often the group models may be arranged. Models may be of various age groups - children, young, middle aged or old - male and female - dressed in various draperies, giving possibilities to draw drapery and undressed giving possibilities of Human anatomy. Simultaneously classes may be arranged to study from Animals and Birds. Students may be taken to places like zoo, etc.

**Mediums:** Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium. All various mediums are permitted to experience during IV semester but focus is for Exclusive use of water color, expected to bring experience and higher quality in use of the medium- water color.

#### Module: 1

A life model – male or female-will be arranged from which the student is expected to make a portrait with exclusive use of water colors. Take care of anatomy during rendering the image.

#### Module: 2

With all acquired knowledge to draw from human male model use water color and experience with light and shade. Without loss of anatomy and likeness of the model may be evoked for portrait bust. (Half image including hands.)

#### Module: 3

Repeat 2<sup>nd</sup> module (Half image) with female model. Evoke light and shade, anatomy, exact natural colors, character and likeness of the model in water color from the Model arranged. Work background in a suitable

manner which should be in color and all steps are to be followed.

Module: 4

Arrange full figure study from standing model. Evoke light and shade, anatomy, exact natural colors, character and likeness of the model in water color from the Model arranged. Work background in a suitable manner which should be in color and all steps are to be followed.

Module: 5

Repeat of full figure with concerns of module 4 from an alternate gender. Background should be painted suitably with use of water color and all steps are to be followed.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Exclusive use of water color in rendering of life model portrait with use of colors in water based medium - Water color etc. Bring out anatomy with character using water color to evoke all various colors including body color	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create a portrait from the human model arranged with use of water color to bring all various colors visible in live, with the arranged model.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Confirmed use of light and shade without loss of anatomy and likeness of the model, and experimentation with transparent qualities of water color are practiced.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Composed image drawing and coloring from a qualitatively composed life model.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Acquiring self acceptance on qualitative production of life model study with successful usage of various basic terms practiced.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Experiment and experience various types of rendering human figure study from the models in peculiar use of water color.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-4 BFA PAINTING CORE- 4

### CORE COURSE CODE

### Creative Painting

CO	CO Statement
CO1	Extensive use of water color for creative painting is suggested.
CO2	Continuous sketching from day to day life mandatorily began to work out.
CO3	Conceive water color as a major medium and utilize the knowledge acquired from studies based on Still lives, Studies from nature and drawing from life models for reflecting an idea different from what done earlier.
CO4	Use of other mediums is well supported by the faculty members when use of water color for painting is on greater focus.
CO5	Acknowledgement of water color as primary medium for painting with maximums use of its potentials for representation of feelings.
CO6	Utilize water color for creative painting with Understanding of various technical terms like perspective, Anatomy, light and shade by using them for symbolizing basic idea behind the work of art.
CO7	Achieve mastery in application of water color by fast, tedious, regular usage of it.
CO8	Concentration on creating compositions of images and various elements other than a subject oriented approach.
CO9	Consideration of painting compositions in watercolor as a primary way of expression.

#### Course Content:

Special consideration to water color as the major most medium for expression of feelings after regular use and achieving of certain level of mastery in it is on focus in entire semester. Students should make a composition in colour according to his/her sketch book. Concentrate on the utilization of the space, form, line, colour, texture, balance and harmony. Before doing the painting students should make numerous drawings in different angles and viewpoints. The student is also required to observe the characteristics, compositional values, colour combinations, historical importance and techniques of paintings of masters in different periods.

Students will be allowed to use the studio facilities for their activities. They may be directed to create Drawing / paintings using their imagination and creativity. Major attention may be given to expose their creativity and expand their power of visualization.

Students may create from own experience and knowledge. Attention may be given to the growth of their individuality development in creativity and of personal ways of expression.

#### Mediums:

Semester III-VI : Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium All above noted mediums can be utilized for creative painting but extensive use of water color with understanding to develop advancement in application and expression with certain level of maturity is proposed in fourth semesters.

#### Module: 1

Use water color for production of a painting based on theme interpreted by student. Students shall complete a painting and submit.

#### Module: 2

Extensive use of water color in creative painting titled students themselves. Students shall complete a painting and submit.

#### Module: 3

Extensive use of watercolor is advised for creative painting, as per philosophical outlook of the student using all specialties of it. Complete at least one creative drawing and submit at the end of the class.

**Module: 4**

Extensive use of watercolor is advised for creative painting, as per philosophical outlook of the student using all possibilities of the medium. Complete at least one creative drawing and submit at the end of the class.

**Module: 5.**

Use all representational qualities and mastery developed by the student to produce and complete it at student's level best and submit at the end of the class. Extra time can be given as home work.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To utilize water color for creative painting extensively.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Utilize Transparent color effects in a very outstanding manner to express feelings on productions.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Utilize water color with greater understanding towards drawing and evolve to develop linear qualities in work of art regularly without differentiation to subject matter supplied or found student himself.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Outstanding visualization process in rendering ideological outputs.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Utilize meticulous use of various basic terms of drawing familiarized in classes of various other subjects like still lives, Nature study and Life model study.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Acquire basic ability to visualize and render focusing an own basic idea. Production of several numbers of creative works in water color, in which color application is the major content.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-4 BFA PAINTING Core-5

### Theoretical Studies on Art

(Common to all specializations)

ID COURSE CODE

#### 7. History of Art Aesthetics

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CO	CO Statement
CO1	a. Evolution of Christian ideologies based on Christianity-Art of Catacombs. b. Basilica churches, Contact with east and the shifting of empire to Constantinople.
CO2	c. Scythian, Celtic, Vixiny, Carolingian art, art of Western Europe. d. Romanesque churches, manuscripts, Book covers, tapestry and decorative objects
CO3	e. Gusades, gothic Cathedrals, Stained glasses Paintings and architecture. f. Revival of Classical ideals- Humanism and Reformism.
CO4	a. Paintings of Badami, Ellora b. Pala- Manuscript painting
CO5	c. Paintings in Western India d. Rajastani Paintings- from Mandhu, Malva, Mewar and other centres. e. Connection of medieval Hindu and Saracenic architecture.
CO6	<b>Indian Aesthetics</b> Rasa theory and its various interpretations.
CO7	<b>Indian Aesthetics.</b> Bharatha, Abhinava Gupta, Anandavardhana, Bhatta Lollata.
CO8	Home work is given to make presentations time to time.
CO9	Group discussions in selected terms and periods with management of faculty members.

#### Semester IV

##### 1. History of Art

###### Western

- Evolution of Christian ideologies based on Christianity-Art of Catacombs.
- Basilica churches, Contact with east and the shifting of empire to Constantinople.
- Scythian, Celtic, Vixiny, Carolingian art, art of Western Europe.
- Romanesque churches, manuscripts, Book covers, tapestry and decorative objects
- Gusades, gothic Cathedrals, Stained glasses Paintings and architecture.
- Revival of Classical ideals- Humanism and Reformism.

###### Indian

- Paintings of Badami, Ellora
- Pala- Manuscript painting
- Paintings in Western India
- Rajastani Paintings- from Mandhu, Malva, Mewar and other centres.
- Connection of medieval Hindu and Saracenic architecture.

##### 2. Aesthetics

###### Indian Aesthetics

- Rasa theory and its various interpretations.  
Bharatha, Abhinava Gupta, Anandavardhana, Bhatta Lollata.

#### Modules and Contents of modules:

There will be four modules and each module shall include equal content of Art Historical studies ; and student shall be given homework to submit at least one paper in one semester.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To make extensive write ups in Indian Aesthetics: Rasa theory and its various interpretations. Bharatha, Abhinava Gupta, Anandavardhana, Bhatta Lollata.	PSO1, PO3	R	F	0	6-8	Class work
CO2	Able to create elaborate notes and discussions on following terms of Western art: a. Scythian, Celtic, Vixiny, Carolingian art, art of Western Europe. b. Romanesque churches, manuscripts, Book covers, tapestry and decorative objects c. Gusades, gothic Cathedrals, Stained glasses Paintings and architecture. d. Revival of Classical ideals- Humanism and Reformism.	PSO2, PO2	C	C	0	6-8	Class work
CO3	Able to create elaborate notes and discussions on <b>following Western terms</b> : a. Evolution of Christian ideologies based on Christianity-Art of Catacombs. b. Basilica churches, Contact with east and the shifting of empire to Constantinople.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Extensive knowledge on following Indian terms: a. Paintings of Badami, Ellora b. Pala- Manuscript painting	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Extensive knowledge and ability to spare in discussions on : c. Paintings in Western India	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Able to create elaborate notes and discussions on following art historical revelations: d. Rajastani Paintings- from Mandhu, Malva, Mewar and other centres. e. Connection of medieval Hindu and Saracenian architecture.	PSO4, PO1, PO4	Ev	M	0	6-8	Class work

## S-4 BFA PAINTING INTERDISCIPLINARY-1

(Common to all specializations)

ID COURSE CODE

1 Graphics

CO	CO Statement
CO1	Use of more than one color in print art making regularly following application of colors from light to dark.
CO2	Use of more than one color in print art making regularly following application of colors from dark to light.
CO3	Utilization of textures in print art making as a major element.
CO4	Experiment with matrixes in other than wood.
CO5	Stylistic developments in presentation of ideological thread in print.
CO6	Application of more than one technique for creating impression in paper.
CO7	Introduction of usage in qualities of paper used for print making.
CO8	Taking extra care in keeping data of the work done on the sheet of work itself.
CO9	Presentation of print art works in a pleasing manner.

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### Course Content

Graphics is the method of creating number of editions of impression from a single matrix (on occasions more than one matrix is used) with the help of various types of colors' and hand operating graphics printing machine. (Hand printing method is also popular).

Various techniques are on experiment for creating matrixes from different materials. Printing method is different when the material for the matrix is different.

In the first semester the simplest technique of woodcut is introduced and hand printing is initiated. Students are expected to engage on print art making regularly with more enthusiasm in any one of the methods they found interesting. Repetition of the technique is recommended for more accuracy in production.

#### Modules :

**There are no number of works suggested to produce but expected the engagement of students in print making regularly and completion of at least one work in a month utilizing various offered by the department.**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Make identical prints with more than one color for creative compositions.	PSO1, PO3	R	F	0	6-8	Graphics Studio work
CO2	Usage of woodcut or any other medium regularly the students are able to pursue.	PSO2, PO2	C	C	0	6-8	Graphics Studio work
CO3	Create and establish use of various textures in the matrix for print making.	PSO2, PO2	Ev	C	0	6-8	Graphics Studio work
CO4	Experiment with matrixes in other than wood. Know more about various mediums other than wood cut technique.	PSO6, PO3	U	F	0	6-8	Graphics Studio work
CO5	Craetion of prints with atleast minimal use of various techniques like: Print from various kind of stencils, Screen Printing , Intaglio Printing , Linocut Printing and Litho printing.	PO4, PSO3	Ap	P	0	6-8	Graphics Studio work
CO6	Master at least any one of the above mediums and establish regular production of identical prints.	PSO4, PO1, PO4	Ev	M	0	6-8	Graphics Studio work

## S-4 BFA PAINTING INTERDISCIPLINARY-2

(Common to all specializations)

ID COURSE CODE

### 2. SCULPTURE

CO	CO Statement
CO1	Continuous engagement in sculpture making is necessary during the offered course time.
CO2	Usage of drawing skills focused to generate suggestions of 3 Dimensionality.
CO3	Engagement in using various mediums with necessary planning and studies.
CO4	Create human/animals/flora and fauna forms emphasizing harmony and proportions.
CO5	Study of human head (bust) of different age groups with structure analysis revealing the character and likeness.
CO6	Drawing: Study of human figures with greater attention and reference to anatomy and three dimensional form.
CO7	Discussion based on Western Masters (Greco-Roman) and Indian (Gandhara) sculpture.
CO8	Adapt stylistic references from Greco-Roman influences in three dimensional forms.
CO9	Try to develop extensive qualities of three dimensionality and professionalism in relief making with human and animal figures in it.

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## Course Content

### SCULPTURE

The Elective Course in sculpture has been designed to perform the student with maximum involvement in developing his creative work.

To equip the student with all types of 'know-how' which is essential for sculptors profession. Provide basics to the student's growth for understanding knowledge of tradition and contemporary art forms. The student may be provided with information on contemporary art trends and concepts of sculpture. To intensify their demand at times and appropriate student's development in creating sculpture.

### Semester IV –

Life Study: of human head (bust) of different age groups with structure analysis revealing the character and likeness.

Drawing: Study of human figures reference to anatomy.

Discussion based on Western Masters (Greco-Roman) and Indian(Gandhara) Sculptures.

**Modules:** Modules are different for each student and it will be decided after consulting the teacher in the beginning of semester and personal consultation with the faculty makes better results than group teaching

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Engagement in using various mediums with necessary planning and studies.	PSO1, PO3	R	F	0	6-8	Sculpture workshop
CO2	Create sketches with suggestion of three dimensionality.	PSO2, PO2	C	C	0	6-8	Sculpture workshop
CO3	Drawing: Study of human figures with greater attention and reference to anatomy and three dimensional form.	PSO2, PO2	Ev	C	0	6-8	Sculpture workshop
CO4	Engagement in using various mediums with necessary planning and studies.	PSO6, PO3	U	F	0	6-8	Sculpture workshop
CO5	Drawing with anatomical details in model Study of human head or bust of different age groups with structural analysis revealing the character and likeness.	PO4, PSO3	Ap	P	0	6-8	Sculpture workshop
CO6	Adapt stylistic references from Greco - Roman influences in three dimensional forms. Develop extensive qualities of three dimensionality and maintain professionalism.	PSO4, PO1, PO4	Ev	M	0	6-8	Sculpture workshop

### S-4 BFA PAINTING INTERDISCIPLINARY-3

(Common to all specializations)

ID COURSE CODE

### 3. Darusilpa.

CO	CO Statement
CO1	Extensive practical works on various terms Wood carving continuation of practical studies start with Pushpnmala, (relief)
CO2	Extensive practical work on Vanamala (relief)
CO3	Extensive practical work and training on Pakshimala, (relief)
CO4	Extensive Practical work on Mrigamala(relief) .
CO5	Extensive Parctical work and training on carving Bhoothamala, (relief)
CO6	Extensive time bound engagement on Drawing and development of drawings for relief work on wood.
CO7	Making of human forms in different styles like Dwarapalaka, Kubera, Ashtadikpalakas and so on.
CO8	Elaborate talks on the basis of selected traditional texts relating to wood carving.
CO9	Presentations of studies from Selected texts: Brithatsamhitha, Matsyapuram, The Arts and Crafts of Travancore (Dr. Stella Karmrisch, Dr. J.H. Cousins, R. Vasudeva Poduval).

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## Course Content

### C. DARUSILPA

The course in Darusilpa has designed to permit the student maximum involvement in developing his/her creative work in wood. In general statements Darusilpas are part of architecture and permanent in nature-various techniques (Carving. relief, adapting or small round sculptures in wood) are used to create Darusilpa.

Darusilpa is mostly related with Kerala temple architecture in India. So this art Practice centralized in temples of Kerala palaces ancient houses (Nalukettu)-another ancient architecture. To equip the student with all types of knowledge, skills and knowledge of materials (different wood) is essential for Darusilpa profession. The students may be provided with information on tradition as well as contemporary art trends and concepts of Darusilpa.

#### SEMESTER IV

Wood Carving: Advanced study of wood carving, different types of ornamental designs, (Relief). Students may work on small pieces of decorative ornamental motifs based on Kerala temple architecture.

Drawings: Study from models of various traditional wood carvings such as Festival motifs, different types of ornamental designs, etc.

There will be discussions based 011 'Temple Art of Kerala' by Ronald M. Bernier. 'Silparatnam' by Sreekurnar.

#### Module: 1

Advanced study in wood carving with extensive use of techniques and elaborate use of materials in the making of different types of ornamental designs in relief.

#### Module: 2

Students may work on small pieces of decorative ornamental motifs based on Kerala temple architecture.

#### Module: 3

Drawings: Study from models of various traditional wood carvings such as Festival motifs, different types of ornamental designs, etc.

**Module: 4**

Arranged discussions based on literature on 'Temple Art of Kerala' by Ronald M. Bernier and 'Silparatnam' by Sreekumara.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create wood carving and continue Practical studies start with Various invented terms and techniques for making relief on wood.	PSO1, PO3	R	F	0	6-8	Wood workshop
CO2	Advanced study in wood carving with extensive use of techniques and elaborate use of materials in the making of different types of ornamental designs in relief.	PSO2, PO2	C	C	0	6-8	Wood workshop
CO3	Extensive use of knowledge on traditional wood carving with self engaged experiments on <b>application</b> .	PSO2, PO2	Ev	C	0	6-8	Wood workshop
CO4	Students may work on small pieces of decorative ornamental motifs based on Kerala temple architecture.	PSO6, PO3	U	F	0	6-8	Wood workshop
CO5	Drawings: Study from models of various traditional wood carvings such as Festival motifs, different types of ornamental designs, etc.	PO4, PSO3	Ap	P	0	6-8	Wood workshop
CO6	Arrange discussions based on literature on 'Temple Art of Kerala' by Ronald M. Bernier and 'Silparatnam' by Sreekumara.	PSO4, PO1, PO4	Ev	M	0	6-8	Wood workshop

# SEMESTER-V

## S-5 BFA PAINTING CORE- 1

### CORE COURSE CODE

### STILL LIFE Painting

CO	CO Statement
CO1	Arrange various natural objects or manmade objects with compositional qualities and draw and paint with compositional sense largely exhibited in your work.
CO2	Understand the term still life by involving in various stages – sketching from it, drawing from it, make a sample small production before exact rendering - of using water color for it.
CO3	Draw and paint with understanding which can improve the artists skills.
CO4	Involve oneself in finding out objectivities which can be arranged for still lives and be studios about it.
CO5	Use own capabilities in finding objects, drawing and painting from which can improve one’s abilities of rendering feelings.
CO6	Bring out capability of painterly qualities as a special quality with generally accepted linear qualities but with established use of colors.
CO7	Involve and improve one’s own interest in drawing and painting from objects around and increase ones interest to render. Establish your motto in your work.
CO8	Involve in continuous Drawing with continuing a personal identity in manner of expression.
CO9	Create and establish a new and outstanding personal style in connection with the current habitual practice of method for expression of feelings.

#### Course Content:

Use of water color to generate colorful effect is introduced in fourth semester and continuous production following basic elements of drawing and use of water color is established in this semester.

The students are expected to express in color from various objects found around them. Students habituate to search for appropriate elements in his ordinary lives suitable to arrange still life and express in water color. The transparent nature of water color should be carried in their work while the qualities of drawing also taking a major role. Also they develop capabilities to observe objects seriously and accurately and render the image with linear qualities and natural colors of the objects. Since they are already practiced transformation of forms from three dimensional appearance to two dimensionality of figure, more accuracy and clarity is to be generated in studies. They should experiment various aspects of still lives like various statuses of perspectives based on single point to multiple points and expression in various colors.

#### Module: 1

The faculty arranges various objects in still life on a pedestal. All students are asked to render the images following single point perspective with use of water Color. Students should paint background also.

#### Module: 2

The faculty arranges various objects in still life on a pedestal with involvement of the students. Students are asked to render the images following two points perspective in use of water Color with carefully colored background.

#### Module: 3

Students are asked to arrange a still life by composing various objects supplied by the faculty. Students are intimated in advance to draw and paint a still life in three point perspective, with background in it.

#### Module: 4

Repeat the class with various and different objects with suggestion to use multiple perspective and presence of background.

**Module: 5**

Repeat the class as per requirements of students with various and different objects with suggestion to use multiple perspective and presence of background.

## Suggestions:

1. Students shall complete 5 works and submit to the faculty for internal assessments in this semester.
2. Students are expected to display the works at the end of the class for all and discuss each others.
3. Total Credits:2.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create still life in single point perspective with use of Water colors.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create still life in two point perspective with use of Water colors.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Create still life in Three point perspective with use of Water colors.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Create still life in multiple point perspective with use of Water colors	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Create still life with extensive use light and shade to generate voluminous on use of water color.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Create still life with extensive use light and shade to generate voluminous, understanding of perspectives and use of water colors.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-5 BFA PAINTING CORE- 2

### CORE COURSE CODE

### NATURE STUDY Painting

CO	CO Statement
CO1	Continue exclusive use of water colors for Nature study regularly.
CO2	Colorful usage of water color for production of Nature studies in various kinds of perspectives.
CO3	More intensive study of nature with various toned water colors for the surroundings, Back ground etc with making sure of color balance
CO4	Rendering with all basic elements of Nature study in exclusive use of Water color and innovative use of tonal gradations in it..
CO5	Exclusive use of water color with all its specific qualities such as freshness, transparency, lightness in feeling of weight etc.
CO6	More intensive study of nature with evoking factual colors of the objects and surroundings and back grounds are treated colorfully and suitably.
CO7	Successful usage of various terms such as Drawing, Perspective, Volume etc with water color for still life in rendering with water colors and innovative in each term as surely possible.
CO8	Usage of water color on variously textured paper surfaces for Nature study.
CO9	Acquire mastery in medium 'Water color' and also good professionalism.

#### Course Content:

Make drawings of nature in our campus and surroundings. Students should go to different locations or taken to specific areas by the teacher who may suggest them to make serious studies (Sketch, Drawings, and Paintings) from the Nature. Students should concentrate on the difference of geography, characteristics of different types of trees, plants and objects found in nature and manmade. Also they are expected to draw from their surroundings, architecture of various kinds with perspective, volume, light and shade. They may select a view of nature themselves. Concentrate on perspective from different angles, qualities of line, tonal variations, texture of different objects and forms.

#### Mediums:

Semester 4: Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic colour, Oil color or any other medium. Use of Water color will be introduced and specified during the entire semester. For all the above mediums, suitable surfaces like different types of Drawing Papers, Card Papers, Handmade papers etc.

#### Module: 1

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. One point perspective is the specific term on utilization in first module.

#### Module: 2

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. Two point perspectives is the specific term on utilization in second module.

#### Module: 3

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. Three points perspective is the specific term on utilization in third module.

#### Module: 4

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with water color. Multiple point perspective is the specific term on utilization in fourth module.

Module: 5

Repeat of any one of the above modules as per requirements of the students during the excess hours.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Render a Nature study with water color in specific use of one point perspective with understanding and mature handling of various terms. Taken care to have a pathway in it.	PSO1, PO3	R	F	0	6-8	Work in premises
CO2	Render a Nature study with water color in specific use of Two point perspective with understanding and mature handling of various terms. Taken care to have a building within the picture.	PSO2, PO2	C	C	0	6-8	
CO3	Render a Nature study with water color in specific use of three point perspective with understanding and mature handling of various terms with taken care to have a Natural object highly exposed in your picture.	PSO2, PO2	Ev	C	0	6-8	Work in premises
CO4	Render a Nature study with water color in specific use of Multiple point perspective with understanding and mature handling of various terms. It is sure that the sky is visible in your picture and it is elaborately managed.	PSO6, PO3	U	F	0	6-8	Work in premises
CO5	Create a suitable background for your nature study with watercolor. Back ground is painted with equal importance.	PO4, PSO3	Ap	P	0	6-8	Work in premises
CO6	Use water color as a major medium with usage of all different qualities with keen observation and management..	PSO4, PO1, PO4	Ev	M	0	6-8	Work in premises

**S-5 BFA PAINTING CORE- 3****CORE COURSE CODE****Study from Life Model**

CO	CO Statement
CO1	Develop and utilize exclusive use of water color for various types of life model full figure studies.
CO2	Follow all different steps of drawing from life models for full figure study..
CO3	Take care to not loss any other quality which is currently mentioned.
CO4	Bring Character, Likeness , anatomy frame work, light and shade and linear qualities in watercolor painting for Full figure study in Water color..
CO5	Evoke factual colors by use of water color and mixing. Color the background in suitable manner.
CO6	Utilize differently textured paper surfaces for water color painting for full figure study.
CO7	Use different quality surfaces- Drawing sheets, Card sheets, thick boards, handmade papers for painting with water color full figure study and composition.
CO8	Utilize drawing as major phenomenal element in human model drawing and painting with water based medium. Try to compose more than one full figure in your work.
CO9	Achieve maturity in the level best you can in use of water color, and rendering image with suitable background for full figure study.

**Course Content:**

Study the human model arranged in front of the students and make drawings/paintings/relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people (male and female). Students should go to different places like market, railway station, bus stand etc. and study the different people from various surroundings and make drawings. Students are expected to make serious attempts by learning Human Anatomy, proportions, each part of the body separately and all of them joined. They can select or the teachers can advice to draw portrait or full figure. Often the group models may be arranged. Models may be of various age groups - children, young, middle aged or old - male and female - dressed in various draperies, giving possibilities to draw drapery and undressed giving possibilities of Human anatomy. Simultaneously classes may be arranged to study from Animals and Birds. Students may be taken to places like zoo, etc.

**Mediums:**

Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium **Mediums:** Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium. All various mediums are permitted to experience during V semester but focus is for Exclusive use of water color, expected to bring experience and higher quality in use of the medium- water color.

**Module: 1**

A life model – male or female-Draw and paint a full figure study from suitably arranged life model. Work background in a suitable manner which should be in color and all steps are to be followed.

**Module: 2**

Make s full figure study of the female model arranged suitably. The image should be arranged fully in the centre of the page ideologically. Image should be drawn without loss of anatomy and likeness of the model. Work background in a suitable manner which should be in color and all steps are to be followed.

**Module: 3**

Make a full figure study of the male model arranged suitably. The image should be arranged fully in the centre of the page ideologically. Image should be drawn without loss of anatomy and likeness of the model. Work background in a suitable manner which should be in color and all steps are to be followed.

Module: 4

Arrange full figure study from standing model. Evoke light and shade, anatomy, exact natural colors, character and likeness of the model in water color from the Model arranged. Work background in a suitable manner which should be in color and all steps are to be followed.

Module: 5

Repeat of full figure with concerns of module 4 from an alternate gender. Background should be painted suitably with use of water color and all steps are to be followed.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Exclusive use of water color in rendering of life model full figure with use of colors in water based medium - Water color etc. Bring out anatomy with character using water color to evoke all various colors including body color	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create a full figure from the human model arranged with use of water color to bring all various colors visible in live, with the arranged model.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Confirmed use of light and shade without loss of anatomy and likeness of the model, and experimentation with transparent qualities of water color are practiced.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Composed image drawing and coloring from a qualitatively composed life model. The full image should be composed in the centre of the surface without loss of character, Likeness and anatomy.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Acquiring self acceptance on qualitative production of life model study with successful usage of various basic terms practiced.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Experiment and experience various types of rendering human full figure study from the models in peculiar use of water color.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-5 BFA PAINTING CORE- 4

### CORE COURSE CODE

### Creative Painting

CO	CO Statement
CO1	Continue painting in water color as it a major medium.
CO2	Continuous sketching from day to day life mandatorily began to work out.
CO3	Conceive water color as a major medium and utilize the knowledge acquired from studies based on Still lives, Studies from nature and drawing from life models for reflecting an idea different from what done earlier.
CO4	Use water color alone for the duration and concentrate bringing own talent positively above all.
CO5	Acknowledgement of water color as primary medium for painting with maximums use of its potentials for representation of feelings.
CO6	Utilize water color for creative painting with Understanding of various technical terms like perspective, Anatomy, light and shade by using them for symbolizing basic idea behind the work of art.
CO7	Achieve mastery in application of water color with its luminosity and depth.
CO8	Give more importance to content and treat the content of painting the major most factor in entire activity of creating art.
CO9	Uniqueness in communication through spontaneity and orientation in originality.

#### Course Content:

Students are responsible for create continuous painting in suitable surfaces and scales with use of water color. Painting can be any sort such figurative, Non Figurative, Semi figurative, Abstract, Color field or any. Students are individually assessed for their efforts in creative painting and it is their responsibility to produce sufficient quantities of painting for the duration they work. They should prove their worth in quantity and quality. Students will be allowed to use the studio facilities for their activities. They may be directed to create Drawing / paintings using their imagination and creativity. Major attention may be given to expose their creativity and expand their power of visualization.

Students may create from own experience and knowledge. Attention may be given to the growth of their individuality development in creativity and of personal ways of expression.

#### Mediums:

Semester III-VI : Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium All above noted mediums can be utilized for creative painting but extensive use of water color with understanding to develop advancement in application and expression with certain level of maturity is proposed in fourth semesters.

#### Module: 1

Use water color for production of a painting based on theme interpreted by student. Students shall complete a painting with excellent use of color and submit.

#### Module: 2

Elaborate use of water color in creative painting. Titles are suggested by students. It can be narrative as well as abstract. Students shall complete a painting and submit.

#### Module: 3

Rendering various terms of potential natures, such as perspective, voluminous, anatomy, and narrative elements with water color in painting.

#### Module: 4

Use water color for creative painting, consideration and acceptance of it as a major medium suitable for creative painting.

**Module: 5.**

Creation of a painting with use of water colors in larger scale as homework.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Extensive use of water color for production of concept base painting.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Utilization of all various qualities of water color through painting on suitable surfaces.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Thoughtful use of various terms of two dimensional arts such as perspective, voluminous, anatomy, and narrative element in painting with water color.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Outstanding visualization process in rendering ideological outputs.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Meticulous use of luminous colors against dark tonal gradations and other tint usage developments to narrative status in painting with water color.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Experimentations on rhythm, Balance, Visual Balancing and color potentials for visual effects in painting.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-5 BFA PAINTING Core-5

### Theoretical Studies on Art

(Common to all specializations)

ID COURSE CODE

#### 7. History of Art Aesthetics

CO	CO Statement
CO1	a. Renaissance Art Venice and Florence b. Artists- Giotto, Masaccio, Mantegna, Piero Della Francesca, Botticelli, Leonardo,
CO2	c. Renaissance in North- Van Eyck, Grunewald, Bosch, Durer, Holbein. d. Mannerism: Artists: Parmagiano, Elgreco, Brugel
CO3	e. Baroque- Artists- Caravaggio, Paussin, Rembrandt, Vermeer, Franz Hals, Rubens, Velasquez. f. Sculptors of Mannerism (Gain bologna, Cellini Jean Cajon) and Baroque (Bernini, Puget Giardon).
CO4	(Indian) a. Evolution of Mughal Art b. Miniature Painting During Akbar, Jehangir and Shajahan
CO5	c. Provincial Mughal Schools and Deccani Period d. Mughal Architecture- towers and buildings.
CO6	e. Pahari Painting and various other schools of this time. Introduction to Aesthetics -lectures.
CO7	Western Aesthetics : Theories by Leonardo, Alberti, Vasari and their writings.
CO8	Indian Aesthetics. Dhvani theory and its interpretations.
CO9	(For Mural Painting Specialization Only) Sanskrit texts related with Art and Aesthetics - Part One. Natyasastra - Chapter IV -108 Karanas

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### Semester V (for Painting & Sculpture Specialization)

#### 1. History of Art

##### Western

- Renaissance Art Venice and Florence
- Artists- Giotto, Masaccio, Mantegna, Piero Della Francesca, Botticelli, Leonardo, Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi.
- Renaissance in North- Van Eyck, Grunewald, Bosch, Durer, Holbein.
- Mannerism: Artists: Parmagiano, Elgreco, Brugel.
- Baroque- Artists- Caravaggio, Paussin, Rembrandt, Vermeer, Franz Hals, Rubens, Velasquez.
- Sculptors of Mannerism (Gain bologna, Cellini Jean Cajon) and Baroque (Bernini, Puget Giardon).

##### Indian

- Evolution of Mughal Art
- Miniature Painting During Akbar, Jehangir and Shajahan
- Provincial Mughal Schools and Deccani Period
- Mughal Architecture- towers and buildings.
- Pahari Painting and various other schools of this time.

#### 2. Aesthetics

##### Western Aesthetics

Theories by Leonardo, Alberti, Vasari and their writings.

##### Indian Aesthetics

Dhvani theory and its interpretations.

### Semester V (For Mural Painting Specialization Only)

Sanskrit texts related with Art and Aesthetics - Part One.

Natyasastra - Chapter IV -108 Karanas

**Modules and Contents of modules:**

**Module 1:**

History of Art, Western

**Module 2 :**

History of Art, Indian

**Module 3 :**

Aesthetics Western

**Module 4:**

Aesthetics Indian.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To make extensive write ups in Indian Aesthetics: Dhvani theory and its interpretations.	PSO1, PO3	R	F	0	6-8	Class work
CO2	Able to create elaborate notes and discussions on Theories by Leonardo, Alberti, Vasari and their writings.	PSO2, PO2	C	C	0	6-8	Class work
CO3	Able to create elaborate notes and discussions on a. Renaissance Art Venice and Florence b. Artists- Giotto, Masaccio, Mantegna, Piero Della Francesca, Botticelli, Leonardo, Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Extensive knowledge on following Western terms: c. Renaissance in North- Van Eyck, Grunewald, Bosch, Durer, Holbein. d. Mannerism: Artists: Parmagiano, Elgreco, Brugel. e. Baroque- Artists- Caravaggio, Paussin, Rembrandt, Vermeer, Franz Hals, Rubens, Velasquez.	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Extensive knowledge and ability to spare in discussions on f. Sculptors of Mannerism (Gain bologna, Cellini Jean Cajon) and Baroque (Bernini, Puget Giardon). <b>Indian:</b> a. Evolution of Mughal Art b. Miniature Painting During Akbar, Jehangir and Shajahan c. Provincial Mughal Schools and Deccani Period d. Mughal Architecture- towers and buildings. e. Pahari Painting and various other schools of this time.	PO4, PSO3	Ap	P	0	6-8	Regular work

<b>CO6</b>	Able to create elaborate notes and discussions on 2. <b>Aesthetics</b> <b>Western Aesthetics</b> Theories by Leonardo, Alberti, Vasari and their writings. <b>Indian Aesthetics</b> Dhvani theory and its interpretations.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation
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Following portions are relevant to Mural students only: Sanskrit texts related with Art and Aesthetics - Part One.  
Natyasastra - Chapter IV -108 Karanas

**S-5 Core 6 Sanskrit language studies: Sanskrit departments shall take care.**

## S-5 BFA PAINTING INTERDISCIPLINARY-1

(Common to all specializations)

ID COURSE CODE

1 Graphics

CO	CO Statement
CO1	Use of more than two colors in print art making regularly following application of colors from light to dark.
CO2	Use of more than two colors in print art making regularly following application of colors from dark to light.
CO3	Utilization of textures in print art making as a major element with more perfection in implementation of technical aspects.
CO4	Experiment to produce in mixed media or with another technique than the one regularly engaged.
CO5	Seek for perfect and unique stylistic developments in presentation of ideological thread in print making.
CO6	Usage of various textured surfaces for making print art.
CO7	Experimenting changes in each print with use of other media marginally.
CO8	Mandatory use of data in each work about production.
CO9	Presentation of print art works in a suitable manner fitting.

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### Course Content

Graphics is the method of creating number of editions of impression from a single matrix (on occasions more than one matrix is used) with the help of various types of colors' and hand operating graphics printing machine. (Hand printing method is also popular).

Various techniques are on experiment for creating matrixes from different materials. Printing method is different when the material for the matrix is different.

In the first semester the simplest technique of woodcut is introduced and hand printing is initiated. Students are expected to engage on print art making regularly with more enthusiasm in any one of the methods they found interesting. Repetition of the technique is recommended for more accuracy in production.

**It will be permitted to adapt any one of the following techniques for print art production with an exclusive manner of professionalism. Bigger sizes than the previous semester are expected as well reflection of personal identity and uniqueness of subject matter.**

**Stencilcut Printing** : Print from various kind of stencils.

**Screen Printing** : Print through a screen using appropriate.

**Woodcut Printing** : Wood cut prints are product from a wooden matrix created by cutting wood with different cutting tools.

**Linocut Printing** : Prints are produced from a matrix made of Linoleum sheets.

**Litho Printing** : Matrix is made on the Litho Print stones

**Intaglio Printing** : Matrix is made from metal sheets by chemical reactions.. No techniques are strict by but the students will be allowed to continue the work in the safest media he feels as the teacher supervises his work. Also specializations with material of their interest and technique are also possible as creativity is given more weight.

**Modules :**

**There are no number of works suggested to produce but expected the engagement of students in print making regularly and completion of at least one work in a month utilizing various offered by the department.**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Make identical prints with more than two colors for creative compositions or hand painting on final product.	PSO1, PO3	R	F	0	6-8	Work in graphics studio
CO2	Usage of woodcut or any other medium regularly the students are able to pursue with experiments in usage of texture in matrix for work.	PSO2, PO2	C	C	0	6-8	Work in graphics studio
CO3	Create and establish use of various textures in the rendering surfaces for print making.	PSO2, PO2	Ev	C	0	6-8	Work in graphics studio
CO4	Experiment with soft matrixes in other than wood. Know more about various mediums other than wood cut technique and experiment.	PSO6, PO3	U	F	0	6-8	Work in graphics studio
CO5	Creation of prints with at least minimal use of various techniques like: Print from various kind of stencils, Screen Printing, Intaglio Printing, Linocut Printing and Litho printing or creation of mixed media for print making.	PO4, PSO3	Ap	P	0	6-8	Work in graphics studio
CO6	Master at least any one of the above mediums and establish regular production of identical prints.	PSO4, PO1, PO4	Ev	M	0	6-8	Work in graphics studio

## S-5 BFA PAINTING INTERDISCIPLINARY-2

(Common to all specializations)

ID COURSE CODE

### 2. SCULPTURE

CO	CO Statement
CO1	Create and practice the sketching and drawing particularly for each work.
CO2	Engage regularly in sculpture making with proof of consistency in work.
CO3	Make composition inclusive of human figures in your work with previous advanced studies by sketching/drawing in larger sizes.
CO4	Sketch full figure studies from models and utilize them in your work.
CO5	Study figures of different age groups with structure analysis revealing the character and likeness.
CO6	Three dimensionality of a form is studied with maximum focus and care and take mold and cast in a suitable medium.
CO7	Discussion based on works of 16 <sup>th</sup> Century renaissance masters in sculpture.
CO8	Adapt stylistic references from renaissance masters like Leonardo Davinci , Michelangelo etc.
CO9	Perform professionalism in greater level with accuracy and preplan in each work.

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### Course Content

#### SCULPTURE

The Elective Course in sculpture has been designed to perform the student with maximum involvement in developing his creative work.

To equip the student with all types of 'know-how' which is essential for sculptors profession. Provide basics to the student's growth for understanding knowledge of tradition and contemporary art forms. The student may be provided with information on contemporary art trends and concepts of sculpture. To intensify their demand at times and appropriate student's development in creating sculpture.

**Semester V - Composition:** Compositions with human figures. Visual structure may be based on different themes.

**Drawing:** compositions with human figures. There will be talks on historical importance of studying Renaissance period 16<sup>th</sup> century Sculptures.

**Modules:** Modules are different for each student and it will be decided after the preliminary discussion with concerned faculty member in the beginning of semester.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Continuous engagement in sculpture making with taking inspiration from 16 <sup>th</sup> Century Italian Masters.	PSO1, PO3	R	F	0	6-8	Sculpture studio
CO2	Make composition inclusive of human figures in your work with previous advanced studies by sketching/drawing in larger sizes.	PSO2, PO2	C	C	0	6-8	Sculpture studio
CO3	Keeping a rhythmic approach towards the use of Human figures and adaptability of anatomical studies.	PSO2, PO2	Ev	C	0	6-8	Sculpture studio
CO4	Work should reflect human anatomy and its specialties in each work.	PSO6, PO3	U	F	0	6-8	Sculpture studio
CO5	Drawing with anatomical details for models, Study of muscular body of models in clay from different age groups with structural analysis revealing the character and likeness	PO4, PSO3	Ap	P	0	6-8	Sculpture studio
CO6	Adapt stylistic references from sculptural practice of renaissance in three dimensional forms, able to develop extensive qualities of three dimensionality and maintain professionalism in compositions with humanitarian approach.	PSO4, PO1, PO4	Ev	M	0	6-8	Sculpture studio

## S-5 BFA PAINTING INTERDISCIPLINARY-3

(Common to all specializations)

ID COURSE CODE

3. Darusilpa.

CO	CO Statement
CO1	Detailed studies on iconographical features of Gods and Goddesses in Indian puranic texts.
CO2	Sketches and elaborate drawings by visualization of texts with iconographic representations of heavenly images as described in Puranic texts.
CO3	Detailed lectures on contents of Natyasastra to visualize and materialize images.
CO4	Replicate different "Mudra's for Gods and Goddesses as per directions in Indian iconographic descriptions.
CO5	Practical classes for creation of images as per texts with special attention and guidance from faculty.
CO6	Extensive time bound engagement on Drawing and wood carving images of Ganapathy utilized in various occasions with puranic descriptions.
CO7	Making of human forms and transfer it in to images of Subrahmania and Sastha, on any other male figure with adaption of additional features and decorative elements.
CO8	Search for finding new images with iconographic features, create and establish new images for relief format in two dimension.
CO9	Training and experience on visualization and materialization of female images such Bhoodevi, Mahalakshmi or any other female image with distinctive features for Jewelry, costume and facial expression in relief format.

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### Course Content

#### C. DARUSILPA

The course in Darusilpa has designed to permit the student maximum involvement in developing his/her creative work in wood. In general statements Darusilpas are part of architecture and permanent in nature-various techniques (Carving. relief, adapting or small round sculptures in wood) are used to create Darusilpa.

Darusilpa is mostly related with Kerala temple architecture in India. So this art Practice centralized in temples of Kerala palaces ancient houses (Nalukettu)-another ancient architecture. To equip the student with all types of knowledge, skills and knowledge of materials (different wood) is essential for Darusilpa profession. The students may be provided with information on tradition as well as contemporary art trends and concepts of Darusilpa.

#### SEMESTER IV

Wood Carving: Advanced studies from IV Semester, to replicate different "Mudra's based on Indian iconography, and lectures on the basis of Natyasastra (relief).

Drawings: Study of different mudras and images of Gods and Goddesses like Ganapathy, Subrahmania, Sastha, Bhoodevi, Mahalakshmi etc....

##### Module: 1

Elaborate studies through discussions about visualization and materialization, of heavenly images in relation with puranic descriptions as per requirements.

##### Module: 2

Drawings: Study from models of special qualities and bodily appearance to represent god and goddesses images.

##### Module: 3

Specially monitored classes for implementation of heavenly images as per textual descriptions to the drawings done from human models..

##### Module: 4

Experiment thoughtful synchronization of human figures with ideological figures as per puranic descriptions for materialization of three-dimensional image for darusilpa.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Utilize Elaborate studies through Discussions about visualization and materialization, of heavenly images in relation with puranic descriptions in a manner matching requirements.	PSO1, PO3	R	F	0	6-8	Wood carving workshop
CO2	Make effective participations in elaborate studies through Discussions about visualization and materialization, of heavenly images in relation with puranic descriptions as per requirements.	PSO2, PO2	C	C	0	6-8	Wood carving workshop
CO3	Extensive use of knowledge on traditional wood carving with self engaged experiments on application.	PSO2, PO2	Ev	C	0	6-8	Wood carving workshop
CO4	Active participation in Experiment thoughtful synchronization of human figures with ideological figures as per puranic descriptions for materialization of three-dimensional image for darusilpa.	PSO6, PO3	U	F	0	6-8	Wood carving workshop
CO5	Study of Mudra's suggested in puranic descriptions with an open mind to adapt those three dimensionally in relief.	PO4, PSO3	Ap	P	0	6-8	Wood carving workshop
CO6	Able to utilize various elements from Natya Sastra and utilize thoughtfully on images Ganapathy, Subrahmania, Sastha, Bhoodevi, Mahalakshmi etc. or invent new forms.	PSO4, PO1, PO4	Ev	M	0	6-8	Wood carving workshop

# SEMESTER-VI

## S-6 BFA PAINTING CORE- 1

### CORE COURSE CODE

### STILL LIFE Painting

CO	CO Statement
CO1	Arrange various natural objects or manmade objects with compositional qualities and draw and paint with compositional sense largely exhibited in work.
CO2	Introduction of Oil Color by the faculty with a demonstration if necessary. Introduction of medium, Solvent, Cleaning solution, Brushes, Use of pedestal, Use of pallet, Color mixing, application, and any other term asked for explanation by students are to be demonstrated, or explained .
CO3	Draw and paint with understanding which can improve the artist's skills. Understand the term still life by involving in various stages – sketching from it, drawing from it and finally produce the exact work.
CO4	Draw a still life expertly arranged by students and draw it using single point perspective and paint with oil colors systematically. Students shall follow all different steps of rendering and painting.
CO5	Draw a still life expertly arranged by students and draw it using Two point perspective and paint with oil colors systematically. Students shall follow all different steps of rendering and painting.
CO6	Draw a still life expertly arranged by students and draw it using Three point perspective and paint with oil colors systematically. Students shall follow all different steps of rendering and painting.
CO7	Draw a still life expertly arranged by students and draw it using Multiple point perspective and paint with oil colors systematically. Students shall follow all different steps of rendering and painting.
CO8	Finish the work with perspective and Voluminous by shading.
CO9	Oil medium is exposed and taught as the major most medium with immense of possibilities.

#### Course Content:

Use of water color to generate colorful effect is introduced in fourth semester and continuous production following basic elements of drawing and use of Oil color is established in this semester.

The students are expected to express in color from various objects found around them. Students habituate to search for appropriate elements in his ordinary lives suitable to arrange still life and express in Oil color. The transparent nature of water color should be carried in their work while the qualities of drawing also taking a major role. Also they develop capabilities to observe objects seriously and accurately and render the image with linear qualities and natural colors of the objects. Since they are already practiced transformation of forms from three dimensional appearance to two dimensionality of figure, more accuracy and clarity is to be generated in studies. They should experiment various aspects of still lives like various statuses of perspectives based on single point to multiple points and expression in various colors. Students have to experience and experiment with Oil medium with understanding that it is opaque and there are plenty of different possibilities than a transparent medium

#### Module: 1

The faculty arranges various objects in still life on a pedestal. All students are asked to render the images following single point perspective with use of Oil color. Students should paint background also. Student is introduced with method of stretching the canvas on Structure.

#### Module: 2

The faculty arranges various objects in still life on a pedestal with involvement of the students. Students are asked to render the images following two points perspective in use of Oil Color with carefully colored background. Student is exposed how the primary and secondary coatings are done over a canvas.

**Module: 3**

Students are asked to arrange a still life by composing various objects supplied by the faculty. Students are intimated in advance to draw and paint a still life in three point perspective, with background in it. Students are exposed how colors are mixed and applied over conditioned canvas after drawing over it.

**Module: 4**

Repeat the class with various and different objects with suggestion to use multiple perspective and presence of background. Students practices rendering the picture with oil color.

**Module: 5**

Repeat the class as per requirements of students with various and different objects with suggestion to use multiple perspective and presence of background. Student learn about finishing the work of art done in oil medium.

## Suggestions:

1. Students shall complete 5 works and submit to the faculty for internal assessments in this semester.
2. Students are expected to display the works at the end of the class for all and discuss each others.
3. Total Credits:2.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create still life in single point perspective with use of Oil color.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create still life in two point perspective with use of Oil Color.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Create still life in Three point perspective with use of Oil color.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Create still life in multiple point perspective with use of Oil color.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Create still life with extensive use light and shade to generate voluminous on use of Oil color on canvas.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Create still life with extensive use light and shade to generate voluminous, understanding of perspectives and use of Oil color on canvas.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-6 BFA PAINTING CORE- 2

### CORE COURSE CODE

### NATURE STUDY Painting

CO	CO Statement
CO1	Continue exclusive use of Oil Colors for Nature study regularly.
CO2	Colorful usage of Oil colors for production of Nature studies in various kinds of perspectives.
CO3	More intensive study of nature with various toned Oil Colors for the surroundings, Back ground etc with making sure of color balance
CO4	Rendering with all basic elements of Nature study in exclusive use of Oil Color and innovative use of tonal gradations in it.
CO5	Exclusive use of Oil color with all its specific qualities such as freshness, opaque qualities, Heaviness in feeling of weight etc.
CO6	More intensive study of nature with evoking factual colors of the objects and surroundings and back grounds are treated colorfully and suitably.
CO7	Successful usage of various terms such as Drawing, Perspective, Volume etc on Canvas for still life in rendering with Oil colors and innovative in each term as surely possible.
CO8	Usage of Oil color on variously textured paper surfaces for Nature study.
CO9	Acquire mastery in medium 'Oil color' and also good professionalism.

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#### Course Content:

Make drawings of nature in our campus and surroundings. Students should go to different locations or taken to specific areas by the teacher who may suggest them to make serious studies (Sketch, Drawings, and Paintings) from the Nature. Students should concentrate on the difference of geography, characteristics of different types of trees, plants and objects found in nature and manmade. Also they are expected to draw from their surroundings, architecture of various kinds with perspective, volume, light and shade. They may select a view of nature themselves. Concentrate on perspective from different angles, qualities of line, tonal variations, texture of different objects and forms.

#### Mediums:

Semester 4: Usage of Oil color shall be introduced in this semester. Students are supposed to accommodate, Experiment and well experience the medium thoroughly. They should experience, experiment and learn various aspects of the Oil Medium very soundly.

#### Module: 1

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with Oil color. One point perspective is the specific term on utilization in first module.

#### Module: 2

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with Oil color. Two point perspectives is the specific term on utilization in second module.

#### Module: 3

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with Oil Color on Canvas. Three points perspective is the specific term on utilization in third module.

#### Module: 4

Students are asked to go out of classroom and Find a suitable spot from the nature and draw and paint it with Oil Color on canvas. Multiple point perspective is the specific term on utilization in fourth module.

#### Module: 5

Repeat of any one of the above modules as per requirements of the students during the excess hours.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Render a Nature study With oil Color in specific use of one point perspective with understanding and mature handling of various terms. Taken care to have a pathway in it.	PSO1, PO3	R	F	0	6-8	Work in premises
CO2	Render a Nature study with Oil Color in specific use of Two point perspective with understanding and mature handling of various terms. Taken care to have a building within the picture.	PSO2, PO2	C	C	0	6-8	Work in premises
CO3	Render a Nature study with Oil Color in specific use of three point perspective with understanding and mature handling of various terms with taken care to have a Natural object highly exposed in the picture.	PSO2, PO2	Ev	C	0	6-8	Work in premises
CO4	Render a Nature study with Oil Color on Canvas in specific use of Multiple point perspective with understanding and mature handling of various terms. It is sure that the sky is visible in your picture and it is elaborately managed.	PSO6, PO3	U	F	0	6-8	Work in premises
CO5	Create a suitable background for your nature study with Oil Color on Canvas. Back ground is painted with equal importance.	PO4, PSO3	Ap	P	0	6-8	Work in premises
CO6	Use Oil color as a major medium with usage of all different qualities with keen observation and management.	PSO4, PO1, PO4	Ev	M	0	6-8	Work in premises

## S-6 BFA PAINTING CORE- 3

### CORE COURSE CODE

### Study from Life Model

CO	CO Statement
CO1	Develop and utilize exclusive use of oil Color for various types Portrait studies.
CO2	Follow all different steps of drawing from life models for Portrait study on Canvas.
CO3	Take care to not loss any other quality which is currently mentioned.
CO4	Bring Character, Likeness , anatomy frame work, light and shade and linear qualities in Oil Color painting for Portrait Study in Oil Color on canvas.
CO5	Evoke factual colors by use of Oil Color and mixing. Color the background in suitable manner.
CO6	Utilize differently textured paper surfaces for water color painting for Portrait study.
CO7	Use different quality surfaces- Oil Sketching paper, Stiff mediums, wooden surfaces etc for painting with Oil Color for Portrait study with evoking Character, Likeness and compositional qualities.
CO8	Utilize drawing as major phenomenal element in human model drawing and painting with Oil based medium. Try to compose more than one full figure in your work. Experience bringing various phenomenal aspects of painting in your picture.
CO9	Achieve maturity in the level best you can in use of Oil color, and rendering image with suitable background for Portrait study with anatomy, and skin color with mixing of colors.

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#### Course Content:

Study the human model arranged in front of the students and make drawings/paintings/ relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people (male and female).

Students should go to different places like market, railway station, bus stand etc. and study the different people from various surroundings and make drawings. Students are expected to make serious attempts by learning Human Anatomy, proportions, each part of the body separately and all of them joined. They can select or the teachers can advice to draw portrait or full figure. Often the group models may be arranged. Models may be of various age groups - children, young, middle aged or old - male and female - dressed in various draperies, giving possibilities to draw drapery and undressed giving possibilities of Human anatomy. Simultaneously classes may be arranged to study from Animals and Birds. Students may be taken to places like zoo, etc. Focus this semester is provided to learn and practice portrait studies with use of oil color on canvas with taking care of all basic elements generally handled and excelled in working out Portrait studies.

#### Mediums:

Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Color, Acrylic Color, Oil Colour or any other medium **Mediums:** Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium. All various mediums are permitted to experience during VI semester but focus is for Exclusive use of Oil color, expected to bring experience and higher quality in use of the medium- The Oil Color.

#### Module: 1

A life model – male or female-Draw and paint a Portrait study from suitably arranged life model. Work background in a suitable manner which should be in color and all steps are to be followed.

#### Module: 2

Make s full figure study of the female model arranged suitably. The image should be arranged fully in the centre of the page ideologically. Image should be drawn without loss of anatomy and likeness of the model. Work background in a suitable manner which should be in color and all steps are to be followed for the use of Oil Color on Canvas.

#### Module: 3

Make s Portrait study of the male model arranged suitably. The image should be arranged fully in the centre of the page ideologically. Image should be drawn without loss of anatomy and likeness of the model. Work background in a suitable manner which should be in color and all steps are to be followed.

Module: 4

Arrange Portrait study from sitting model. Evoke light and shade, anatomy, exact natural colors, character and likeness of the model in Oil Color on Canvas from the Model arranged. Work background in a suitable manner which should be in color and all steps are to be followed.

Module: 5

Repeat of full figure with concerns of module 4 from an alternate gender. Background should be painted suitably with use of Oil color and all steps are to be followed.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Exclusive use of Oil color in rendering of life model Portrait with use of colors in Oil based medium – Opaque qualities etc. Bring out anatomy with character using Oil color to evoke all various colors including body color	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create a Portrait study from the human model arranged with use of Oil color on Canvas to bring all various colors visible in live, with the arranged model.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Confirmed use of light and shade without loss of anatomy and likeness of the model, and experimentation with transparent qualities of Oil color are practiced.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Composed image drawing and coloring from a qualitatively composed life model. The full image (Portrait) should be composed in the centre of the surface without loss of character, Likeness and anatomy.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Acquiring self acceptance on qualitative production of life model study (Portrait) with successful usage of various basic terms practiced.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Experiment and experience various types of rendering human Portrait study from the models in peculiar use of oil color.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-6 BFA PAINTING CORE- 4

### CORE COURSE CODE

### Creative Painting

CO	CO Statement
CO1	Start Painting in Oil Color using various aspects of it for rendering own ideas visually.
CO2	Follow each step of painting in oil medium. Do sketches, drawings, sample colored images and finally create the painting.
CO3	Understand it as an opaque medium and experience bringing out desired colors by mixing and repeated application of colors drying one after other.
CO4	Practice regular use of an easel, Wooden Palette, Hog hair brushes and all suitable accessories for oil painting and continuous use of it.
CO5	Acknowledgement of Oil color as most primary medium for painting with maximum use of its potentials for representation of feelings.
CO6	Oil color for creative painting with Understanding of various technical terms like perspective, Anatomy, light and shade by using them for symbolizing basic idea and philosophy behind the work of art.
CO7	Achieve mastery in application of Oil color with its opaque nature and slow drying character.
CO8	Give more importance to philosophical content and treat the content of painting the major most expressionistic factor in entire activity of creating art.
CO9	Uniqueness in communication through spontaneity and originality in orientation.

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#### Course Content:

Students are responsible for create continuous painting in suitable surfaces and scales with use of water color. Painting can be any sort such figurative, Non Figurative, Semi figurative, Abstract, Color field or any. Students are individually assessed for their efforts in creative painting and it is their responsibility to produce sufficient quantities of painting for the duration they work. They should prove their worth in quantity and quality. Students will be allowed to use the studio facilities for their activities. They may be directed to create Drawing / paintings using their imagination and creativity. Major attention may be given to expose their creativity and expand their power of visualization. Students may create from own experience and knowledge. Attention may be given to the growth of their individuality development in creativity and of personal ways of expression.

#### Mediums:

Semester III-VI : Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Color or any other medium, All above noted mediums can be utilized for creative painting but extensive use of Oil Color is introduced by alert for understanding to develop advancement in application and expression with certain level of maturity is proposed in Sixth Semester.

#### Module: 1

Use Oil color for production of a painting based on theme interpreted by student. Students shall complete a painting with meticulous use of color and submit.

#### Module: 2

Elaborate use of Oil color for creative painting. Titles and subject matters are decided by each student. It can be narrative as well as abstract. Students shall complete a painting and submit.

#### Module: 3

Render various terms of potential and thoughtful nature, with usage of elements such as perspective, voluminous, anatomy, and narrative elements with extensive use of oil color in painting.

#### Module: 4

Use Oil color for creative painting, consideration and acceptance of it as a major medium suitable for creative painting is expected.

**Module: 5.**

Creation of a painting by use of Oil Color in larger scale as home work will be on practice.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Extensive use of Oil color for production of concept based painting.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Utilization of all various qualities of oil colors through painting on suitable surfaces like Oil Sketching Paper, Hard bases, cloth bases' or Canvases.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Thoughtful use of various terms of two dimensional arts such as perspective, voluminous, anatomy, and narrative element in painting with Oil Color on Canvas.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Outstanding visualization process in rendering ideological outputs and philosophical aspects.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Meticulous use of opaque and luminous colors against dark tonal gradations and other tint usage developments to narrative status in painting with Oil Color.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Experimentations on rhythm, Balance, Visual Balancing and color potentials for visual effects in painting by use of oil color.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-6 BFA PAINTING Core-5

### Theoretical Studies on Art

ID COURSE CODE

#### 7. History of Art Aesthetics

CO	CO Statement
CO1	Western Art: a. 18th Century - Rococo period - Watteau, Fragonard, Boucher Chardin, Tiepolo, Gainborough, Hogarth, Reynolds and Sculptors.
CO2	b. 19th Century - Neo- Classicism and Romanticism- artists- David, Ingres, Goya, Delacroix, Blake.
CO3	c. Realism. Naturalism, Impressionism- artists, Courbet, Millet, Maner, Degas, Monet. Renoir. <b>Indian Art:</b> a. Folk and Popular Painting, Madhubani painting. Worli painting.
CO4	b. Company school painting and artists. c. Raja Ravivarma
CO5	<b>Western Aesthetics</b> Croce, Kant, Hegel, Baumgarten
CO6	<b>Indian Aesthetics</b> Theories on Riti, Guna, Auchitya, Alankara
CO7	<b>For Mural Painting Specialization Only)</b> Sanskrit texts related with Art and Aesthetics -Part Two Chapters of Silparatnam of Srikumara.
CO8	Group discussions of comparisons on historical developments in above discussed durations in India and west.
CO9	Group discussions of comparisons on Aesthetic properties and developments in above discussed durations in India and west.

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## Semester VI (for Painting & Sculpture Specialization)

### 1. History of Art

#### Western Art

- 18th Century - Rococo period - Watteau, Fragonard, Boucher Chardin, Tiepolo, Gainborough, Hogarth, Reynolds and Sculptors.
- 19th Century - Neo- Classicism and Romanticism- artists- David, Ingres, Goya, Delacroix, Blake.
- Realism. Naturalism, Impressionism- artists, Courbet, Millet, Maner, Degas, Monet. Renoir.

#### Indian Art:

- Folk and Popular Painting, Madhubani painting. Worli painting.
- Company school painting and artists.
- Raja Ravivarma

### 2. Aesthetics

#### Western Aesthetics

Croce, Kant, Hegel, Baumgarten

#### Indian Aesthetics

Theories on Riti, Guna, Auchitya, Alankara

#### Semester VI (For Mural Painting Specialization Only)

Sanskrit texts related with Art and Aesthetics -Part Two Chapters of Silparatnam of Srikumara.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	
CO1	To make extensive write ups in Western Art: a. 18th Century - Rococo period - Watteau, Fragonard, Boucher Chardin, Tiepolo, Gainsborough, Hogarth, Reynolds and Sculptors.	PSO1, PO3	R	F	0	6-8	Classroom work
CO2	To make extensive write ups in Western Art: b. 19th Century - Neo-Classicism and Romanticism- artists- David, Ingres, Goya, Delacroix, Blake.	PSO2, PO2	C	C	0	6-8	Classroom work
CO3	Able to create elaborate notes and discussions c. Realism. Naturalism, Impressionism- artists, Courbet, Millet, Maner, Degas, Monet. Renoir.	PSO2, PO2	Ev	C	0	6-8	Classroom work
CO4	Extensive knowledge on following <b>Indian Art terms</b> ; a. Folk and Popular Painting, Madhubani painting. Worli painting. b. Company school painting and artists.	PSO6, PO3	U	F	0	6-8	Assignments
CO5	Extensive knowledge and ability to spare in discussions on c. Raja Ravivarma <b>2. Aesthetics</b> <b>Western Aesthetics</b> Croce, Kant, Hegel, Baumgarten <b>Indian Aesthetics:</b> Theories on Riti, Guna, Auchitya, Alankara	PO4, PSO3	Ap	P	0	6-8	Discussions
CO6	Able to create elaborate notes and discussions on Sanskrit texts related with Art and Aesthetics -Part Two Chapters of Silparatnam of Srikumara.	PSO4, PO1, PO4	Ev	M	0	6-8	Classroom work

**Following portions are only mandatory for Semester VI Mural Painting Specialization Only.**

Sanskrit texts related with Art and Aesthetics -Part Two Chapters of Silparatnam of Srikumara.

**S-5 Core 6 Sanskrit language studies: Sanskrit departments shall take care.**

## S-6 BFA PAINTING INTERDISCIPLINARY-1

ID COURSE CODE

1 Graphics

CO	CO Statement
CO1	Continuation of work with use of more than two colors in print art making regularly following application of colors from light to dark.
CO2	Continuation of work with use of more than two colors in print art making regularly following application of colors from dark to light.
CO3	Continuation of work with utilization of textures in print art making as a major element with more perfection in implementation of technical aspects.
CO4	Continuation of work with Experiment to produce in mixed media or with another technique than the one regularly engaged.
CO5	Continue to seek for perfect and unique stylistic developments in presentation of ideological thread in print making.
CO6	Continue usage of various textured surfaces for making print art.
CO7	Continue experimenting changes in each print with use of other media marginally.
CO8	Continue Mandatory use of data in each work about production.
CO9	Presentation of print art works in a suitable manner fitting to current expression.

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### Course Content

Graphics is the method of creating number of editions of impression from a single matrix (on occasions more than one matrix is used) with the help of various types of colors' and hand operating graphics printing machine. (Hand printing method is also popular).

Various techniques are on experiment for creating matrixes from different materials. Printing method is different when the material for the matrix is different.

In the first semester the simplest technique of woodcut is introduced and hand printing is initiated. Students are expected to engage on print art making regularly with more enthusiasm in any one of the methods they found interesting. Repetition of the technique is recommended for more accuracy in production.

**It will be permitted to adapt any one of the following techniques for print art production with an exclusive manner of professionalism. Bigger sizes than the previous semester are expected as well reflection of personal identity and uniqueness of subject matter.**

**Stencilcut Printing** : Print from various kind of stencils.

**Screen Printing** : Print through a screen using appropriate.

**Woodcut Printing** : Wood cut prints are product from a wooden matrix created by cutting wood with different cutting tools.

**Linocut Printing** : Prints are produced from a matrix made of Linoleum sheets.

**Litho Printing** : Matrix is made on the Litho Print stones

**Intaglio Printing** : Matrix is made from metal sheets by chemical reactions.. No techniques are strict by but the students will be allowed to continue the work in the safest media he feels as the teacher supervises his work. Also specializations with material of their interest and technique are also possible as creativity is given more weight.

**Modules :**

There are no number of works suggested to produce but expected the engagement of students in print making regularly and completion of at least one work in a month utilizing various offered by the department.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Make identical prints with more than two colors for creative compositions or hand painting on final product with more accuracy and professional nature..	PSO1, PO3	R	F	0	6-8	Graphics studio work
CO2	Usage of woodcut or any other medium regularly the students are able to pursue with experiments in usage of texture in matrix for work with more accuracy and professional nature.	PSO2, PO2	C	C	0	6-8	Graphics studio work
CO3	Create and establish use of various textures in the rendering surfaces for print making with more accuracy and professional nature.	PSO2, PO2	Ev	C	0	6-8	Graphics studio work
CO4	Experiment with soft matrixes in other than wood. Know more about various mediums other than wood cut technique and experiment with more accuracy and professional nature.	PSO6, PO3	U	F	0	6-8	Graphics studio work
CO5	Creation of prints with at least minimal use of various techniques like: Print from various kind of stencils, Screen Printing, Intaglio Printing, Linocut Printing and Litho printing or creation of mixed media for print making with more accuracy and professional nature.	PO4, PSO3	Ap	P	0	6-8	Graphics studio work
CO6	Master at least any one of the above mediums and establish regular production of identical prints with more accuracy and professional nature.	PSO4, PO1, PO4	Ev	M	0	6-8	Graphics studio work

**S-6 BFA PAINTING INTERDISCIPLINARY-2**

**ID COURSE CODE**

**2. SCULPTURE**

CO	CO Statement
CO1	Engage and create sculptures with relevance to the progress in studies.
CO2	Follow up of various stages of practice for the sketching and drawing particularly for each work.
CO3	Create Sculpture compositions in a more advanced manner with figures.
CO4	Use human figures intentionally to address wide-range of human subjectivities.
CO5	Taking inspirations from 18 <sup>th</sup> , 19 <sup>th</sup> , 20 <sup>th</sup> Century developments in sculpture.
CO6	Study about 18 <sup>th</sup> , 19 <sup>th</sup> , 20 <sup>th</sup> century sculptors eg: Constantine Brancusi, Archipenko, Lipchitz etc...
CO7	Adaptation of artist works as primary resources for developing innovative ideas and concepts - Pablo Picasso and Naum Gabo, Alexander Calder, Sophia Tobey, Isamu Noguchi, Barbara Hepworth, Alberto Buri etc...
CO8	Take inspirations from Masters in sculpture like Henry Moore, Barbara Hepworth, and Giacometti.
CO9	Observe and analyze and experiment step by step developments to perform advanced professionalism in sculptural practice.

**Course Content**

**SCULPTURE**

The Elective Course in sculpture has been designed to perform the student with maximum involvement in developing his creative work.

To equip the student with all types of 'know-how' which is essential for sculptors profession. Provide basics to the student's growth for understanding knowledge of tradition and contemporary art forms. The student may be provided with information on contemporary art trends and concepts of sculpture. To intensify their demand at times and appropriate student's development in creating sculpture.

**Semester VI - Composition:** Compositions with human figures. Visual structure may be based on different themes.

**Drawing:** compositions with human figures. There will be talks on historical importance of studying 18<sup>th</sup>, 19<sup>th</sup>, 20<sup>th</sup> century Sculptures.

**Modules:** Modules are different for each student and it will be decided after the preliminary discussion with concerned faculty member in the beginning of semester.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Engage and create sculptures with relevance to the progress in studies.	PSO1, PO3	R	F	0	6-8	Sculpture studio work
CO2	Draw compositions with human figures in effect to transfer them to relief works in wood.	PSO2, PO2	C	C	0	6-8	Sculpture studio work
CO3	Talks and discussions based on the critical developments after Renaissance.	PSO2, PO2	Ev	C	0	6-8	Sculpture studio work
CO4	Talks and discussions on 18th century sculptors - Brancusi, Archipenko, Lipchitz.	PSO6, PO3	U	F	0	6-8	Sculpture studio work
CO5	Talks and discussions on 18th century sculptors Pablo Picasso and Naum Gabo, Henry Moore and Giacometti	PO4, PSO3	Ap	P	0	6-8	Sculpture studio work
CO6	Advancement in thought and visualization for creation of sculpture for a holistic development.	PSO4, PO1, PO4	Ev	M	0	6-8	Sculpture studio work

## S-6 BFA PAINTING INTERDISCIPLINARY-3

### ID COURSE CODE

### 3. Darusilpa.

CO	CO Statement
CO1	Continuation of detailed studies on iconographical features of Gods and Goddesses in Indian puranic texts.
CO2	Continuation of sketches and elaborate drawings by visualization of texts with iconographic representations of heavenly images as described in Puranic texts.
CO3	Discussions based on Natyasastra in effect to continue rendering various aspects.
CO4	Make a number of drawings based on visualization of "Navarasas" (Nine feelings).
CO5	Woodcarving: Extension from V Semester to make "Navarasas" based on Indian iconography, (relief).
CO6	Create panel designs related to contemporary themes.
CO7	Lecture on the basis of "Vishnudharmotharapurana" (Chithrasoothra)
CO8	Lecture on the basis of "Samarankana Soothradhara" and "Art of India" by Sivaramamoorthi.
CO9	Up-gradation of creative work with newly acquired knowledge by studies on various aspects discussed in talks.

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### Course Content

The course in Darusilpa has designed to permit the student maximum involvement in developing his/her creative work in wood. In general statements Darusilpas are part of architecture and permanent in nature-various techniques (Carving, relief, adapting or small round sculptures in wood) are used to create Darusilpa. Darusilpa is mostly related with Kerala temple architecture in India. So this art Practice centralized in temples of Kerala palaces ancient houses (Nalukettu)-another ancient architecture. To equip the student with all types of knowledge, skills and knowledge of materials (different wood) is essential for Darusilpa profession. The students may be provided with information on tradition as well as contemporary art trends and concepts of Darusilpa.

#### Specific ideas and suggested works for V Semester.

Woodcarving: Extension from V Semester to make "Navarasas" based on Indian iconography, (relief).

Drawing: Make drawing images of "Navarasas" and create panel designs related to contemporary themes.

Lectures on the basis of "Vishnudharmotharapurana" (Chithrasoothra), "Samarankana Soothradhara" and "Art of India" (Sivaramamoorthi).

#### Module: 1

Woodcarving of reliefs as extension from V Semester to make "Navarasas" based on Indian iconography.

#### Module: 2

Visualize images as a series of drawings for "Navarasas" and create panel designs related to contemporary themes

#### Module: 3

Lectures on the basis of "Vishnudharmotharapurana" (Chithrasoothra), "Samarankana Soothradhara" and "Art of India" (Sivaramamoorthi..

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Continuation of woodcarving for reliefs as extension from V Semester to visualize “Navarasas” based on Indian iconography	PSO1, PO3	R	F	0	6-8	Darusilpa work shop
CO2	Continuation of creating elaborate studies through Discussions about visualization and materialization, of heavenly images in relation with puranic descriptions as per requirements.	PSO2, PO2	C	C	0	6-8	Darusilpa work shop
CO3	Visualize images as a series of drawings for “Navarasas” and create panel designs related to contemporary themes	PSO2, PO2	Ev	C	0	6-8	Darusilpa work shop
CO4	Active participation Lectures on the basis of Vishnudharmotharapurana” (the Chithrasoothra)	PSO6, PO3	U	F	0	6-8	Darusilpa work shop
CO5	Study of Mudra’s suggested in puranic descriptions with an open mind to adapt those three dimensionally in relief.	PO4, PSO3	Ap	P	0	6-8	Darusilpa work shop
CO6	Studies and discussions on “Samarankana Soothradhara” and “Art of India” (by Sivaramamoorthi) the texts.	PSO4, PO1, PO4	Ev	M	0	6-8	Darusilpa work shop

# SEMESTER-VII

## S-7 BFA PAINTING CORE 1

(Common to all specializations)

CORE COURSE CODE

Study from Life Model

CO	CO Statement
CO1	Develop and utilize exclusive use of oil Color for various types Portrait (Burst) studies.
CO2	Follow all different steps of drawing from life models for Portrait (Burst) study on Canvas.
CO3	Take care to not loss any other quality which is currently mentioned.
CO4	Bring Character, Likeness, anatomy frame work, light and shade and linear qualities in Oil Color painting for Portrait (Burst) Study in Oil Color on canvas.
CO5	Evoke factual colors by use of Oil Color and mixing. Color the background in suitable manner.
CO6	Utilize differently textured paper surfaces for water color painting for Portrait (Burst) study.
CO7	Use different quality surfaces- Oil Sketching paper, Stiff mediums, wooden surfaces etc for painting with Oil Color for Portrait (Burst) study with evoking Character, Likeness and compositional qualities.
CO8	Utilize drawing as major phenomenal element in human model drawing and painting with Oil based medium. Try to compose more than one Portrait (Burst) in your work. Experience bringing various phenomenal aspects of painting in your picture.
CO9	Achieve maturity in the level best you can in use of Oil color, and rendering image with suitable background for Portrait (Burst) study with anatomy, and skin color with mixing of colors.

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### Course Content:

Study the human model arranged in front of the students and make drawings/paintings/ relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people (male and female).

Students should go to different places like market, railway station, bus stand etc. and study the different people from various surroundings and make drawings. Students are expected to make serious attempts by learning Human Anatomy, proportions, each part of the body separately and all of them joined. They can select or the teachers can advice to draw portrait or full figure. Often the group models may be arranged. Models may be of various age groups - children, young, middle aged or old - male and female - dressed in various draperies, giving possibilities to draw drapery and undressed giving possibilities of Human anatomy. Simultaneously classes may be arranged to study from Animals and Birds. Students may be taken to places like zoo, etc. Studies are to be done in a manner focusing above hips of the model, half of the whole human figure in which shoulders and hands clearly visible, normally known as Portrait Burst.

### Mediums:

Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Color, Acrylic Color, Oil Colour or any other medium **Mediums:** Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium. All various mediums are permitted to experience during VII semester but focus will continue for Exclusive use of Oil color, expected to bring experience and higher quality in use of the medium- The Oil Color.

### Module: 1

A life model – male or female-Draw and paint a Portrait (Burst) study from suitably arranged life model. Work background in a suitable manner which should be in color and all steps are to be followed.

### Module: 2

Make s full figure study of the female model arranged suitably. The image should be arranged fully in the centre of the page ideologically. Image should be drawn without loss of anatomy and likeness of the model. Work

background in a suitable manner which should be in color and all steps are to be followed for the use of Oil Color on Canvas.

**Module: 3**

Make a Portrait study (Burst) of the male model arranged suitably. The image should be arranged fully in the centre of the page ideologically. Image should be drawn without loss of anatomy and likeness of the model. Work background in a suitable manner which should be in color and all steps are to be followed.

**Module: 4**

Arrange Portrait (Burst) study from sitting model. Evoke light and shade, anatomy, exact natural colors, character and likeness of the model in Oil Color on Canvas from the Model arranged. Work background in a suitable manner which should be in color and all steps are to be followed.

**Module: 5**

Repeat of Portrait with (Burst) concerns of module 4 from an alternate gender. Background should be painted suitably with use of Oil color and all steps are to be followed.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Exclusive use of Oil color in rendering of life model Portrait (Burst) with use of colors in Oil based medium – Opaque qualities etc. Bring out anatomy with character using Oil color to evoke all various colors including body color	PSO1, PO3	R	F	0	6-8	Studio work

<b>CO2</b>	Create a Portrait (Burst) from the human model arranged with use of Oil color on Canvas to bring all various colors visible in live, with the arranged model.	PSO2, PO2	C	C	0	6-8	Studio work
<b>CO3</b>	Confirmed use of light and shade without loss of anatomy and likeness of the model, and experimentation with transparent qualities of Oil color are practiced.	PSO2, PO2	Ev	C	0	6-8	Studio work
<b>CO4</b>	Composed image drawing and coloring from a qualitatively composed life model. The full image (Portrait Burst) on focus should be composed in the centre of the surface without loss of character, Likeness and anatomy.	PSO6, PO3	U	F	0	6-8	Studio work
<b>CO5</b>	Acquiring self acceptance on qualitative production of life model study with successful usage of various basic terms practiced.	PO4, PSO3	Ap	P	0	6-8	Studio work
<b>CO6</b>	Experiment and experience various types of rendering human Portrait (Burst) study from the models in peculiar use of oil color.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-7 BFA PAINTING CORE- 2**  
**(Common to all specializations)**

**CORE COURSE CODE** **Creative Painting**

CO	CO Statement
CO1	Continue Painting in Oil Color using various aspects of it in a more established manner than past semesters for rendering own ideas visually.
CO2	Continue doing each step of painting in oil medium. Do sketches, drawings, sample colored images and finally create the painting.
CO3	Make more understandings, Oil Color as an opaque medium and experience bringing out desired colors by mixing and repeated application of colors drying one after other.
CO4	Continue practice regular use of an easel, Wooden Palette, Hog hair brushes and all suitable accessories for oil painting and use them in established manner.
CO5	Acknowledgement of Oil color as most primary medium for painting with maximum use of its potentials for representation of feelings in experimental manner..
CO6	Continue Oil color for creative painting with understanding of various technical terms like perspective, Anatomy, light and shade by using them for symbolizing basic idea and philosophy behind the work of art.
CO7	Achieve mastery in application of Oil color with its opaque nature and slow drying character.
CO8	Give more importance to philosophical content and treat the content of painting the major most expressionistic factor in entire activity of creating art.
CO9	Uniqueness in communication through spontaneity and originality in orientation. Also work out larger size canvases than past semester with more involvements in them.

**Course Content:**

Students are responsible to create continuous painting in suitable surfaces and scales with use of Oil Color. Painting can be any sort such figurative, Non Figurative, Semi figurative, Abstract, Color field or any. Students are individually assessed for their efforts in creative painting and it is their responsibility to produce sufficient quantities of painting for the duration they work. They should prove their worth in quantity and quality.

Students will be allowed to use the studio facilities for their activities. They may be directed to create Drawing / paintings using their imagination and creativity. Major attention may be given to expose their creativity and expand their power of visualization. Students may create from own experience and knowledge. Attention may be given to the growth of their individuality development in creativity and of personal ways of expression.

**Mediums:**

All earlier used mediums can be utilized for creative painting but extensive use of Oil Color is introduced by alert for understanding to develop advancement in application and expression with certain level of maturity is proposed in Sixth Semester and it will followed in following semesters until complete of studies.

**Module: 1**

Use Oil color for production of a painting based on theme interpreted by student. Students shall complete a painting with meticulous use of color and submit.

**Module: 2**

More elaborate use of Oil color than earlier for creative painting. Titles and subject matters are decided by each student. It can be narrative as well as abstract. Students shall complete a painting and submit.

**Module: 3**

Render various terms of potential and thoughtful nature, with usage of elements such as perspective, voluminous, anatomy, and narrative elements with extensive use of oil color in painting.

**Module: 4**

Use Oil color for creative painting, consideration and acceptance of it as a major medium suitable for creative painting is expected.

**Module: 5.**

Creation of a painting by use of Oil Color in larger scale as home work will be on practice.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Continue extensive use of Oil color for production of concept based painting.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Continue utilization of all various qualities of oil colors through painting on suitable surfaces like Oil Sketching Paper, Hard bases, cloth bases' but concentrate to work more on canvases.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Thoughtful use of various terms of two dimensional arts such as perspective, voluminous, anatomy, and narrative element in painting with Oil Color on Canvas.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Continue and experiment with visualization process in rendering ideological outputs and philosophical aspects.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Continue meticulous use of opaque and luminous colors against vivacious tonal gradations and other tint usage developments to narrative status in painting with Oil Color.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Experimentations on rhythm, Balance, Visual Balancing and color potentials for visual effects in painting by use of oil color.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-7 BFA PAINTING Core-3

### Theoretical Studies on Art

(Common to all specializations)

ID COURSE CODE

#### 7. History of Art.

CO	CO Statement
CO1	a. Post impressionism: Artists-Cezanne, Vangogh, Gaugin, Seurat.
CO2	b. Symbolism: artists- Odilon Redon, Toulouse Lautrec, Munch, Bonnard.
CO3	c. Artists- Constable, Turner. Pre-Raphaelites: Whistler, Beardsely.
CO4	d. Expressionism, Fauvism, Cubism, Abstract Art, Futurism, Constructivism, De-Stijl, Fantastic Art. e. Mexican Art.
CO5	f. Artists- Picasso, Braque, Mondrian, Delaunay, Matisse, Kandinsky, Klee, Miro, Dali, Mardsen, Hartley, Edward Hopper, Stuart Davis.
CO6	g. Sculptors- Bourdelle, Maillol, Barlach, Sembruck, Brancussi, Archipenko, Lipchitz, Picasso, Gabo, Moore, Gonzally Laurenz, Zadkine, Giacometti.
CO7	<b>Indian</b> a. Bengal School
CO8	b. Experimentalists: Gaganendranath Tagore, Jamini Roy, Rabindranath Tagore and Amrita Sher-Gil.
CO9	i. J Swarninathan, G R Santhosh, S H Raza, Biren-De etc. j. Art Schools in India - Santhiniketan, Baroda, Madras, Bombay

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## Semester VII

### 1. History of Art

#### Western

- Post impressionism: Artists-Cezanne, Vangogh, Gaugin, Seurat.
- Symbolism: artists- Odilon Redon, Toulouse Lautrec, Munch, Bonnard.
- Artists- Constable, Turner. Pre-Raphaelites: Whistler, Beardsely.
- Expressionism, Fauvism, Cubism, Abstract Art, Futurism, Constructivism, De-Stijl, Fantastic Art.
- Mexican Art.
- Artists- Picasso, Braque, Mondrian, Delaunay, Matisse, Kandinsky, Klee, Miro, Dali, Mardsen, Hartley, Edward Hopper, Stuart Davis.
- Sculptors- Bourdelle, Maillol, Barlach, Sembruck, Brancussi, Archipenko, Lipchitz, Picasso, Gabo, Moore, Gonzally Laurenz, Zadkine, Giacometti.

#### Indian

- Bengal School
- Experimentalists: Gaganendranath Tagore, Jamini Roy, Rabindranath Tagore and Amrita Sher-Gil.
- J Swarninathan, G R Santhosh, S H Raza, Biren-De etc.
- Art Schools in India - Santhiniketan, Baroda, Madras, Bombay.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	
CO1	To make extensive write ups and discussions in Western Art: a. Post impressionism: Artists-Cezanne,	PSO1, PO3	R	F	0	6-8	Class work

	Vangogh, Gaugin, Seurat. b. Symbolism: artists- Odilon Redon, Toulouse Lautrec, Munch, Bonnard.						
<b>CO2</b>	To make extensive write ups in Western Art: c. Artists- Constable, Turner. Pre-Raphaelites: Whistler, Beardseely. d. Expressionism, Fauvism, Cubism, Abstract Art, Futurism, Constructivism, De-Stijl, Fantastic Art.	PSO2, PO2	C	C	0	6-8	Class work
<b>CO3</b>	Able to create elaborate notes and discussions e. Mexican Art. f. Artists- Picasso, Braque, Mondrian, Delaunay, Matisse, Kandinsky, Klee, Miro, Dali, Mardsen, Hartley, Edward Hopper, Stuart Davis.	PSO2, PO2	Ev	C	0	6-8	Class work
<b>CO4</b>	Extensive knowledge on following g. Sculptors- Bourdelle, Maillol, Barlach, Sembruck, Brancussi, Archipenko, Lipchitz, Picasso, Gabo, Moore, Gonzally Laaurenz, Zadkine, Giacometti.	PSO6, PO3	U	F	0	6-8	Class work
<b>CO5</b>	Extensive knowledge and ability to spare in discussions on <b>Indian</b> a. Bengal School b. Experimentalists: Gaganendranath Tagore, Jamini Roy, Rabindranath Tagore and Amrita Sher-Gil.	PO4, PSO3	Ap	P	0	6-8	Assignment
<b>CO6</b>	Able to create elaborate notes and discussions on i. c Swaminathan, G R Santhosh, S H Raza, Biren-De etc. d. Art Schools in India - Santhiniketan, Baroda, Madras, Bombay.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

**S-7 BFA PAINTING Core-4****Theoretical Studies on Art****(Common to all specializations)****ID COURSE CODE****AESTHETICS**

CO	CO Statement
CO1	Studies on Individual Aesthetician and theoretician John Dewey.
CO2	Studies on Individual Aesthetician and theoretician, Roger Fry.
CO3	Studies on Individual Aesthetician and theoretician Beardsley.
CO4	Studies on Indian aesthetics: focus on theory of Sadharanikarana.
CO5	Studies on Indian Aesthetics; Focus on the theory of Shadanga.
CO6	Comparative studies and discussions on theories of John Dewey, Roger Fry and Beardsley.
CO7	Write Discuss and present papers on theories of western Philosophers in comparison with present day thought process.
CO8	Write Discuss and present papers Indian aesthetic theories in comparison with present day thought process and implementation.
CO9	Group discussions on selected issues as well as Historical and Philosophical apart from the above. Example; Thought Process behind Emergence of Bengal School.

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176**Course Content****2. Aesthetics****Western and Indian Aesthetics**

John Dewey, Roger Fry, Beardsley &amp; Sadharanikarana, Sadanga.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/	Practical/ Studio Hrs.	
CO1	To make extensive write ups and present talks and papers on aestheticians in Western Art: a. John Dewey, Roger Fry, Beardsley.	PSO1, PO3	R	F	0	6-8	Class work
CO2	To make extensive write ups and present talks and papers on aestheticians in Western Art: Roger Fry.	PSO2, PO2	C	C	0	6-8	Class work
CO3	To make extensive write ups and present talks and papers on aestheticians in Western Art: Beardsley	PSO2, PO2	Ev	C	0	6-8	Class work
CO4	To make extensive write ups and present talks and papers on the term like Sadharanikarana of Indian Aesthetics.	PSO6, PO3	U	F	0	6-8	Assignments
CO5	To make extensive write ups and present talks and papers on the term like Shadanga Theory of of Indian Aesthetics.	PO4, PSO3	Ap	P	0	6-8	Class work
CO6	Able to partake in group discussions with presentation of clarity and visionary specialties.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentations

## S-7 BFA PAINTING INTERDISCIPLINARY-1

(Common to all specializations)

ID COURSE CODE

1 Graphics

CO	CO Statement
CO1	Continuation of work with use of more than two colors in print art making regularly following application of colors from light to dark.
CO2	Continuation of work with use of more than two colors in print art making regularly following application of colors from dark to light.
CO3	Continuation of work with utilization of textures in print art making as a major element with more perfection in implementation of technical aspects.
CO4	Continuation of work with Experiment to produce in mixed media or with another technique than the one regularly engaged.
CO5	Continue to seek for perfect and unique stylistic developments in presentation of ideological thread in print making.
CO6	Continue usage of various textured surfaces for making print art.
CO7	Continue experimenting changes in each print with use of other media marginally.
CO8	Continue Mandatory use of data in each work about production.
CO9	Presentation of print art works in a suitable manner fitting to current expression.

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### Course Content

Graphics is the method of creating number of editions of impression from a single matrix (on occasions more than one matrix is used) with the help of various types of colors' and hand operating graphics printing machine. (Hand printing method is also popular).

Various techniques are on experiment for creating matrixes from different materials. Printing method is different when the material for the matrix is different.

In the first semester the simplest technique of woodcut is introduced and hand printing is initiated. Students are expected to engage on print art making regularly with more enthusiasm in any one of the methods they found interesting. Repetition of the technique is recommended for more accuracy in production.

**It will be permitted to adapt any one of the following techniques for print art production with an exclusive manner of professionalism. Bigger sizes than the previous semester are expected as well reflection of personal identity and uniqueness of subject matter.**

**Stencilcut Printing** : Print from various kind of stencils.

**Screen Printing** : Print through a screen using appropriate.

**Woodcut Printing** : Wood cut prints are product from a wooden matrix created by cutting wood with different cutting tools.

**Linocut Printing** : Prints are produced from a matrix made of Linoleum sheets.

**Litho Printing** : Matrix is made on the Litho Print stones

**Intaglio Printing** : Matrix is made from metal sheets by chemical reactions.. No techniques are strict by but the students will be allowed to continue the work in the safest media he feels as the teacher supervises his work. Also specializations with material of their interest and technique are also possible as creativity is given more weight.

**Modules :**

**There are no number of works suggested to produce but expected the engagement of students in print making regularly and completion of at least one work in a month utilizing various offered by the department.**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Make identical prints with more than two colors for creative compositions or hand painting on final product with more accuracy and professional nature..	PSO1, PO3	R	F	0	6-8	Graphics studio work
CO2	Usage of woodcut or any other medium regularly the students are able to pursue with experiments in usage of texture in matrix for work with more accuracy and professional nature.	PSO2, PO2	C	C	0	6-8	Graphics studio work
CO3	Create and establish use of various textures in the rendering surfaces for print making with more accuracy and professional nature.	PSO2, PO2	Ev	C	0	6-8	Graphics studio work
CO4	Experiment with soft matrixes in other than wood. Know more about various mediums other than wood cut technique and experiment with more accuracy and professional nature.	PSO6, PO3	U	F	0	6-8	Graphics studio work
CO5	Creation of prints with at least minimal use of various techniques like: Print from various kinds of stencils, Screen Printing, Intaglio Printing, Linocut Printing and Litho printing or creation of mixed media for print making with more accuracy and professional nature.	PO4, PSO3	Ap	P	0	6-8	Graphics studio work
CO6	Master at least any one of the above mediums and establish regular production of identical prints with more accuracy and professional nature.	PSO4, PO1, PO4	Ev	M	0	6-8	Graphics studio work

**S-7 BFA INTERDISCIPLINARY-2**  
**(Common to all specializations)**

**ID COURSE CODE**

**2. SCULPTURE**

CO	CO Statement
CO1	Sculpture Composition: Study of the development of sculpture and its organization derive from geometrical and biotic (vital) forms.
CO2	Follow up of various stages of practice the sketching and drawing particularly for each work.
CO3	Creation of Sculpture compositions in a more advanced manner with figures.
CO4	Taking inspirations from modern and postmodern developments in art particularly in sculpture.
CO5	In practical classes students may work on Plaster of Paris, Cement and similar materials.
CO6	Use various innovative elements and unique techniques and qualities emphasizing new artistic idiom, which are observed, analyzed and experimented by the student.
CO7	Adaption of unique techniques, innovative ideas and radical aptitude to achieve higher level of knowledge
CO8	Talks on 20th Century sculptures and sculptors, Eves Tanguay, Marino Marini, Alexander Calder, Richard Sierra, Rumana Hussain, Sheela Gowda, Latika Ghat, Mrinalini Mukherjee, N Puspamala etc...
CO9	Get inspired from innovative working process of masters, produce your unique and original creative works.

**Course Content**

**SCULPTURE**

The Elective Course in sculpture has been designed to perform the student with maximum involvement in developing his creative work.

To equip the student with all types of 'know-how' which is essential for sculptors profession. Provide basics to the student's growth for understanding knowledge of tradition and contemporary art forms. The student may be provided with information on contemporary art trends and concepts of sculpture. Intensify the demand at times and to appropriate student's development in their works with unique and original qualities.

**Semester VII** - Composition: Compositions with human figures. Visual structure may be based on different themes.

Drawing: compositions with human figures. There will be talks on historical/archival importance of studying 20th century Sculptures and sculptors: talks on new wave art practice emphasizing diverse streams in contemporary art including digital and sonic practices.

**Modules:** Modules are different for each student and it will be decided after the preliminary discussion with concerned faculty member in the beginning of semester.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Continue work with creation of Sculpture Composition: Study of the development of sculpture and its organization derive from objective and non objective forms.	PSO1, PO3	R	F	0	6-8	Sculpture studio work
CO2	Initiate Construct of compositions and design with use of clay or suitable materials.	PSO2, PO2	C	C	0	6-8	Sculpture studio work
CO3	Initiate for practical classes with work on Plaster of Paris, Cement and such materials of similar qualities.	PSO2, PO2	Ev	C	0	6-8	Sculpture studio work
CO4	Experiment with usage of materials like Fiber-glass and found materials from surroundings.	PSO6, PO3	U	F	0	6-8	Sculpture studio work
CO5	Establish your lineage of inspiration openly for discussions and management.	PO4, PSO3	Ap	P	0	6-8	Sculpture studio work
CO6	Participate actively in talks on 19th Century and 20th Century sculptures and sculptors, Brancusi, Picasso etc.	PSO4, PO1, PO4	Ev	M	0	6-8	Sculpture studio work

### S-7 BFA INTERDISCIPLINARY-3

(Common to all specializations)

ID COURSE CODE

### 3. Darusilpa.

CO	CO Statement
CO1	Wood Carving: Practice to make human full figures on academic proportions. Students may work on small wood panels of human figure studies for Relief.
CO2	Continuation of sketches and elaborate drawings by visualization of texts with iconographic representations of heavenly images as described in Puranic texts. Also generate accessory designs for them
CO3	Continue rendering as per suggestions in Nartya sastra
CO4	Visualization of "Navarasas" (Nine feelings) in relief mode..
CO5	Drawing: Life study - Study of human figures with different age groups.
CO6	Refer and connect your work with anatomical studies and try to reveal the character and likeness of the image drawn.
CO7	Reflect the effects of your studies about "Vishnudharmotharapurana" (Chithrasoothra) in your work.
CO8	Dedicate your works to learn methodologies of a self selected master in relief work.
CO9	Discussions based on academic study of Western masters like Michaelangelo, Donatello and Rodin.

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#### Course Content

The course in Darusilpa has designed to permit the student maximum involvement in developing his/her creative work in wood. In general statements Darusilpas are part of architecture and permanent in nature-various techniques (Carving, relief, adapting or small round sculptures in wood) are used to create Darusilpa. Darusilpa is mostly related with Kerala temple architecture in India. So this art Practice centralized in temples of Kerala palaces ancient houses (Nalukettu)-another ancient architecture. To equip the student with all types of knowledge, skills and knowledge of materials (different wood) is essential for Darusilpa profession. The students may be provided with information on tradition as well as contemporary art trends and concepts of Darusilpa.

#### Specific ideas and suggested works for VII Semester.

Wood Carving: Practice to make human full figures on academic proportions. Students may work on small wood panels of human figure studies. (Relief)

Drawing: Life study - Study of human figures with different age groups, reference to anatomy and revealing the character and likeness.

Discussions based on academic study of Western masters like Michelangelo, Donatello and Rodin.

#### Module: 1

Wood Carving: Practice to make human full figures on academic proportions. Students may work on small wood panels of human figure studies. (Relief)

#### Module: 2

Drawing: Life study - Study of human figures with different age groups, reference to anatomy and revealing the character and likeness.

#### Module: 3

Discussions based on academic study of Western masters like Michelangelo, Donatello and Rodin.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Able for wood Carving: Practice to make human full figures with academic proportions.	PSO1, PO3	R	F	0	6-8	Darusilpa Studio work
CO2	To work on small wood panels of human figure studies for Relief.	PSO2, PO2	C	C	0	6-8	Darusilpa Studio work
CO3	To make drawing from Life study - Study of human figures with different age groups, reference to anatomy and revealing the character and likeness.	PSO2, PO2	Ev	C	0	6-8	Darusilpa Studio work
CO4	Discussions based on academic study of Western masters like Michelangelo, Donatello and Rodin.	PSO6, PO3	U	F	0	6-8	Darusilpa Studio work
CO5	Able to create work with their own philosophic approaches, understandings made by work so far.	PO4, PSO3	Ap	P	0	6-8	Darusilpa Studio work
CO6	Able to poses each one their work in a suitable projective manner to expose its qualities.	PSO4, PO1, PO4	Ev	M	0	6-8	Darusilpa Studio work

# SEMESTER-VIII

## S-8 BFA PAINTING CORE 1

### CORE COURSE CODE

### Study from Life Model

CO	CO Statement
CO1	Develop and utilize exclusive use of oil Color for various types of Full figure studies.
CO2	Follow all different steps of drawing from life models for Full figure study on Canvas.
CO3	Take care to not loss any other quality which is currently mentioned and adapted.
CO4	Bring Character, Likeness, anatomy frame work, light and shade and linear qualities in Oil Color painting Full figure Study in Oil Color on canvas.
CO5	Evoke factual colors by use of Oil Color and mixing. Color the background in suitable manner.
CO6	Utilize differently textured paper surfaces for water color painting for Full figure study.
CO7	Use different quality surfaces- Oil Sketching paper, Stiff mediums, wooden surfaces etc for painting with Oil Color for Full figure study with evoking Character, Likeness and compositional qualities.
CO8	Utilize drawing as major phenomenal element in human model drawing and painting with Oil based medium. Try to compose more than one Full figure in your work. Experience bringing various phenomenal aspects of painting in your picture.
CO9	Achieve maturity in the level best you can in use of Oil color, and rendering image with suitable background for Full figure study with anatomy, and skin color with mixing of colors.

### Course Content:

Study the human model arranged in front of the students and make drawings/paintings/ relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people (male and female).

Students should go to different places like market, railway station, bus stand etc. and study the different people from various surroundings and make drawings. Students are expected to make serious attempts by learning Human Anatomy, proportions, each part of the body separately and all of them joined. They can select or the teachers can advice to draw portrait or full figure. Often the group models may be arranged. Models may be of various age groups - children, young, middle aged or old - male and female - dressed in various draperies, giving possibilities to draw drapery and undressed giving possibilities of Human anatomy. Simultaneously classes may be arranged to study from Animals and Birds. Students may be taken to places like zoo, etc. Studies are to be done in a manner focusing above hips of the model, half of the whole human figure in which shoulders and hands clearly visible, normally known as Portrait Burst.

### Mediums:

Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Color, Acrylic Color, Oil Color or any other medium **Mediums:** Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Color, Acrylic Color, Oil Color or any other medium. All various mediums are permitted to experience during VII semester but focus will continue for Exclusive use of Oil color, expected to bring experience and higher quality in use of the medium- The Oil Color.

### Module: 1

A life model – male or female-Draw and paint a Portrait (Burst) study from suitably arranged life model. Work background in a suitable manner which should be in color and all steps are to be followed.

### Module: 2

Make s full figure study of the female model arranged suitably. The image should be arranged fully in the centre of the page ideologically. Image should be drawn without loss of anatomy and likeness of the model. Work

background in a suitable manner which should be in color and all steps are to be followed for the use of Oil Color on Canvas.

**Module: 3**

Make a Portrait study (Burst) of the male model arranged suitably. The image should be arranged fully in the centre of the page ideologically. Image should be drawn without loss of anatomy and likeness of the model. Work background in a suitable manner which should be in color and all steps are to be followed.

**Module: 4**

Arrange Portrait (Burst) study from sitting model. Evoke light and shade, anatomy, exact natural colors, character and likeness of the model in Oil Color on Canvas from the Model arranged. Work background in a suitable manner which should be in color and all steps are to be followed.

**Module: 5**

Repeat of Portrait with (Burst) concerns of module 4 from an alternate gender. Background should be painted suitably with use of Oil color and all steps are to be followed.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Exclusive use of Oil color in rendering of life model Full figure with use of colors in Oil based medium – Opaque qualities etc. Bring out anatomy with character using Oil color to evoke all various colors including body color	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create a Full figure from the human model arranged with use of Oil color on Canvas to bring all various colors visible in live, with the arranged model.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Confirmed use of light and shade without loss of anatomy and likeness of the Full figure model, and experimentation with transparent qualities of Oil color are practiced.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Composed image drawing and coloring from a qualitatively composed Full figure model. The full image (Full figure) on focus should be composed in the centre of the surface without loss of character, Likeness and anatomy.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Acquiring self acceptance on qualitative production of Full figure life model study with successful usage of various basic terms practiced.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Experiment and experience various types of rendering human Full figure study from the models in peculiar use of oil color.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-8 BFA PAINTING CORE- 2**  
**(Common to all specializations)**

**CORE COURSE CODE**

**Creative Painting**

CO	CO Statement
CO1	Continue Painting in Oil Color using various aspects of it in a more established manner than past semesters for rendering own ideas visually.
CO2	Continue doing each step of painting in oil medium. Do sketches, drawings, sample colored images and finally create the painting and establish usage of it.
CO3	Continue make more understandings, Oil Color as an opaque medium and experience bringing out desired colors by mixing and repeated application of colors drying one after other.
CO4	Continue practice regular use of an easel, Wooden Palette, Hog hair brushes and all suitable accessories for oil painting and use them in established manner.
CO5	Acknowledgement of Oil color as most primary medium for painting with maximum use of its potentials for representation of feelings in experimental manner.
CO6	Continue Oil color for creative painting with understanding of various technical terms like perspective, Anatomy, light and shade by using them for symbolizing basic idea and philosophy behind the work of art.
CO7	Achieve mastery in application of Oil color with its opaque nature and slow drying Nature and establish as an Individual in creative activity of professionalism.
CO8	Give more importance to philosophical content and treat the content of painting the major most expressionistic factor in entire activity of creating art.
CO9	Uniqueness in communication through spontaneity and originality in orientation. Also work out larger size canvases than past semester with more involvements in them.

**Course Content:**

Students are responsible to create continuous painting in suitable surfaces and scales with use of Oil Color. Painting can be any sort such figurative, Non Figurative, Semi figurative, Abstract, Color field or any. Students are individually assessed for their efforts in creative painting and it is their responsibility to produce sufficient quantities of painting for the duration they work. They should prove their worth in quantity and quality. Students will be allowed to use the studio facilities for their activities. They may be directed to create Drawing / paintings using their imagination and creativity. Major attention may be given to expose their creativity and expand their power of visualization. Students may create from own experience and knowledge. Attention may be given to the growth of their individuality development in creativity and of personal ways of expression.

**Mediums:**

All earlier used mediums can be utilized for creative painting but extensive use of Oil Color is introduced by alert for understanding to develop advancement in application and expression with certain level of maturity is proposed in Sixth Semester and it will followed in following semesters until complete of studies.

**Module: 1**

Use Oil color for production of a painting based on theme interpreted by student. Students shall complete a painting with meticulous use of color and submit.

**Module: 2**

More elaborate use of Oil color than earlier for creative painting. Titles and subject matters are decided by each student. It can be narrative as well as abstract. Students shall complete a painting and submit.

**Module: 3**

Render various terms of potential and thoughtful nature, with usage of elements such as perspective, voluminous, anatomy, and narrative elements with extensive use of oil color in painting.

**Module: 4**

Use Oil color for creative painting, consideration and acceptance of it as a major medium suitable for creative painting is expected.

**Module: 5.**

Creation of a painting by use of Oil Color in larger scale as home work will be on practice.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Continue extensive use of Oil color for production of concept based painting.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Continue utilization of all various qualities of oil colors through painting on suitable surfaces like Oil Sketching Paper, Hard bases, cloth bases' but concentrate to work more on canvases.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Thoughtful use of various terms of two dimensional arts such as perspective, voluminous, anatomy, and narrative element in painting with Oil Color on Canvas.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Continue and experiment with visualization process in rendering ideological outputs and philosophical aspects.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Continue meticulous use of opaque and luminous colors against vivacious tonal gradations and other tint usage developments to narrative status in painting with Oil Color.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Experimentations on rhythm, Balance, Visual Balancing and color potentials for visual effects in painting by use of oil color. Establish genuineness and professionalism in painting.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-8 BFA Core-3**

**Theoretical Studies on Art**

(Common to all specializations)

**ID COURSE CODE**

**7. History of Art.**

CO	CO Statement
CO1	a. Lectures on Abstract Expressionism, POP Art, and OP Art.
CO2	b. Lectures on Photorealism, Documentation as art. Installations
CO3	c. Lectures on Action art, Moving art, postmodern tendencies.
CO4	<b>Indian:</b> a. Lectures on Progressive Art groups in Calcutta, Bombay, Madras and New Delhi.
CO5	b. Formation and functioning of Central Lalithkala Akademi.
CO6	c. Lectures on selected Contemporary Indian Artists.
CO7	d. Contemporary Art scenario and its problems in Kerala.
CO8	c. Lectures and Group Discussions on selected areas on History of art.
CO9	d. Invited lectures, Presentations and Group discussions on above suggested areas of History of Art.

**Semester VIII**

**1. History of Art Western**

a. Abstract Expressionism. POP Art, OP Art, Photorealism, Documentation as art. Installations, Action art, Moving art, postmodern tendencies.

**Indian:**

a. Progressive Art groups in Calcutta, Bombay, Madras and New Delhi, Formation and functioning of Central Lalithkala Akademi.

b. Contemporary Indian Artists.

c. Contemporary Art scene and its problems in Kerala.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	
CO1	To make extensive write ups and discussions on Abstract Expressionism, POP Art, and OP Art.	PSO1, PO3	R	F	0	6-8	Class work
CO2	To make extensive write ups in b. Lectures on Photorealism, Documentation as art.	PSO2, PO2	C	C	0	6-8	Class work
CO3	Able to create elaborate notes and discussions on Action art, Moving art, postmodern tendencies	PSO2, PO2	Ev	C	0	6-8	Class work
CO4	Extensive knowledge on Progressive Art groups in Calcutta, Bombay, Madras and New Delhi.	PSO6, PO3	U	F	0	6-8	Class work
CO5	Extensive knowledge and ability to spare in discussions on Formation and functioning of Central Lalit Kala Akademi.	PO4, PSO3	Ap	P	0	6-8	Presentations
CO6	Able to create elaborate notes and discussions on Contemporary Art scenario and its problems in Kerala.	PSO4, PO1, PO4	Ev	M	0	6-8	Assignment

## S-8 BFA Core-4

### Theoretical Studies on Art

(Common to all specializations)

ID COURSE CODE

AESTHETICS

CO	CO Statement
CO1	Aesthetics: Lectures on Theories of Sartre.
CO2	Aesthetics: Lectures on Theories Susanne Langer.
CO3	Aesthetics: Lectures on Theories of Santayana.
CO4	Aesthetics: Lectures on theories of Freud.
CO5	Aesthetics: Lectures on theories of C J Jung.
CO6	Group discussions on theories of Sartre.
CO7	Group discussions on implementation status of aesthetic theories by Susanne Langer.
CO8	Group discussions on implementation status of aesthetic theories by Santayana.
CO9	Group discussions on implementation of theories by Sigmund Freud in life and art.

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## 2. Aesthetics

### Western Aesthetics

Studies on Theories of Philosophers Sartre, Santayana, Susanne Langer, Freud, C J Jung.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	
CO1	To make extensive write ups and present talks and papers on Theories of Sartre.	PSO1, PO3	R	F	0	6-8	Class work
CO2	To make extensive write ups and present talks and papers on Aesthetic theories of Susanne Langer.	PSO2, PO2	C	C	0	6-8	Class work
CO3	To make extensive write ups and present talks and papers on aesthetic theories of Santayana.	PSO2, PO2	Ev	C	0	6-8	Class work
CO4	To make extensive write ups and present talks and papers on theories of Freud.	PSO6, PO3	U	F	0	6-8	Presentations
CO5	To make extensive write ups and present talks and papers on Aesthetic theories of C J Jung.	PO4, PSO3	Ap	P	0	6-8	Assignments
CO6	Able to partake in group discussions with presentation on contributions of above philosophers in art as well on ordinary life.	PSO4, PO1, PO4	Ev	M	0	6-8	Group Discussion

**S-8 BFA INTERDISCIPLINARY-1**  
**(Common to all specializations)**

**ID COURSE CODE**

**1 Graphics**

CO	CO Statement
CO1	Continuation of work with use of more than two colors in print art making regularly following application of colors from light to dark.
CO2	Continuation of work with use of more than two colors in print art making regularly following application of colors from dark to light.
CO3	Continuation of work with utilization of textures in print art making as a major element with more perfection in implementation of technical aspects.
CO4	Continuation of work with Experiment to produce in mixed media or with another technique than the one regularly engaged.
CO5	Continue to seek for perfect and unique stylistic developments in presentation of ideological thread in print making.
CO6	Continue usage of various textured surfaces for making print art.
CO7	Continue experimenting changes in each print with use of other media marginally.
CO8	Continue Mandatory use of data in each work about production.
CO9	Presentation of print art works in a suitable manner fitting to current expression and with complete professionalism ion print art making.

**Course Content**

Graphics is the method of creating number of editions of impression from a single matrix (on occasions more than one matrix is used) with the help of various types of colors' and hand operating graphics printing machine. (Hand printing method is also popular).

Various techniques are on experiment for creating matrixes from different materials. Printing method is different when the material for the matrix is different.

In the first semester the simplest technique of woodcut is introduced and hand printing is initiated. Students are expected to engage on print art making regularly with more enthusiasm in any one of the methods they found interesting. Repetition of the technique is recommended for more accuracy in production.

**It will be permitted to adapt any one of the following techniques for print art production with an exclusive manner of professionalism. Bigger sizes than the previous semester are expected as well reflection of personal identity and uniqueness of subject matter.**

**Stencilcut Printing** : Print from various kind of stencils.

**Screen Printing** : Print through a screen using appropriate.

**Woodcut Printing** : Wood cut prints are product from a wooden matrix created by cutting wood with different cutting tools.

**Linocut Printing** : Prints are produced from a matrix made of Linoleum sheets.

**Litho Printing** : Matrix is made on the Litho Print stones

**Intaglio Printing** : Matrix is made from metal sheets by chemical reactions.. No techniques are strict by but the students will be allowed to continue the work in the safest media he feels as the teacher supervises his work. Also specializations with material of their interest and technique are also possible as creativity is given more weight.

**Modules :**

**There are no number of works suggested to produce but expected the engagement of students in print making regularly and completion of at least one work in a month utilizing various offered by the department.**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Make identical prints with more than two colors for creative compositions or hand painting on final product with more accuracy and professional nature.	PSO1, PO3	R	F	0	6-8	Graphics studio work
CO2	Usage of woodcut or any other medium regularly the students are able to pursue with experiments in usage of texture in matrix for work with more accuracy and professional nature.	PSO2, PO2	C	C	0	6-8	Graphics studio work
CO3	Create and establish use of various textures in the rendering surfaces for print making with more accuracy and professional nature.	PSO2, PO2	Ev	C	0	6-8	Graphics studio work
CO4	Experiment with soft matrixes in other than wood. Know more about various mediums other than wood cut technique and experiment with more accuracy and professional nature.	PSO6, PO3	U	F	0	6-8	Graphics studio work
CO5	Creation of prints with at least minimal use of various techniques like: Print from various kinds of stencils, Screen Printing, Intaglio Printing, Linocut Printing and Litho printing or creation of mixed media for print making with more accuracy and professional nature.	PO4, PSO3	Ap	P	0	6-8	Graphics studio work
CO6	Master at least any one of the above mediums and establish regular production of identical prints with more accuracy and professional nature.	PSO4, PO1, PO4	Ev	M	0	6-8	Graphics studio work

## S-8 BFA INTERDISCIPLINARY-2

(Common to all specializations)

ID COURSE CODE

### 2. SCULPTURE

CO	CO Statement
CO1	Create composition with unique and original visual concepts competent with the contemporary aesthetic approaches.
CO2	Intentional focus may be given to the growth of individuality of art works.
CO3	Development in creativity and personal ways of expression in various mediums.
CO4	Work on various mediums.
CO5	Chose any one of the mediums for massive production of works as a favorite medium.
CO6	Focus on 20th Century sculptures and sculptors e.g.: Eves Tanguay, Marino Marini, Alexander Calder, Richard Sierra, Damien Hirst, Richard long, joseph Beuys, Georg Baselitz, Antony gormely, Ai Wei Wei, Yuminjun, Andy Goldsworthy, Rumana Hussain, Sheela Gowda, Latika Ghat, Mrinalini Mukherjee, N Puspamala etc...
CO7	Adaption of unique techniques, innovative ideas and radical aptitude to achieve higher level of knowledge in sculpture making.
CO8	Develop exclusive/inclusive professionalism on sculpture making and establishment.
CO9	Practice will be emphasizing diverse streams in contemporary art including digital and sonic practices.

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## Course Content

### SCULPTURE

The Elective Course in sculpture has been designed to perform the student with maximum involvement in developing his creative work.

To equip the student with all types of 'know-how' which is essential for sculptors profession. Provide basics to the student's growth for understanding knowledge of tradition and contemporary art forms. The student may be provided with information on contemporary art trends and concepts of sculpture. Intensify the demand at times and to appropriate student's development in their works with unique and original qualities.

**Semester VIII** - Composition: Compositions with human figures. Visual structure may be based on different themes.

Drawing: compositions with human figures. There will be talks on historical/archival importance of studying 20th century Sculptures and sculptors : talks on new wave art practice emphasizing diverse streams in contemporary art including digital and sonic practices.

**Modules:** Modules are different for each student and it will be decided after the preliminary discussion with concerned faculty member in the beginning of semester.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create composition with high visual concepts with the contemporary aesthetic trends.	PSO1, PO3	R	F	0	6-8	Sculpture Work shop
CO2	Give more attention may be given to the growth of individuality.	PSO2, PO2	C	C	0	6-8	Sculpture Work shop
CO3	Development in creativity and personal ways of expression in various mediums.	PSO2, PO2	Ev	C	0	6-8	Sculpture Work shop
CO4	Work successfully on various mediums stone, bronze and Fiber-glass.	PSO6, PO3	U	F	0	6-8	Sculpture Work shop
CO5	Chose any one of the mediums for massive production of works as a favorite medium and establish the same as favorite. .	PO4, PSO3	Ap	P	0	6-8	Sculpture Work shop
CO6	Initiate and participate in discussions on 20th century activities, contemporary Indian Sculptors.	PSO4, PO1, PO4	Ev	M	0	6-8	Sculpture Work shop

## S-8 BFA PAINTING INTERDISCIPLINARY-3

(Common to all specializations)

ID COURSE CODE

### 3. Darusilpa.

CO	CO Statement
CO1	Drawing: Introductory talks on “Thalaprananam and initiation of drawings of the same.
CO2	On continuation to the above make drawings based on Panchathala, Ashtathala, Navathala, Dasathala etc.
CO3	Innovative drawings on following various figures of Brahma, Vishnu Ganapathy, etc.)
CO4	Innovative drawings on following various figures of Dasavatharas.
CO5	Practice on carving of various traditional icons based on ‘Thalapramanam’, with high craftsmanship and mastery according to Indian iconography.
CO6	Discussions based on making of icons according to “Thalaprananam’.
CO7	Discussions on traditional methods of protecting Darusilpa.
CO8	Invited lectures and demonstrations on Thalapramanam.
CO9	Discussions and group discussions on traditional methods of protecting Darusilpa.

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### Course Content

The course in Darusilpa has designed to permit the student maximum involvement in developing his/her creative work in wood. In general statements Darusilpas are part of architecture and permanent in nature-various techniques (Carving. relief, adapting or small round sculptures in wood) are used to create Darusilpa. Darusilpa is mostly related with Kerala temple architecture in India. So this art Practice centralized in temples of Kerala palaces ancient houses (Nalukettu)-another ancient architecture. To equip the student with all types of knowledge, skills and knowledge of materials (different wood) is essential for Darusilpa profession. The students may be provided with information on tradition as well as contemporary art trends and concepts of Darusilpa.

#### Specific ideas and suggested works for VIII Semester.

Wood Carving: Practice on carving of various traditional icons based on ‘Thalapramanam’, with high craftsmanship and mastery according to Indian iconography.

Drawing: Make figurative drawings in different “Thalaprananam like Panchathala, Ashtathala, Navathala, Dasathala etc., (students may create figures of Brahma, Vishnu Ganapathy, Dasavatharas, etc.)

Discussions based on making of icons according to “Thalaprananam’ and traditional methods of protecting Darusilpa.

#### Module: 1

Wood Carving: Practice to make human full figures on academic proportions. Students may work on small wood panels of human figure studies. (Relief)

#### Module: 2

Drawing: Life study - Study of human figures with different age groups, reference to anatomy and revealing the character and likeness.

#### Module: 3

Discussions based on academic study of Western masters like Michelangelo, Donatello and Rodin.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To attend and contribute through discussions on talks of "Thalaprananam and initiation of drawings of the same.	PSO1, PO3	R	F	0	6-8	Darusilpa Work shop
CO2	Participatory initiative to make drawings based on Panchathala, Ashtathala, Navathala, Dasathala etc.	PSO2, PO2	C	C	0	6-8	Darusilpa Work shop
CO3	Make creative attention in the drawing of various figures of Brahma, Vishnu Ganapathy, etc.)	PSO2, PO2	Ev	C	0	6-8	Darusilpa Work shop
CO4	To be Innovative in drawings on following various figures of Dasavatharas.	PSO6, PO3	U	F	0	6-8	Darusilpa Work shop
CO5	To carve vigorously and thoughtfully the various traditional icons based on 'Thalaprananam', with high craftsmanship and mastery according to Indian iconography.	PO4, PSO3	Ap	P	0	6-8	Darusilpa Work shop
CO6	Participate in discussions based on making of icons according to "Thalaprananam' and traditional methods of protecting Darusilpa.	PSO4, PO1, PO4	Ev	M	0	6-8	Darusilpa Work shop

## BFA Degree Show Common to all Specializations- Painting, Mural painting and Sculpture.

CO	CO Statement
CO1	Mount art works suitably.
CO2	Provide Frames for paintings and pedestals for Sculptures.
CO3	Create an atmosphere for presenting exhibits.
CO4	Create a suitable and adequate type of catalogue with number of art works printed in it.
CO5	Display the works following standard situations.
CO6	Invite viewers.
CO7	Present titles to works.
CO8	Display the works following necessary standards.
CO9	Conduct the exhibition in group.

### Notes:

- 1. Degree show is a mandatory process included in the course. Each student should generate adequate number of works with exhibition quality and part take all activities and related objectivities without to fail. As it an unavoidable process, failing to partake in the show make the course incomplete. There will be no time (Duration for teaching this subject), No faculty provided for teaching but students are expected to make necessary understandings towards the exhibition. Students are expected to make available themselves and fit for the show.**
- 2. If in chance any student turns unable to complete the exhibition process, the department may take necessary status to create a display of the student/s works in given space/time within one month of the completion of concerned final examination. The student shall be directed to display at least 15 works created during the period under evaluation which includes at least 4 works in each category (Subjects taught in the last semester). It will be evaluated by a team of faculty members including the Faculty taught during the evaluation period, A faculty from other Fine Arts Subject and The Head of the Department of Painting. Total credits available for this objectivity is four (4).**
- 3. Participation in Degree Show is mandatory for the completion of BFA. Genuineness of application is verified by the Head of the Department with consideration of proof of the reasons produced by the student. HOD shall place the matter in the Faculty council of the department and it will be decided to consider the request or not. When it is decided to facilitate with display in favor of student, the date and time of evaluation shall be decided by the faculty council. This is a single chance and student will not be permitted to pace display more than once against missing participation in the Degree show. On missing of display, the student may wait for next degree show organized by the department.**

## HIGH LIGHTS FOR ACQUIRING BFA DEGREE IN MURAL PAINTING

### Special Papers for BFA Mural Painting

(The students who are enrolled for BFA Mural Painting shall take following special papers of practical art in Mural painting during last three years (last six semesters) of their course when follow theoretical studies on art, Inter disciplinary subjects and language studies the same as for BFA Degree in Painting. However the studio/workshop practice will differ for each subject of specialization, Painting, Mural Painting and Sculpture)

BFA Mural Painting

### S-3 BFA Mural PAINTING CORE- 1

#### CORE COURSE CODE

#### Study from Life Model

CO	CO Statement
CO1	Draw from arranged life models in various poses and color them using water color. The water medium shall be introduced.
CO2	Draw a portrait study in monochrome from a model arranged for the same. Use water color.
CO3	Understand use of monochrome a powerful medium for portrait making in watercolor.
CO4	Draw and color a portrait study in water color with detailed study including character and likeness.
CO5	Try to evoke factual colors by use of water color and mixing.
CO6	Bring portrait study with anatomy without loss of character and likeness in the study. Use water color for the same.
CO7	Try to bring voluminous in each human figure the student engage to draw and paint with water color.
CO8	Utilize drawing as major phenomenal element in human model drawing and painting with water based medium.
CO9	Achieve maturity in use of water color with evoking of transparency and depth of water color.

#### Course Content:

Study the human model arranged in front of the students and make drawings/paintings/ relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people (male and female).

Students should go to different places like market, railway station, bus stand etc. and study the different people from various surroundings and make drawings. Students are expected to make serious attempts by learning Human Anatomy, proportions, each part of the body separately and all of them joined. They can select or the teachers can advice to draw portrait or full figure. Often the group models may be arranged. Models may be of various age groups - children, young, middle aged or old - male and female - dressed in various draperies, giving possibilities to draw drapery and undressed giving possibilities of Human anatomy. Simultaneously classes may be arranged to study from Animals and Birds. Students may be taken to places like zoo, etc.

#### Mediums:

Semester III: Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium

It is not mandatory to avoid or utilize any particular medium in each semester but focus will bwe given to use of water color in 3<sup>rd</sup> and 4<sup>th</sup> Semesters.

#### Module: 1

A life model will be arranged from which the student is expected to make a portrait with use of monochrome in

water based medium including Indian ink, Color cakes, Water color etc. Bring out anatomy with character using monochrome in water color in the first module.

**Module: 2**

With all acquired knowledge draw a portrait from the human model arranged. Use monochrome water color and experience with light and shade without loss of anatomy and likeness of the model

**Module: 3**

A life model will be arranged from which the student is expected to make a portrait with use of water based medium including Indian ink, Color cakes, Water color etc. Paint the portrait study in color without loss of basic elements in a portrait.

Module: 4

Repetition of portrait study using water color to evoke anatomy, Character, Likeness and voluminous of the model shall be done.

Module: 5

Repetition of portrait study using water color to evoke anatomy, Character, Likeness and voluminous of the model to create thoroughness in students shall be done.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Rendering of life model portrait with use of monochrome in water based medium including Indian ink, Color cakes, Water color etc. Bring out anatomy with character using monochrome in water color in the first module.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create a portrait from the human model arranged with use of monochrome water color and experimental use of light and shade without loss of anatomy and likeness of the model	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Develop more understanding towards drawing and evolve to develop linear qualities in work of art regularly without differentiation to type of models.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Familiarize the Life model study and develop personal interest in drawing from living organisms individually and in group.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Accept Studies from Life Model as work of art and reflection of ideas.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Manage to bring, element of linear qualities on one's own work persistently without differentiation to each other.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-3 BFA Mural PAINTING CORE- 2 6 Credits****CORE COURSE CODE****Technique of Traditional Kerala Mural painting (TTKM)**

CO	CO Statement
CO1	Introduction to Technique of Traditional Kerala Mural painting
CO2	Introduction to Technique of Traditional Kerala Mural painting various styles
CO3	Introduction to Technique of Traditional Kerala Mural painting various styles, Venues
CO4	Understand and first efforts tom create Mural drawing with stylistic adjustment.
CO5	Draw images from imagination following narrations and visual experience.
CO6	Creation of a stylistic approach in drawing uniquely for Mural painting.
CO7	Familiarize with various styles of Mural Painting and build ability to recognize various styles with reference.
CO8	Create documentation supportive to personal work in Mural painting.
CO9	Discussions about Mural Painting in Kerala.

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198**Course Content:**

Introduction to Technique of Traditional Kerala Mural painting. Introduction to Technique of Traditional Kerala Mural painting various styles. Introduction to Technique of Traditional Kerala Mural painting various styles, Venues. Understand and create Mural drawing with stylistic adjustment. Draw images from imagination following narrations and visual experience. Understand and first efforts tom create Mural drawing with stylistic adjustment. Draw images from imagination following narrations and visual experience. Creation of a stylistic approach in drawing uniquely for Mural painting. Familiarize with various styles of Mural Painting and build ability to recognize various styles with reference. Create documentation supportive to personal work in Mural painting. Discussions about Mural Painting in Kerala.

**Mediums:**

Semester III: Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, It is not mandatory to avoid or utilize any particular medium in each semester but focus will be given to use of water color in 3<sup>rd</sup> and 4<sup>th</sup> Semesters.

**Module: 1**

Introduction to Technique of Traditional Kerala Mural painting. Introduction to Technique of Traditional Kerala Mural painting various styles. Introduction to Technique of Traditional Kerala Mural painting various styles, Venues.

**Module: 2**

Understand and create Mural drawing with stylistic adjustment. Draw images from imagination following narrations and visual experience. Creation of a stylistic approach in drawing uniquely for Mural painting.

**Module: 3**

Familiarize with various styles of Mural Painting and build ability to recognize various styles with reference. Create documentation supportive to personal work in Mural painting.

**Module: 4**

Discussions about Mural Painting in Kerala.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Understands the technique of Traditional Kerala Mural painting. Introduction to Technique of Traditional Kerala Mural painting various styles.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Understand and create Mural drawing with stylistic adjustment. Draw images from imagination following narrations and visual experience.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Familiarize with various styles of Mural Painting and build ability to recognize various styles with references.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Create documentation supportive to personal work in Mural painting with collected materials.	PSO6, PO3	U	F	0	6-8	Site visit
CO5	Creation of a stylistic approach in drawing uniquely for Mural painting.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Collect available materials such as photographs, literatures, news paper cuttings etc and create a documentation file for the support of work.	PSO4, PO1, PO4	Ev	M	0	6-8	Library work

**S-3 BFA Mural PAINTING CORE- 3 3 Credits****CORE COURSE CODE****Materials and Methods (MM)**

CO	CO Statement
CO1	Introduction to various materials suitable for initiation of practical studies in Mural painting.
CO2	Introduction methodology of use for various materials suitable for beginning mural drawing and sketching.
CO3	Verbal introduction to various advanced materials used in Mural Painting.
CO4	Visit to senior classes and sharing with senior students and faculties to understand the usage of materials introduced. Application of materials / coatings on surfaces for Mural Painting.
CO5	Introduction to various semi permanent surfaces like Paper, Hard Materials like hard board, wooden surfaces canvas/cloth surfaces for stylistic work on Mural painting.
CO6	Preparation of three colors, white from Calcium Carbonate , Black from Oil cotton thread lamp and green from leaves of Amari bush leaves . Preparation is done with processes in the studio.
CO7	Drawing on semi permanent surfaces.
CO8	Prepare notes and documents of acquired knowledge on Materials and Methods.
CO9	Discussions about materials and methods used in Mural Paintings of Kerala.

**Course Content:**

Introduction to various materials suitable for initiation of practical studies in Mural painting. Introduction methodology of use for various materials suitable for beginning mural drawing and sketching. Verbal introduction to various advanced materials used in Mural Painting. Visit to senior classes and sharing with senior students and faculties to understand the usage of materials introduced. Introduction to various semi permanent surfaces like Paper, Hard Materials like hard board, wooden surfaces canvas/cloth surfaces for stylistic work on Mural painting. Application of materials / coatings on surfaces for Mural Painting. Drawing on semi permanent surfaces. Prepare notes and documents of acquired knowledge on Materials and Methods. Discussions about materials and methods used in Mural Paintings of Kerala.

Various techniques of surface preparations are practiced with making of colors white from Calcium Carbonate and Black from Oil Cotton thread lamps by necessary practices for the same.

**Mediums:**

Semester III: Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Color, It is not mandatory to avoid or utilize any particular medium in each semester but focus will be given to use of water color in 3<sup>rd</sup> and 4<sup>th</sup> Semesters.

**Module: 1**

Introduction to various materials suitable for initiation of practical studies in Mural painting. Introduction methodology of use for various materials suitable for beginning mural drawing and sketching.

**Module: 2**

Verbal introduction to various advanced materials used in Mural Painting. Visit to senior classes and sharing with senior students and faculties to understand the usage of materials introduced.

**Module: 3**

Introduction to various semi permanent surfaces like Paper, Hard Materials like hard board, wooden surfaces canvas/cloth surfaces for stylistic work on Mural painting. Application of materials / coatings on surfaces for Mural Painting.

**Module: 4**

Production of colors White and Black from its raw materials.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Seriously attend Introduction to various materials suitable for initiation of practical studies in Mural painting	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Make efforts to use various materials suitable for beginning mural drawing and sketching with the knowledge acquired from class.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Create adequate documentation of verbal introduction to various advanced materials used in Mural Painting. Develop contact with senior students and faculties to understand the usage of materials introduced.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Active and conscious attempt in seeking about introduction to various semi- permanent surfaces with personal queries and remedies in it.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Active participation in application and implementation of materials / coatings on surfaces for Mural Painting.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Successfully participate and learning in the production of colors White and Black from its natural raw materials. Discussions about materials and methods used in Mural Paintings of Kerala.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

# SEMESTER IV

## S-4 BFA Mural PAINTING CORE- 1

### CORE COURSE CODE

### Study from Life Model

CO	CO Statement
CO1	Develop and utilize exclusive use of water color for various types of life model studies.
CO2	Follow all different steps of drawing from life models.
CO3	Take care to not loss any other quality which is currently mentioned.
CO4	Bring Character, Likeness, anatomy frame work, light and shade and linear qualities in watercolor painting.
CO5	Evoke factual colors by use of water color and mixing.
CO6	Utilize differently textured paper surfaces for water color painting.
CO7	Use different quality surfaces- Drawing sheets, Card sheets, thick boards, hand made papers for painting with water color.
CO8	Utilize drawing as major phenomenal element in human model drawing and painting with water based medium.
CO9	Achieve maturity in use of water color, and rendering image in suitable background.

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#### Course Content:

Study the human model arranged in front of the students and make drawings/paintings/ relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people (male and female).

Students should go to different places like market, railway station, bus stand etc. and study the different people from various surroundings and make drawings. Students are expected to make serious attempts by learning Human Anatomy, proportions, each part of the body separately and all of them joined. They can select or the teachers can advice to draw portrait or full figure. Often the group models may be arranged. Models may be of various age groups - children, young, middle aged or old - male and female - dressed in various draperies, giving possibilities to draw drapery and undressed giving possibilities of Human anatomy. Simultaneously classes may be arranged to study from Animals and Birds. Students may be taken to places like zoo, etc.

**Mediums:** Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Color, Acrylic Color, Oil Color or any other medium. All various mediums are permitted to experience during IV semester but focus is for Exclusive use of water color, expected to bring experience and higher quality in use of the medium- water color.

#### Module: 1

A life model – male or female-will be arranged from which the student is expected to make a portrait with exclusive use of water colors. Take care of anatomy during rendering the image.

#### Module: 2

With all acquired knowledge to draw from human male model use water color and experience with light and shade. Without loss of anatomy and likeness of the model may be evoked for portrait bust. (Half image including hands.)

#### Module: 3

Repeat 2<sup>nd</sup> module (Half image) with female model. Evoke light and shade, anatomy, exact natural colors, character and likeness of the model in water color from the Model arranged. Work background in a suitable manner which should be in color and all steps are to be followed.

#### Module: 4

Arrange full figure study from standing model. Evoke light and shade, anatomy, exact natural colors, character

and likeness of the model in water color from the Model arranged. Work background in a suitable manner which should be in color and all steps are to be followed.

Module: 5

Repeat of full figure with concerns of module 4 from an alternate gender. Background should be painted suitably with use of water color and all steps are to be followed.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Exclusive use of water color in rendering of life model portrait with use of colors in water based medium - Water color etc. Bring out anatomy with character using water color to evoke all various colors including body color	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create a portrait from the human model arranged with use of water color to bring all various colors visible in live, with the arranged model.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Confirmed use of light and shade without loss of anatomy and likeness of the model, and experimentation with transparent qualities of water color are practiced.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Composed image drawing and coloring from a qualitatively composed life model.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Acquiring self acceptance on qualitative production of life model study with successful usage of various basic terms practiced.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Experiment and experience various types of rendering human figure study from the models in peculiar use of water color.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-4 BFA Mural PAINTING CORE- 2 6 Credits****CORE COURSE CODE****Technique of Traditional Kerala Mural painting (TTKM)**

CO	CO Statement
CO1	Introduction to Technique of Traditional Kerala Mural painting
CO2	Introduction to Technique of Traditional Kerala Mural painting various styles
CO3	Introduction to Technique of Traditional Kerala Mural painting various styles, Venues
CO4	Understand and first efforts tom create Mural drawing with stylistic adjustment.
CO5	Draw images from imagination following narrations and visual experience.
CO6	Creation of a stylistic approach in drawing uniquely for Mural painting.
CO7	Familiarize with various styles of Mural Painting and build ability to recognize various styles with reference.
CO8	Create documentation supportive to personal work in Mural painting.
CO9	Discussions about Mural Painting in Kerala.

**Course Content:**

Introduction to Technique of Traditional Kerala Mural painting. Introduction to Technique of Traditional Kerala Mural painting various styles. Introduction to Technique of Traditional Kerala Mural painting various styles, Venues. Understand and create Mural drawing with stylistic adjustment. Draw images from imagination following narrations and visual experience. Understand and first efforts tom create Mural drawing with stylistic adjustment. Draw images from imagination following narrations and visual experience. Creation of a stylistic approach in drawing uniquely for Mural painting. Familiarize with various styles of Mural Painting and build ability to recognize various styles with reference. Create documentation supportive to personal work in Mural painting. Discussions about Mural Painting in Kerala.

**Mediums:**

Semester III: Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, It is not mandatory to avoid or utilize any particular medium in each semester but focus will be given to use of water color in 3<sup>rd</sup> and 4<sup>th</sup> Semesters.

**Module: 1**

Introduction to Technique of Traditional Kerala Mural painting. Introduction to Technique of Traditional Kerala Mural painting various styles. Introduction to Technique of Traditional Kerala Mural painting various styles, Venues.

**Module: 2**

Understand and create Mural drawing with stylistic adjustment. Draw images from imagination following narrations and visual experience. Creation of a stylistic approach in drawing uniquely for Mural painting.

**Module: 3**

Familiarize with various styles of Mural Painting and build ability to recognize various styles with reference. Create documentation supportive to personal work in Mural painting.

**Module: 4**

Discussions about Mural Painting in Kerala.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Understands the technique of Traditional Kerala Mural painting. Introduction to Technique of Traditional Kerala Mural painting various styles.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Understand and create Mural drawing with stylistic adjustment. Draw images from imagination following narrations and visual experience.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Familiarize with various styles of Mural Painting and build ability to recognize various styles with references.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Create documentation supportive to personal work in Mural painting with collected materials.	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Creation of a stylistic approach in drawing uniquely for Mural painting.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Collect available materials such as photographs, literatures, news paper cuttings etc and create a documentation file for the support of work.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

**S-4 BFA Mural PAINTING CORE- 3 3 Credits****CORE COURSE CODE****Materials and Methods (MM)**

CO	CO Statement
CO1	Introduction to various materials suitable for initiation of practical studies in Mural painting.
CO2	Introduction methodology of use for various materials suitable for beginning mural drawing and sketching.
CO3	Verbal introduction to various advanced materials used in Mural Painting.
CO4	Visit to senior classes and sharing with senior students and faculties to understand the usage of materials introduced.
CO5	Introduction to various semi permanent surfaces like Paper, Hard Materials like hard board, wooden surfaces canvas/cloth surfaces for stylistic work on Mural painting.
CO6	Application of materials / coatings on surfaces for Mural Painting. Production of Green color from grounding and squeezing of "Amari bush leaves" and drying by its methodological approach.
CO7	Drawing on semi permanent surfaces.
CO8	Prepare notes and documents of acquired knowledge on Materials and Methods.
CO9	Discussions about materials and methods used in Mural Paintings of Kerala.

**Course Content:**

Introduction to various materials suitable for initiation of practical studies in Mural painting. Introduction methodology of use for various materials suitable for beginning mural drawing and sketching. Verbal introduction to various advanced materials used in Mural Painting. Visit to senior classes and sharing with senior students and faculties to understand the usage of materials introduced. Introduction to various semi permanent surfaces like Paper, Hard Materials like hard board, wooden surfaces canvas/cloth surfaces for stylistic work on Mural painting. Application of materials / coatings on surfaces for Mural Painting. Drawing on semi permanent surfaces. Prepare notes and documents of acquired knowledge on Materials and Methods. Discussions about materials and methods used in Mural Paintings of Kerala.

**Mediums:**

Semester III: Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, It is not mandatory to avoid or utilize any particular medium in each semester but focus will be given to use of water color in 3<sup>rd</sup> and 4<sup>th</sup> Semesters.

**Module: 1**

Introduction to various materials suitable for initiation of practical studies in Mural painting. Introduction methodology of use for various materials suitable for beginning mural drawing and sketching.

**Module: 2**

Verbal introduction to various advanced materials used in Mural Painting. Visit to senior classes and sharing with senior students and faculties to understand the usage of materials introduced.

**Module: 3**

Introduction to various semi permanent surfaces like Paper, Hard Materials like hard board, wooden surfaces canvas/cloth surfaces for stylistic work on Mural painting. Application of materials / coatings on surfaces for Mural Painting.

**Module: 4**

Discussions about materials and methods used in Mural Paintings of Kerala. ons about Mural Painting in Kerala.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Seriously attend Introduction to various materials suitable for initiation of practical studies in Mural painting	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Make efforts to use various materials suitable for beginning mural drawing and sketching with the knowledge acquired from class.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Create adequate documentation of verbal introduction to various advanced materials used in Mural Painting. Develop contact with senior students and faculties to understand the usage of materials introduced.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Active and conscious attempt in seeking about introduction to various semi- permanent surfaces with personal queries and remedies in it.	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Active participation in application and implementation of materials / coatings on surfaces for Mural Painting. Successful Production of green color from Amari Bush leaves through its methodological approach.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Participate in discussions about materials and methods used in Mural Paintings of Kerala. ons about Mural Painting in Kerala.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

# SEMESTER V

## S-5 BFA Mural PAINTING CORE- 1

### CORE COURSE CODE

### Study from Life Model

CO	CO Statement
CO1	Develop and utilize exclusive use of water color for various types of life model full figure studies.
CO2	Follow all different steps of drawing from life models for full figure study..
CO3	Take care to not loss any other quality which is currently mentioned.
CO4	Bring Character, Likeness , anatomy frame work, light and shade and linear qualities in watercolor painting for Full figure study in Water color..
CO5	Evoke factual colors by use of water color and mixing. Color the background in suitable manner.
CO6	Utilize differently textured paper surfaces for water color painting for full figure study.
CO7	Use different quality surfaces- Drawing sheets, Card sheets, thick boards, handmade papers for painting with water color full figure study and composition.
CO8	Utilize drawing as major phenomenal element in human model drawing and painting with water based medium. Try to compose more than one full figure in your work.
CO9	Achieve maturity in the level best you can in use of water color, and rendering image with suitable background for full figure study.

#### Course Content:

Study the human model arranged in front of the students and make drawings/paintings/ relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people (male and female).

Students should go to different places like market, railway station, bus stand etc. and study the different people from various surroundings and make drawings. Students are expected to make serious attempts by learning Human Anatomy, proportions, each part of the body separately and all of them joined. They can select or the teachers can advice to draw portrait or full figure. Often the group models may be arranged. Models may be of various age groups - children, young, middle aged or old - male and female - dressed in various draperies, giving possibilities to draw drapery and undressed giving possibilities of Human anatomy. Simultaneously classes may be arranged to study from Animals and Birds. Students may be taken to places like zoo, etc.

#### Mediums:

Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium **Mediums:** Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour, Acrylic Colour, Oil Colour or any other medium. All various mediums are permitted to experience during V semester but focus is for Exclusive use of water color, expected to bring experience and higher quality in use of the medium- water color.

#### Module: 1

A life model – male or female-Draw and paint a full figure study from suitably arranged life model. Work background in a suitable manner which should be in color and all steps are to be followed.

#### Module: 2

Make s full figure study of the female model arranged suitably. The image should be arranged fully in the centre of the page ideologically. Image should be drawn without loss of anatomy and likeness of the model. Work background in a suitable manner which should be in color and all steps are to be followed.

#### Module: 3

Make s full figure study of the male model arranged suitably. The image should be arranged fully in the centre of the page ideologically. Image should be drawn without loss of anatomy and likeness of the model. Work background in a suitable manner which should be in color and all steps are to be followed.

Module: 4

Arrange full figure study from standing model. Evoke light and shade, anatomy, exact natural colors, character and likeness of the model in water color from the Model arranged. Work background in a suitable manner which should be in color and all steps are to be followed.

Module: 5

Repeat of full figure with concerns of module 4 from an alternate gender. Background should be painted suitably with use of water color and all steps are to be followed.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Exclusive use of water color in rendering of life model full figure with use of colors in water based medium - Water color etc. Bring out anatomy with character using water color to evoke all various colors including body color	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create a full figure from the human model arranged with use of water color to bring all various colors visible in live, with the arranged model.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Confirmed use of light and shade without loss of anatomy and likeness of the model, and experimentation with transparent qualities of water color are practiced.	PSO2, PO2	Ev	C	0	6-8	Group discussion and presentations
CO4	Composed image drawing and coloring from a qualitatively composed life model. The full image should be composed in the centre of the surface without loss of character, Likeness and anatomy.	PSO6, PO3	U	F	0	6-8	Group Discussion
CO5	Acquiring self acceptance on qualitative production of life model study with successful usage of various basic terms practiced.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Experiment and experience various types of rendering human full figure study from the models in peculiar use of water color.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

**S-5 BFA Mural PAINTING CORE- 2 6 Credits****CORE COURSE CODE****Technique of Traditional Kerala Mural painting (TTKM)**

CO	CO Statement
CO1	Usage of possibilities of expression in stylistic painting of Traditional Mural.
CO2	Usage of possibilities of expression in Technique of Traditional Kerala Mural painting various styles, Experimentally.
CO3	Exclusive use of Kerala traditional mural style on semi-permanent surfaces such various types of papers, stiff materials and cloth.
CO4	Careful generation of typical traditional Kerala mural style generation by regular practice.
CO5	Generation of images for narration of mythological stories in panels.
CO6	Adaption of a stylistic approach in drawing followed by stylistic painting with natural colors.
CO7	Experimental usage of any stylistic approach for narration with acknowledgement of diversity in style of production.
CO8	Presentation of the works done with mounts, Pedestals, Framing etc.
CO9	Visit an established site of Mural Painting and make replica of the narrative story in same size.

**Course Content:**

Usage of possibilities of expression in stylistic painting of Traditional Mural. Usage of possibilities of expression in Technique of Traditional Kerala Mural painting various styles, Experimentally. Exclusive use of Kerala traditional mural style on semi-permanent surfaces such various types of papers, stiff materials and cloth. Careful generation of typical traditional Kerala mural style generation by regular practice. Generation of images for narration of mythological stories in panels. Adaption of a stylistic approach in drawing followed by stylistic painting with natural colors. Experimental usage of any stylistic approach for narration with acknowledgement of diversity in style of production. Presentation of the works done with mounts, Pedestals, Framing etc. Visit an established site of Mural Painting and make replica of the narrative story in same size.

**Mediums:**

Usage of Natural colors on semi permanent mediums such as Various papers, Stiff mediums like hardboard, Wood, asbestos sheets etc.

**Module: 1**

Usage of possibilities of expression in stylistic painting of Traditional Mural. Usage of possibilities of expression in Technique of Traditional Kerala Mural painting various styles, Experimentally. Exclusive use of Kerala traditional mural style on semi-permanent surfaces such various types of papers, stiff materials and cloth.

**Module: 2**

Careful generation of typical traditional Kerala mural style generation by regular practice. Generation of images for narration of mythological stories in panels. Adaption of a stylistic approach in drawing followed by stylistic painting with natural colors

**Module: 3**

Experimental usage of any stylistic approach for narration with acknowledgement of diversity in style of production. Presentation of the works done with mounts, Pedestals, Framing etc.

**Module: 4**

Visit an established site of Mural Painting and make replica of the narrative story in same size.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	
CO1	Experiment by use of possibilities of expression in Technique of Traditional Kerala Mural painting in various styles. Exclusive use of Kerala traditional mural style on semi-permanent surfaces such various types of papers, stiff materials and cloth.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	To careful generation of typical traditional Kerala mural style by regular practice. Generation of images for narration of mythological stories in panels..	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Able to adapt a stylistic approach in drawing followed by stylistic painting with natural colors.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Achieve perfection in creation of a stylistic approach in drawing uniquely for Mural painting. Establishment of a personal style in production.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	To make experimental usage of any stylistic approach for narration with visual acknowledgement of diversity in style of production.	PO4, PSO3	Ap	P	0	6-8	Discussion
CO6	Visit an established site of Mural Painting with preplan and make replica of the narrative story in same size.	PSO4, PO1, PO4	Ev	M	0	6-8	Visits

**S-5 BFA Mural PAINTING CORE- 3 3 Credits****CORE COURSE CODE****Materials and Methods (MM)**

CO	CO Statement
CO1	Familiarize with use of various surfaces- variously textured papers, Hard boards, wooden surfaces, Asbestos sheets and other stiff materials and recognize differences in use.
CO2	Prepare the surface coating with assemblage of color powders, gum and any other required materials. Make the surface smoothen and apply whitener and drying the surface- ready for painting. Use Calcium carbonate and coconut juice for surface preparation.
CO3	Collect necessary natural objects like grass fibers materials and make brushes for painting.
CO4	Visit naturally gifted areas where the natural resources are available for yellow color and Red color production. Go to such areas and collect the material.
CO5	Make two natural colors by grinding the natural pigments, filtering it several times and mix it with water and get cleaned several times. Collect the pigment and stock it for further use.
CO6	Collect the serum from Neem tree. Practice to make it clean, collect, dry it and keep for further uses as gum.
CO7	Prepare several surfaces for painting. Prepare a canvas surface with base application with whitener.
CO8	Render a drawing to the surface by drawing it.
CO9	Apply colors in typical traditional Kerala style. Complete the picture and present it.

**Course Content:**

Familiarize with use of various surfaces- variously textured papers, hard boards, wooden surfaces, Asbestos sheets and other stiff materials and recognize differences in use. Prepare the surface coating with assemblage of color powders, gum and any other required materials. Make the surface smoothen and apply whitener and drying the surface- ready for painting. Use Calcium carbonate and coconut juice for surface preparation. Collect necessary natural objects like grass fibers materials and make brushes for painting. Visit naturally gifted areas where the natural resources are available for yellow color and Red color production. Go to such areas and collect the material. Make two natural colors by grinding the natural pigments, filtering it several times and mix it with water and get cleaned several times. Collect the pigment and stock it for further use. Collect the serum from Neem tree. Practice making serum clean, collect, dry in to crystals and keep it for further the use as gum. Prepare several surfaces for painting. Prepare a canvas surface with base application with whitener. Render a drawing to the surface by drawing it. Apply colors in typical traditional Kerala style. Complete the picture and present it.

**Mediums:**

Natural Colors, Prepared semi permanent surface, naturally made brushes and naturally made gum.

**Module: 1**

Familiarize with use of various surfaces- variously textured papers, hard boards, wooden surfaces, Asbestos sheets and other stiff materials and recognize differences in use. Prepare the surface coating with assemblage of color powders, gum and any other required materials. Make the surface smoothen and apply whitener and drying the surface- ready for painting.

**Module: 2**

Use Calcium carbonate and coconut juice for surface preparation. Collect necessary natural objects like grass fibers materials and make brushes for painting. Visit naturally gifted areas where the natural resources are available for yellow color and Red color production. Go to such areas and collect the material. Make two natural colors by grinding the natural pigments, filtering it several times and mix it with water and get cleaned several

times. Collect the pigment and stock it for further use.

**Module: 3**

Collect the serum from Neem tree. Practice making serum clean, collect, dry in to crystals and keep it for further the use as gum. Prepare several surfaces for painting. Prepare a canvas surface with base application with whitener. Render a drawing to the surface by drawing it. Apply colors in typical traditional Kerala style.

**Module: 4**

Complete the picture and present it.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Familiarize with use of various surfaces- variously textured papers, hard boards, wooden surfaces, Asbestos sheets and other stiff materials and recognize differences in use.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Prepare the surface coating with assemblage of color powders, gum and any other required materials. Make the surface smoothen and apply whitener and drying the surface-ready for painting.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Use Calcium carbonate and coconut juice for surface preparation. Collect necessary natural objects like grass fibers materials and make brushes for painting	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Go to naturally gifted areas and collect the natural pebbles materials for Red and Yellow color production. Make two natural colors by grinding the natural pigments, filtering it several times and mix it with water and get cleaned several times. Collect the pigment and stock it for further use.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Collect the serum from Neem tree. Practice making serum clean, collect, dry in to crystals and keep it for further the use as gum.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Prepare several canvas surfaces with base application of whitener. Render a drawing to the surface by drawing it. Apply colors in typical traditional Kerala style. Complete the picture and present it.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

# SEMESTER VI

S-6 BFA Mural PAINTING CORE- 1 3 Credits

CORE COURSE CODE

Traditional Figurative Drawing

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CO	CO Statement
CO1	Draw accessory figures following traditional style.
CO2	Draw a male figure suitable for mural using various aspects of Mural tradition.
CO3	Draw a female male figure suitable for mural using various aspects of Mural tradition.
CO4	Draw a composition with male figures and female figures in it.
CO5	Draw a composition with male figures and female figures in it with accurate rendering of costumes in typical stylistic manner followed by the artist.
CO6	Draw a composition with male figures and female figures in it with accurate rendering of costumes and Jewelry in typical stylistic manner followed by the artist.
CO7	Make a documentation of copies from traditional compositions for further use.
CO8	Generate individuality and uniqueness for stylistic drawing.
CO9	Present the drawings in suitable manner.

## Course Content:

Draw accessory figures following traditional style. Draw a male figure suitable for mural using various aspects of Mural tradition. Draw a female male figure suitable for mural using various aspects of Mural tradition. Draw a composition with male figures and female figures in it. Draw a composition with male figures and female figures in it with accurate rendering of costumes in typical stylistic manner followed by the artist. Draw a composition with male figures and female figures in it with accurate rendering of costumes and Jewelry in typical stylistic manner followed by the artist. Make a documentation of copies from traditional compositions for further use. Generate individuality and uniqueness for stylistic drawing. Present the drawings in suitable manner.

### Mediums:

All Drawing mediums and differently textured papers.

### Module: 1

Draw accessory figures following traditional style. Draw a male figure suitable for mural using various aspects of Mural tradition.

### Module: 2

Draw a female male figure suitable for mural using various aspects of Mural tradition. Draw a composition with male figures and female figures in it. Draw a composition with male figures and female figures in it with accurate rendering of costumes in typical stylistic manner followed by the artist. Module: 3

Draw a composition with male figures and female figures in it with accurate rendering of costumes and Jewelry in typical stylistic manner followed by the artist.

Module: 4

Visit an established site of Mural Painting and make replica of the narrative story in same size.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To draw accessory figures following traditional style and Draw a male figure suitable for mural using various aspects of Mural tradition.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Able to draw a female male figure suitable for mural using various aspects of Mural tradition.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Able to draw a composition with male figures and female figures in it.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Draw a composition with male figures and female figures in it with accurate rendering of costumes and Jewelry in typical stylistic manner followed by the artist.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Make a documentation of copies from traditional compositions for further use.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Generate individuality and uniqueness for stylistic drawing. Present the drawings in suitable manner.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

## S-6 BFA Mural PAINTING CORE- 2 6 Credits

### CORE COURSE CODE

### Introduction to various Traditional Murals / Fresco Painting

CO	CO Statement
CO1	Introduction to Egg Tempera: This is the method of painting on the dry walls using stand oil as glue with natural colors. First the surface is done with few layers of colors using stand oil as glue. For fast drying, the painted surface is interacted with Ammonia. Preparation of Sample piece is exercised during course.
CO2	Introduction to Ceramic mural: Ceramic murals are created by using ceramic tiles on blocks. There are two established ways of creating ceramic mural. a. Draw or paint with chemicals required for expected colors and effects on the glossy surface of readymade ceramic tiles of required size and colors. Fire the tiles using a kiln (up to many thousand degree when the tiles are cooled, arrange them for expected results on walls). Preparation of Sample piece is exercised during course.
CO3	Ceramic Mural 2: Create ceramic blocks using quality clay and bake them in a kiln up to temperature about 900°C for forming biscuits. Or make shapes or images with quality clay, and put for primary heating to get biscuit or images. After cooling them apply chemicals for colors and fire it again. These blocks can fixed directly on the walls.
CO4	Creating Glossy surface for ceramic: Glossy surface can be made by applying chemicals for it and firing. There are very accurate measurements of heat required as well as certain colors required very high temperature in firing. The results are based on the status and measurements received during continuous firing in a kiln. Preparation of Sample piece is exercised during course.
CO5	Ceramic tile pieces and various materials are selected, shaped and arranged in the wall for required effects. Preparation of Sample piece is exercised during course.
CO6	This is the typical way of painting on the stucco walls natural colors. After preparing the stucco walls, the painting is done immediately with diluted natural colors with water. No other glue is used. After drying wall, this is a permanent medium. Preparation of Sample piece is exercised during course.
CO7	Preparation of creative painting with compositional values and experimental use of at least above four mediums one by one. At least four works are expected following one in each method.
CO8	Documentation of different processes for making paintings in use of four techniques.
CO9	Discussions on technological issues, usage of materials and methodologies.

#### Course Content:

**VARIOUS STYLES (TRADITIONS) AND FRESCO PAINTING** Refer Annexure 2.

#### EGG TEMPERA

This is the method of painting on the dry walls using stand oil as glue with natural colors. First the surface is done with few layers of colors using stand oil as glue. For fast drying, the painted surface is interacted with Ammonia. Refer Annexure 2.

#### CERAMIC MURAL

Ceramic murals are created by using ceramic tiles on blocks. There are two ways of creating ceramic mural. Refer Annexure 2.

#### MOSAIC MURAL

Ceramic tile pieces and various materials are selected, shaped and arranged in the wall for required effects.

#### FRESCO PAINTING

This is the typical way of painting on the stucco walls natural colors. After preparing the stucco walls, the painting is done immediately with diluted natural colors with water. No other glue is used. After drying wall, this is a permanent medium.

Refer Annexure 2.

### Module: 1

Familiarize with use of various surfaces- variously textured papers, hard boards, wooden surfaces, Asbestos sheets and other stiff materials and recognize differences in use. Prepare the surface coating with assemblage of color powders, gum and any other required materials. Make the surface smoothen and apply whitener and drying the surface- ready for painting.

### Module: 2

Use Calcium carbonate and coconut juice for surface preparation. Collect necessary natural objects like grass fibers materials and make brushes for painting. Visit naturally gifted areas where the natural resources are available for yellow color and Red color production. Go to such areas and collect the material. Make two natural colors by grinding the natural pigments, filtering it several times and mix it with water and get cleaned several times. Collect the pigment and stock it for further use.

### Module: 3

Collect the serum from Neem tree. Practice making serum clean, collect, dry in to crystals and keep it for further the use as gum. Prepare several surfaces for painting. Prepare a canvas surface with base application with whitener. Render a drawing to the surface by drawing it. Apply colors in typical traditional Kerala style.

### Module: 4

Complete the picture and present it.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create a composition using the technique of Egg tempera.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create a composition using technique 1 of ceramic successfully- Draw or paint with chemicals required for expected colors and effects on the glossy surface of readymade ceramic tiles of required size and colors. Fire the tiles using a kiln up to above thousand degrees. When the tiles are cooled, arrange them for expected results on walls.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Create a composition using technique 2 of ceramic successfully. Create ceramic blocks using quality clay and bake them in a kiln up to temperature about 900°C for forming biscuits. Or make shapes or images with quality clay, and put for primary heating to get biscuit or images. After cooling them apply chemicals for colors and fire it again. These blocks can fixed directly on the walls.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	To make Glossy surfaces successfully: can be made by applying chemicals for it and firing. There are	PSO6, PO3	U	F	0	6-8	Studio work

	very accurate measurements of heat required as well as certain colors required very high temperature in firing. The results are based on the status and measurements received during continuous firing in a kiln.						
<b>CO5</b>	To make Ceramic Mural successfully. Ceramic tile pieces and various materials are selected, shaped and arranged in the wall for required effects.	PO4, PSO3	Ap	P	0	6-8	Studio work
<b>CO6</b>	To create painting successfully on the stucco walls with natural colors. After preparing the stucco walls, the painting is done immediately with diluted natural colors with water.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work



CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create a composition using technique of Ceramic Mural Technique-2 by seeking techniques and materials.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Create a composition using technique of Ceramic Mural Technique-2 by seeking techniques and materials.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	Create a composition using the technique of Egg tempera.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Create a glossy surface by use of necessary mechanisms and materials. To create sample work and apply continuously.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Use terracotta and ceramic modules for a sample work production in Mosaic technique. Create sample work.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Create a painting is stucco technique. Make a sample work.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

# Semester VII

S-7 BFA Mural PAINTING CORE- 1 3 Credits

CORE COURSE CODE

Traditional mural painting on Prepared Surface

CO	CO Statement
CO1	Prepare a surface on wall for painting by application of calcium carbonate (lime) mixed with purified river sand in a required proportion.
CO2	Prepare the surface with lime mixed with tender coconut juice, by wash several times. After the wall is dried properly.
CO3	Draw the picture on the surface with use of required drawing materials following all traditional mannerisms.
CO4	Keeps an individual style following all stylistic features of Kerala traditional mural painting
CO5	Take care of the narrative story on visualization with number of figures; as well as keep compositional qualities and drawing element most prominent in the picture.
CO6	Paint the picture with natural colors self prepared with use of natural brushes. Follow the traditional method of Kerala in usage of color, Use of drawing and compositional qualities.
CO7	Try to bring qualitative efforts in highest parameter.
CO8	Elaborate the painting with special care in costume, Jewelry and accessory design elements used in Kerala traditional Mural painting.
CO9	Complete the painting with following of traditional manners and establish the completion.

## Course Content:

Make ready wall on permanent construction found with the support of faculty for painting by application of calcium carbonate (lime) mixed with purified river sand in a required proportion. Prepare the surface with lime mixed with tender coconut juice, by wash several times after the wall is dried properly. Draw the picture on the surface with use of required drawing materials following all traditional mannerisms. Keep individual styles following all stylistic features of Kerala traditional mural painting. Take care of the narrative story on visualization with number of figures; as well as keep compositional qualities and drawing element most prominent in the picture. Paint the picture with natural colors self prepared with use of natural brushes. Follow the traditional method of Kerala in usage of color, Use of drawing and compositional qualities. Try to bring qualitative efforts in highest parameter. Elaborate the painting with special care in costume, Jewelry and accessory design elements used in Kerala traditional Mural painting. Complete the painting with following of traditional manners and establish the completion.

## Mediums:

Prepared surface on wall in traditional style and colors prepared from natural sources.

## Module: 1

Draw accessory figures following traditional style. Draw a male figure suitable for mural using various aspects of Mural tradition.

## Module: 2

Draw a female male figure suitable for mural using various aspects of Mural tradition. Draw a composition with male figures and female figures in it. Draw a composition with male figures and female figures in it with accurate rendering of costumes in typical stylistic manner followed by the artist. Module: 3

Draw a composition with male figures and female figures in it with accurate rendering of costumes and Jewelry in

typical stylistic manner followed by the artist.

Module: 4

Visit an established site of Mural Painting and make replica of the narrative story in same size.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Successfully make ready a surface on wall for painting by application of calcium carbonate (lime) mixed with purified river sand in a required proportion. Make surface prepared with initial coatings.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Draw the picture on the surface with use of required drawing materials following all traditional mannerisms by keeping uniqueness in individual stylistic approach.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	To draw the narrative story on visualization with number of figures; as well as keep compositional qualities and drawing element most prominent in the picture.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Paint the picture with natural colors self prepared with use of natural brushes- all self prepared with natural draw materials with evidence. Follow the traditional method of Kerala in usage of color, Use of drawing and compositional qualities	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Elaborative on the painting with special care in costume, Jewelry and accessory design elements used in Kerala traditional Mural painting with absolute care.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Completion of painting with absolute care and use of natural resources.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-7 BFA Mural PAINTING CORE- 2 6 Credits****CORE COURSE CODE****Project-1**

CO	CO Statement
CO1	Identify and document a narrative story, incident, social issue, scientific development or mythological story executable in to a project.
CO2	Draw a number sketches and drawings of the pictures proposed to be executed in the project. Narrate the story among in the class. Make a documentation of the same.
CO3	Create necessary colors and number of surfaces naturally for project
CO4	Render the drawing for each work with distinctive qualities of traditional Mural with absolute connectivity for embarkation and placement of project.
CO5	Confirmation of images, Costumes, Jewelry and accessory designs proposed to use in the project.
CO6	Conformation of stylistic development and exceptional qualities in the project with references of traditional manners in Kerala for mural painting.
CO7	Execution of painting with use of natural colors self prepared one by one following accredited Kerala Traditional Mural techniques.
CO8	Absolute completion of all paintings in the project with necessary brush work and “Drawing of eyes” at the end.
CO9	Presentation of paintings in a suitable and professional manner.

**Course Content:****Module: 1**

Confirm and produce idealistic approach, stylistic manners and themes of narrative story, with basic understanding of a project with evidence.

**Module: 2**

Produce of surfaces and colors with use of natural colors. Confirm about number of pictures and drawings on it.

**Module: 3**

Create number of paintings following traditional manners for the project and completion of it.

**Module: 4**

Present the project work in suitable manner.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To identify and document a narrative story, incident, social issue, scientific development or mythological story executable in to a project.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Draw and present a number sketches and drawings of the pictures proposed to be executed in the project. Narrate the story among in the class. Make a documentation of the same.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	To create necessary colors and number of surfaces naturally for project and render the pictures on surfaces.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Confirm the images, Costumes, Jewelry and accessory designs proposed to use in the project.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Confirm the stylistic development and exceptional qualities in the project with references of traditional manners in Kerala for mural painting.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Execute and complete the paintings with use of natural colors self prepared one by one following accredited Kerala Traditional Mural techniques. Present the paintings suitably.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

# SEMESTER VIII

S-8 BFA Mural PAINTING CORE- 1 3 Credits

CORE COURSE CODE

Traditional mural painting on Prepared Surface

CO	CO Statement
CO1	Prepare a surface on wall for painting by application of calcium carbonate (lime) mixed with purified river sand in a required proportion. An accuracy and completion with absolute professionalism is should be exposed.
CO2	Prepare the surface with lime mixed with tender coconut juice, by wash several times. After the wall is dried properly. An accuracy and professional level completion is expected in the work done in this schedule. An accuracy and completion with absolute professionalism is should be exposed.
CO3	Draw the picture on the surface with use of required drawing materials following all traditional mannerisms. An accuracy and completion with absolute professionalism is should be exposed.
CO4	Keeps an individual style following all stylistic features of Kerala traditional mural painting. An accuracy and completion with absolute professionalism is should be exposed.
CO5	Take care of the narrative story on visualization with number of figures; as well as keep compositional qualities and drawing element most prominent in the picture. An accuracy and completion with absolute professionalism is should be exposed.
CO6	Paint the picture with natural colors self prepared with use of natural brushes. Follow the traditional method of Kerala in usage of color, Use of drawing and compositional qualities. An accuracy and completion with absolute professionalism is should be exposed.
CO7	Try to bring qualitative efforts in highest parameter. An accuracy and completion with absolute professionalism is should be exposed.
CO8	Elaborate the painting with special care in costume, Jewelry and accessory design elements used in Kerala traditional Mural painting. An accuracy and completion with absolute professionalism is should be exposed.
CO9	Complete the painting with following of traditional manners and establish the completion. An accuracy and completion with absolute professionalism is should be exposed.

## Course Content:

Make ready wall on permanent construction found with the support of faculty for painting by application of calcium carbonate (lime) mixed with purified river sand in a required proportion. Prepare the surface with lime mixed with tender coconut juice, by wash several times after the wall is dried properly. Draw the picture on the surface with use of required drawing materials following all traditional mannerisms. Keep individual styles following all stylistic features of Kerala traditional mural painting. Take care of the narrative story on visualization with number of figures; as well as keep compositional qualities and drawing element most prominent in the picture. Paint the picture with natural colors self prepared with use of natural brushes. Follow the traditional method of Kerala in usage of color, Use of drawing and compositional qualities. Try to bring qualitative efforts in highest parameter. Elaborate the painting with special care in costume, Jewelry and accessory design elements used in Kerala traditional Mural painting. Complete the painting with following of traditional manners and establish the completion. An accuracy and completion with absolute professionalism should be exposed in each work engaged by the student.

## Mediums:

Prepared surface on wall in traditional style and colors prepared from natural sources.

**Module: 1**

Draw accessory figures following traditional style. Draw a male figure suitable for mural using various aspects of Mural tradition.

**Module: 2**

Draw a female male figure suitable for mural using various aspects of Mural tradition. Draw a composition with male figures and female figures in it. Draw a composition with male figures and female figures in it with accurate rendering of costumes in typical stylistic manner followed by the artist. Module: 3

Draw a composition with male figures and female figures in it with accurate rendering of costumes and Jewelry in typical stylistic manner followed by the artist.

**Module: 4**

Visit an established site of Mural Painting and make replica of the narrative story in same size.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Successfully make ready a surface on wall for painting by application of calcium carbonate (lime) mixed with purified river sand in a required proportion. Make surface prepared with initial coatings. Produce accuracy and completion with absolute professionalism.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	Draw the picture on the surface with use of required drawing materials following all traditional mannerisms by keeping uniqueness in individual stylistic approach. Produce accuracy and completion with absolute professionalism.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	To draw the narrative story on visualization with number of figures; as well as keep compositional qualities and drawing element most prominent in the picture. Produce accuracy and completion with absolute professionalism.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Paint the picture with natural colors self prepared with use of natural brushes- all self prepared with natural draw materials with evidence. Follow the traditional method of Kerala in usage of color, Use of drawing and compositional qualities. Produce accuracy and completion with absolute professionalism.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	Elaborative on the painting with special care in costume, Jewelry and accessory design elements used in Kerala traditional Mural painting with absolute care. Produce accuracy and completion with absolute professionalism.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	Completion of painting with absolute care and use of natural resources. Produce accuracy and completion with absolute professionalism.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**S-8 BFA Mural PAINTING CORE- 2 6 Credits****CORE COURSE CODE****Project-2**

CO	CO Statement
CO1	With showing of accuracy and completion with absolute professionalism, Identify and document a narrative story, incident, social issue, scientific development or mythological story executable in to a project.
CO2	With showing of accuracy and completion with absolute professionalism, draw a number sketches and drawings of the pictures proposed to be executed in the project. Narrate the story among in the class. Make a documentation of the same.
CO3	With showing of accuracy and completion with absolute professionalism, Create necessary colors and number of surfaces naturally for project.
CO4	With showing of accuracy and completion with absolute professionalism, make the drawing for each work with distinctive qualities of traditional Mural with absolute connectivity for embarkation and placement of project.
CO5	With showing of accuracy and completion with absolute professionalism, confirmation of images, Costumes, Jewelry and accessory designs proposed to use in the project.
CO6	With showing of accuracy and completion with absolute professionalism, conformation of stylistic development and exceptional qualities in the project with references of traditional manners in Kerala for mural painting.
CO7	With showing of accuracy and completion with absolute professionalism, with showing of accuracy and completion with absolute professionalism, execution of painting with use of natural colors self prepared one by one following accredited Kerala Traditional Mural techniques.
CO8	With showing of accuracy and completion with absolute professionalism, absolute completion of all paintings in the project with necessary brush work and "Drawing of eyes" at the end.
CO9	With showing of accuracy and completion with absolute professionalism, presentation of paintings in a suitable and professional manner.

**Course Content:****Module: 1**

Confirm and produce idealistic approach, stylistic manners and themes of narrative story, basic noted understanding of a project with showing of accuracy and completion with absolute professionalism.

**Module: 2**

Produce of surfaces and colors with use of natural colors. Confirm about number of pictures and drawings on it showing of accuracy and completion with absolute professionalism.

**Module: 3**

Create number of paintings following traditional manners for the project and completion of it with showing of accuracy and completion with absolute professionalism.

**Module: 4**

Present the project work in most suitable manner with professionalism.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To identify and document a narrative story, incident, social issue, scientific development or mythological story executable in to a project, with exposing accuracy, completion and absolute professionalism.	PSO1, PO3	R	F	0	6-8	Studio work
CO2	With exposing accuracy, completion and absolute professionalism, Draw and present a number sketches and drawings of the pictures proposed to be executed in the project. Narrate the story among in the class. Make a documentation of the same.	PSO2, PO2	C	C	0	6-8	Studio work
CO3	To create necessary colors and number of surfaces naturally for project and render the pictures on surfaces with exposing accuracy, completion and absolute professionalism.	PSO2, PO2	Ev	C	0	6-8	Studio work
CO4	Confirm the images, Costumes, Jewelry and accessory designs proposed to use in the project, with exposing accuracy, completion and absolute professionalism.	PSO6, PO3	U	F	0	6-8	Studio work
CO5	With exposing accuracy, completion and absolute professionalism, confirm the stylistic development and exceptional qualities in the project with references of traditional manners in Kerala for mural painting.	PO4, PSO3	Ap	P	0	6-8	Studio work
CO6	With exposing accuracy, completion and absolute professionalism student is able to execute and complete the paintings with use of natural colors self prepared one by one following accredited Kerala Traditional Mural techniques. Present the paintings suitably.	PSO4, PO1, PO4	Ev	M	0	6-8	Studio work

**Annexure I**

**Following portions are to be incorporated in teaching of History of Art of Mural Painting in Appropriate Manner.**

CO	CO Statement
<b>Semesters III to VI</b>	
CO1	Detailed training on Human figures depiction with emphasis on 'Thala' measurements.
CO2	Conversion from real shapes and measurements to those applicable in traditional Murals, Ex., 'Thala' measurements and roopams such as Dasathala, Navathala, Panchathala. etc.
CO3	Portrayal of Nature in Murals. Forms of Nature such as Flora and Fauna, living creature like animals, birds, etc.
CO4	4. Study of Costumes, Ornaments, Ayudhas, Mudras etc. with an added awareness of historical background as well as Mural traditions
CO5	5. Preparation of Pigments, Brushes and Binders from natural substances should be imparted.
CO6	Exhaustive preparation of surface for the mural work.
CO7	Study of trademark mural designs of different region and their comparisons
CO8	Detailed study of Chitrasuthram of Vishnu Dharmothara Puranam
CO9	Appreciation and assimilation of our rich historical background of traditional mural heritage and introspection of the differences in its techs with its compatriots.
<b>Semester VII and VIII</b>	
CO1	1. Comprehensive training on conceptualization, visualization and interpretation of signs, slokas and other non verbal images for Mural depictions.
CO2	. Comparison of traditional mural styles and contemporary works to get a knowhow of latest developments and applied techniques.
CO3	Preventive knowledge (basic) of conservation, preservation, art appreciation and valuation techniques.
CO4	. Theoretical studies of historic murals and their present conditions.
CO5	Elements of aesthetics in murals and a study of mural masters.
CO6	Contemporary application & reproduction of murals in different formats.
CO7	Study of genuine criticism and appreciation with reference to mural style of depictions and overview of an existing art critics, connoisseurs and patrons.
CO8	An overview of existing laws on copyrights, patent & other intellectual property rights.
<b>Syllabus for BFA - Mural Painting Semester VII &amp; VIII</b>	
<b>Theory</b>	
a	Conceptualization, Visualization and Interpretation of signs and Ayudhas (Mudras Like chinmudra, Abhayamudra, Vardamudra and Ayudhas like pasham, Ankusham etc.) Dhyana sloka and other non verbal image for Mural depictions.
b	Comparative study on traditional mural styles and contemporary paintings

	and techniques.
c	Basic preventive knowledge on Conservation, Preservation, Art Appreciation and Valuation techniques.
d	Studies on old Murals, their present conditions and documentation.
e	Aesthetics in Murals and study of Mural Masters.
f	Murals- A media of expression and communication.
g	Patrons, Connoisseurs, critics and their views.
h	An overview of existing laws of copyright, Patents and intellectual property rights
	<b>Practical</b>
i	Application and reproduction of Murals on different formats like Canvas, Papers, Boards, Plastics, Ceramics, Terracotta etc.
j	Application of different colouring materials and mediums like Oil colour, Water colour, Acrylic colouring on different formats.
k	Application of contemporary themes into Murals, like social, cultural etc. and portraits in Mural style.
l	Visit to places of Murals for documentation.
m	Group discussion on various topics of the art of painting.
n	Sufficient literary inferences
o	Study Tour must be scheduled and conducted to students of all disciplines to visit the important places and centers of Art- concerned to cover the whole India with in the course of VIII semester- part by part of south, central and north (of India) in Different occasions.

No	<b>Annexure-2 Details to follow in Mural painting specialization.</b>
1	<p><b>MURAL DRAWING AND MURAL PAINTING</b>  <b>TRADITIONAL KERALA MURAL PAINTING</b>  Mural is the technique of painting on wall as permanent surface with usage of colors. In general statements mural paintings are a part of architecture and permanent in nature. Various techniques can be used to create mural painting.</p>
2	<p><b>MATERIALS AND METHODS</b>  Natural colors are used to draw and paint on the permanent surface, mixing with vegetable glues. The method of Kerala mural is - painted on the dry wall with natural colors using vegetables glues. Certain kind of stylization is under practice on application for drawing the images of Hindu gods and goddesses, and ceremonial situations.</p>
3	<p><b>VARIOUS STYLES (TRADITIONS) AND FRESCO PAINTING</b>  The material used in various occasions and the methods of its application is on discussion. Students are shown how the various materials are purified, mixed and used for the preparation of surface, how the natural colours are made, how the brushes are made out of small bamboo sticks and special kind of grass or animal hair etc. Students are advised to involve making similar useful things for their painting.</p>
4	<p><b>EGG TEMPERA</b>  This is the method of painting on the dry walls using stand oil as glue with natural colours. First the surface is done with few layers of colours using stand oil as glue. For fast drying, the painted surface is interacted with Ammonia.  The stand oil is made by mixing burnt oil and white and yellow portions of egg proportionately (1:2) Burnt oil is made by keeping linseed oil in the open sunlight and heat for few days. The stand oil is made when burnt oil and the proportionate quality of egg portions are mixed together by shaking it in a bottle with preserving element. This stand oil is soluble in water when mixed with powder colours. Contact with Ammonia is repeated when various layers of colours are completed one by one.</p>
5	<p><b>CERAMIC MURAL</b>  Ceramic murals are created by using ceramic tiles on blocks. There are two ways of creating ceramic mural.</p> <ol style="list-style-type: none"> <li>Draw or paint with chemicals required for expected colours and effects on the glossy surface of readymade ceramic tiles of required size and colours. Fire the tiles using a kiln (up to many thousand degree when the tiles are cooled, arrange them for expected results on walls).</li> <li>Create ceramic blocks using quality clay and bake them in a kiln up to temperature about 900°C for forming biscuits. Or make shapes or images with quality clay, and put for primary heating to get biscuit or images. After cooling them apply chemicals for colours and fire it again. These blocks can fixed directly on the walls</li> <li>Glossy surface can be made by applying chemicals for it and firing. There are very accurate measurements of heat required as well as certain colours required very high temperature in firing. The results are based on the status and measurements received during continuous firing in a kiln.</li> </ol>
6	<p><b>MOSAIC MURAL</b>  Ceramic tile pieces and various materials are selected, shaped and arranged in the wall for required effects.</p>
7	<p><b>FRESCO PAINTING</b>  This is the typical way of painting on the stucco walls natural colors. After preparing the stucco walls, the painting is done immediately with diluted natural colours with water. No other glue is used. After drying wall, this is a permanent medium.</p>
8	<p>Generally painting mural in traditional manner required colors and brushes made from natural objects. Stones and soil are collected according to required colours, powdered and dissolved in water and filtered in established methods. Each colour has unique way of production according to the raw materials collected. Also the collection of vegetables glue is also be taught.</p>

The brushes are made from special kind of grass. Grass is collected and boiled in milk. Animal hairs and other kind's fibres are also used in various occasions. The dried and conditioned fibres are arranged and tied with cotton at the edge of a bamboo stick which forms a brush

**The following terms may be taught in the class as the course advances. (A.) Drawing**

- |    |  |
|----|--|
| 9  | <p>Drawing based on natural motifs. Studies on nature the leaf, flower buds, Vegetables, Fruits, Birds and Animals, Mountain, Hills and Houses.</p> <p>Exercises on natural forms in free hand and free arm style of drawing with black led pencil.</p> <p>Introduction to the techniques of water colour or poster colour in flat treatment.</p> <p>Introduction to drawing materials and use of mediums like pencils, pastels, charcoals, pen and ink, etc.</p>  |
| 10 | <p>Free drawing from human life models, speed minute sketches non-detailed but with proportions and anatomy.</p> <p>Drawing various parts of the body.</p> <p>Drawing the human figures in mural styles. Drawings based on mythology.</p> <p>Drawing from traditional Kerala mural from historical sites.</p>  |
| 11 | <p>Drawing based on Dhyana Sloka. Drawing Image like Sri. Devi, Bhudevi, Kalki, Lakshmi, Mahalakmi, Lakshminarayana, Ramakrishna, Santana Gopala, Venugopala, Siva. Prodosha Murti, Umamaheswari, Kalyana Sundara, gangadhara, Ganapati, Subramanya, Sasta, and Siva Panchakshri, (God and Goddesses)</p>  |
| 12 | <p>Technique of Enlarging.</p>   |
| 13 | <p>Study of Mudras and Navasthanas.</p>  |
| 14 | <p>Study from illustrations of traditional Indian drawings to understand the fluency and expressive qualities of lines.</p>  |
| 15 | <p>Enlarged study of South Indian Painting and styles of drawings based on Dhyana sloka.</p>   |
| 16 | <p>Pictorial composition with emphasis on Chitralakshana, proportion of Silparatna of Sreekumara.</p>  |
| 17 | <p>Drawing based on Five kinds of male bodies based on Vishnudharmottara puranam- Hamsa, Bhadra, Malavya, etc.</p>   |
| 18 | <p>Female figure drawing based on vatsyayan's descriptions- Padmini, Sankini, Hasthini etc.</p>  |
| 19 | <p>Drawing of Gods and goddesses with Iconographic details, head dresses, costumes, ornaments, weapons.</p>  |
| 20 | <p>Drawing with Thalamana and the Kerala Iconographic principles / and its Copying into larger scales.</p>   |
| 21 | <p><b>Painting</b></p> <p>a. Static design, repeating design, conventional or running border painting geometrical design in single colour scheme - in round and different diagrams.</p> <p>b. Different border designs with natural forms and motifs, Pushpamala, Mrigamala, Pakshimala, Bhutamala, Veeralipattu, etc. Human forms in different mural styles - Dwarapalaka, Kubera, Ashtadikpatakas, Navagrahas, Vyali, and so on.</p> <p>c. Draw and paint mural on wall using traditional methods using natural colours.</p> <p>d. Painting on Board, Wood surface, Terracotta, Asbestos and Floor tiles.</p> <p>e. Study of different painting techniques. Depiction of Gods and Goddesses based on Dhyana Sloka, Scenes from daily life.</p> |
| 22 | <p><b>Projects</b> -Student may be allowed to choose any one of the above methods for the project. He/ She works with consolidated ideas with previous approval from the project advisor. It can be a series of paintings, a big painting or a literary contribution. It is advised to choose any of the studied technique during student's BFA studies.</p>   |

## HIGH LIGHTS FOR ACQUIRING BFA DEGREE IN SCULPTURE

### Special Papers for BFA Sculpture

(The students who are enrolled for BFA Sculpture shall take following special papers of practical studies in Sculpture during last three years or last six semesters of their course when follow theoretical studies on art, Inter disciplinary subjects and language studies. The studio/workshop practice will differ for each subject of specialization, Painting, Mural Painting and Sculpture)

## BFA Sculpture

### S-3 BFA Sculpture CORE- 1

#### CORE COURSE CODE

#### Fundamentals of Sculpture

CO	CO Statement
CO1	Introducing the term model: explain volume, mass, space, 3 dimensionality - conduct discussions and doubt clearance.
CO2	Explain what is dimensions of art in general and particularly in sculpture.
CO3	Using pencil and charcoal create an awareness to conceive the basic elements in drawing such as form and shape.
CO4	Collect objects from surroundings suitable for drawing and modeling to understand three dimensionality e.g.: leaves, buds, flowers, fruits, twigs etc..
CO5	Make sketches, studies, drawings of three dimensional forms. Understand the differences of surfaces such as proportion and depth and how these surfaces can produce different visual sensations.
CO6	Collect manmade objects from surroundings and make a model in clay in a specified size to understand volume, proportion, scale, texture, shape, mass, etc...
CO7	Study the fundamental components from basic geometrical forms: cones, cubes and sphere, cuboids etc...
CO8	Observe the negative/positive relations from a solid form to describe the part- whole relation.
CO9	Display and describe about the understandings on three dimension with exempling specific models.

### Course Content:

#### FUNDAMENTALS OF SCULPTURE

Understanding the medium and developing the students' abilities to make models. In practical classes, students may study of natural objects, leaves, flowers and found objects. Introduce the key terms and terminologies of the fundamentals of sculpture. Initiate sketching from natural objects and Explain form, content and the technique. Elaborate each with significant focus, and how they are connected to each other and illustrate with examples. Understanding two principal elements of three-dimensional sculpture i.e. mass and space with specific historical evidences. Study of proportion in naturalistic or iconometric rules of proportion illustrate with significant examples. Study of proportion in hierarchic non-naturalistic canons of proportion pointing significant examples from the history. Use any historically relevant theme and create a work which can unconceal the fundamentals of sculpture

**Mediums:** project with specific examples

#### Module: 1

Discussions on model making based on the understandings of three dimensional forms. Collect natural objects

from surroundings and make sketches, Drawings to bring the understanding of three-dimensionality and make a detail study of it in clay.

**Module: 2**

Collect manmade objects from surroundings and make sketches/drawings to bring the focus on three-dimensionality and make an intentional detail study of it in clay.

**Module: 3**

Display the works done by the student and discuss about the understandings made.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Attend introductory lectures with keen interest; ask questions, and clear doubts.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Go around in surrounded nature, collect various natural objects including leaves, buds, flowers, fruits and any other object generate aesthetic interest and draw .	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Create replica of natural objects in clay with understanding of three dimensional natures.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	From surroundings, collect various designed manmade objects and make sketches and drawings to recreate them in clay.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Create a study from the manmade objects in clay with understanding of three dimensional nature.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display sketches, drawings and studies made in clay and develop discussions with classmates/faculty and generate wider knowledge.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

### S-3 BFA Sculpture CORE- 2 3 credits

#### CORE COURSE CODE

#### Replicating Historical Sculpture

CO	CO Statement
CO1	Visit library and collect an image from Indus valley period; make sketches, drawings and create a model in clay and replicate of with adequate materials.
CO2	Collect an image of Venus of willendorf from library ; study and make a replica in clay/plaster/cement.
CO3	Choose an image from Egyptian Art : create necessary drawing from it. Make a replica in clay.
CO4	Collect an image from Harappa or Mohenjo-Daro: Create necessary drawing from it. Make a model in clay and replicate with adequate materials.
CO5	Collect a picture from any of the wood carving from Kerala. Make a model in clay and replicate with adequate materials.
CO6	Generate discussions on sculptural forms with classmates in the presence of faculty members
CO7	Make several studies of Buddha images from different historical period and understand its iconographic qualities.
CO8	Make a copy of Indian sculpture emphasizing “contrapposto”. Study the balance and harmony and three dimensional natures in it.
CO9	Display your entire works for wider discussion.

#### Course Content:

### REPLICATING HISTORICAL SCULPTURES

The students are required to study the sculptures of different masters of different historical period. Students should choose from any one work out of the different historical period and complete their study work within the time period that has been advised from their faculties. Proportion, size and structure of the work have to be concentrated in their work. Clay, cement, plaster can be used as the medium for their works.

Collect an image of manmade object from pre historic period; make sketches, drawings and solid replica of it in adequate medium/material. Collect an image of Venus of willendorf from library ; study and make a replica in clay/plaster/cement. Choose an image from Egyptian Art : create necessary drawing from it. Make a replica in clay. Collect an image from Harappa or Mohenjo-Daro: Create necessary drawing from it. Make a model in clay and replicate with adequate materials. Collect a picture from any of the wood carving from Kerala. Make a model in clay and replicate with adequate materials. Make several studies of Buddha images from different historical period and understand its iconographic qualities. Make a copy of Indian sculpture emphasizing “contrapposto”. Study the balance and harmony and three dimensional natures in it. Generate discussions on primary forms, with classmates, in presence of faculty members. Make several studios drawings from Indian iconographic narrative sculptures, shade to bring feeling of volume in them. Note the sizes, and understand its three dimensional qualities. Make a copy of Indian sculpture with human form in it. Study the application of three dimensional natures in it. Display your entire works suitably for discussion.

#### Mediums:

Semester III: Pencil /Graphite, Charcoal, Pen & Ink, etc... use of prepared clay with exploration of its possibilities and replicate with clay or plaster etc... are to be confirmed.

#### Module: 1

Collect images of sculptures from various periods from the history and make sketches, drawings and create a model in clay and replicate of with adequate materials.

#### Module: 2

Make replicas of the selected images in adequate materials using proper technical efficiency.

#### Module: 3

Display all the works including sketches, drawings, three dimensional replicas and conduct discussion with the presence of faculty for evaluation of the works.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Select sculptures of different historical period with the understanding of three dimensional elements.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Generate aesthetical precision in drawings by keeping proportion, perspective, and volume.	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Replicate an image of pre historic period with basic understanding of three dimensional elements.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Bring into focus the sculptures of various periods: Greek, Roman, Indian, and European and so on with showing special interest in components of three dimension.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Replicate from selected historical images with use of clay/plaster.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Mandatory display of works after the completion of works done within the given time frame.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

**S-3 BFA Sculpture CORE- 3 3 credits**

**CORE COURSE CODE**

**Life Model study**

CO	CO Statement
CO1	Draw from arranged life models in various poses, students should practice to conceive the basic element of form and structure from the model
CO2	Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.
CO3	Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.
CO4	Create life study drawings with an observation of anatomical proportions bringing character and likeness of the model.
CO5	Bring volume in your drawing with specific use of light and shade. Try to bring exact heaviness of the portrait bust with above treatment.
CO6	Create a Portrait bust in clay from the human model arranged in front of you taking all technical measures with help of faculty.
CO7	Try to bring anatomy, likeness, character of the model which has made in clay.
CO8	Give emphasize to render anatomy and likeness of the model using sufficient technical skill and capacity to manipulate the modeling material/clay.
CO9	Display all your works along with studio- sketches, drawings for discussion and evaluation by the faculty.

**Course Content:**

In life drawing students learn the principles of drawing through careful study of human form. Study the human model arranged in front of the students and make drawings/paintings/ relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people.

**LIFE MODEL STUDY**

Human form has traditionally been a focus of art training due to the infinite variety in structure size and emotional makeup. Understand the principles of the modeling methods in round and relief. Study the human bust of different age group with the structure analysis, revealing the character and likeness with reference to anatomy. Drawing should make from the arranged life models in various poses. Create life study drawing bringing of character and likeness of the model. Bring volume in your drawing with specific use of lines and tonal variations. Create a Portrait bust in clay from the human model arranged in front of you with use of clay by taking all technical measures with help of faculty. Try to bring anatomy, likeness of the model and character in your work made in clay. Display all your works along with studio- sketches, drawings for discussion and evaluation by the faculty.

**Mediums:**

Semester III: Pencil /Graphite, Charcoal, Pen & Ink, etc... use of prepared clay with exploration of its possibilities and replicate with clay or plaster etc... are to be confirmed.

**Module: 1**

Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.

**Module: 2**

Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.

**Module: 3**

Display the works done by the student and discuss critically about the understandings made.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Render the portrait bust in drawing with a focus of Three dimensional qualities. Anatomy, Proportions and volume should be emphasized.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Introducing naturalistic canons of proportion to understand the actual volume of human body	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Make armature after measuring proportion and scale for portrait bust using wood, binding wire, jute, coir etc...	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Maintain the details of character and expression in the process while taking the mold and cast	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	To create anatomy, scale relations, volume in clay with likeness of the arranged model.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display qualitative works for evaluations.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

### S-3 BFA Sculpture CORE- 4 3 credits

#### CORE COURSE CODE Creative Sculpture

CO	CO Statement
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture
CO2	Understand three dimensional qualities from the sketches leading to specific drawings for sculptural compositions.
CO3	Create a "maquette" and Select the material requirements for composition
CO4	Specify the medium and materialistic requirements and create a suitable plan to execute your work .
CO5	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical instrumental and philosophical concerns and enquire new possibilities.
CO6	Acquire creative ability to experiment with the wide range of materials and mediums.
CO7	Trigger innovative potential to achieve new ways of viewing
CO8	Every students should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.
CO9	Display demonstrate and conduct discussion and ensure your own argument

#### Course Content:

#### CREATIVE SCULPTURE (COMPOSITION)

Composing of positions for evolving human mechanism and procedure to ensure efficient, effective, progressive visual performance. Proper allocation of visual images creates clarity and precise meaning of any subjective intervention. Acquire creative ability to experiment with the wide-range of materials and mediums. Triggering of innovative potential to achieve new ways of viewing. Introducing criticality in the composition creates new aesthetics reflections of the in/visible world. Construction and manipulation of varied materials in to a coherent 3D organization. Construction of composition and designs in clay plaster, stone, wood, metal and found materials etc.

#### Mediums:

Modules: There will be four modules during the semester with evidence of following various steps of sculpture making as follows.

#### Module: 1

Every students should prove capability to achieve their unique visual compositional values in their work and their verbal communicative skills related to this.

#### Module: 2

Student have to explain their social, political and philosophical aspects and components of their works with their own chosen analytical method

#### Module: 3

Display all the works done including sketches, drawings and arrange discussion with presence of faculty for evaluation of the works.

#### Module:4

Sketching: Create a number of sketches with suggestions of three dimensional characteristics in compositions.

Drawing: There should be drawings done with plans for specific work.

Material: Use of material should be preplanned.

Armature: if necessary, there should be armature made for your sculpture. Justify, why armature is absent in your work.

Usage of clay: use prepared clay in your work.

Display: Final work should be displayed.

All above steps should be followed in each module.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Create a “maquette” and Select the material requirements for composition	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical instrumental and philosophical concerns and enquire new possibilities.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Trigger innovative potential to achieve new ways of viewing.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Students should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display demonstrate and conduct discussion and ensure your own argument	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

# SEMESTER IV

## S-4 BFA Sculpture CORE- 1

### CORE COURSE CODE

### Fundamentals of Sculpture

CO	CO Statement
CO1	Introducing the key terms and terminologies of the fundamentals of sculpture. Discussions, doubt clearance.
CO2	Explain form, content and the technique. Elaborate each with significant focus, and how they are connected to each other and illustrate with examples.
CO3	Understanding two principal elements of three-dimensional sculpture i.e. mass and space with specific historical evidences.
CO4	Understanding proportion, depth and shape with proper orientation.
CO5	Study of proportion in naturalistic or iconometric rules of proportion illustrate with significant examples.
CO6	Study of proportion in hierarchic non-naturalistic canons of proportion pointing significant examples from the history.
CO7	Use any historically relevant theme and create a work which can unconceal the fundamentals i.e. form, content and technique
CO8	Experimenting critically to connect an experience of yours with present context with an existing canon.
CO9	Describe about understandings on fundamentals of sculpture: displaying with significant works made by each students.

#### Course Content:

#### FUNDAMENTALS OF SCULPTURE

Understanding the medium and developing the students' abilities to make models. In practical classes, students may study of natural objects, leaves, flowers and found objects. Introduce the key terms and terminologies of the fundamentals of sculpture. Initiate sketching from natural objects and Explain form, content and the technique. Elaborate each with significant focus, and how they are connected to each other and illustrate with examples. Understanding the two principal elements of three-dimensional sculpture i.e. mass and space with specific historical evidences. Study of proportion in naturalistic or iconometric rules of proportion illustrate with significant examples. Study of proportion in hierarchic non-naturalistic canons of proportion pointing significant examples from the history. Use any historically relevant theme and create a work which can unconceal the fundamentals of sculpture

#### Mediums:

##### Module: 1

Use any historically relevant theme and create a work which can unconceal the fundamentals i.e. form, content and technique

##### Module: 2

Critically experiment to connect an experience of yours with the present context with an existing canon.

##### Module: 3

Display the works done by students and discuss about understandings made by each of them.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Attend introductory lectures with keen interest; ask questions, and clear doubts.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Observe from the nature and collect various natural objects including leaves, buds, flowers, fruits and any other object generate interest and draw from them.	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Create replica of natural objects in clay with understanding of three dimensional natures.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Go around in surroundings; collect various well designed manmade objects suitable to reproduce from. Make sketches and drawings from them, sketch plans to recreate them in clay.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Create replica of manmade objects in clay with understanding of three dimensional natures.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display sketches, drawings and replicas made and discuss with classmates, faculty and generate wider knowledge.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

## S-4 BFA Sculpture CORE- 2 3 credits

### CORE COURSE CODE

### Replicating Historical Sculpture

CO	CO Statement
CO1	Collect an image of manmade object from pre historic period; make sketches, drawings and solid replica of it in clay.
CO2	Collect an image of Dancing girl of Indus valley period from library ; study and make a replica in clay/plaster/cement.
CO3	Choose an image of third century B.C.'Rampurva Bull' from Bihar : create necessary drawing from it. Make a replica in clay.
CO4	Collect an image from futurist period of Umberto boccioni's "unique forms of continuity in space": Create necessary drawing from it. Make a model in clay and replicate with adequate materials.
CO5	Collect a picture from any of the wood carving from Kerala. Draw a sketch and drawing from it. Make a replica in clay.
CO6	Generate discussions on primary forms, with classmates, in presence of faculty members
CO7	Make several studies with drawings from Indian iconographic narrative sculptures. Give more focus to Proportion , size and volume .
CO8	Study the structural progress of Indian figurative sculptures and choose one or two and recreate with the basic understanding about anatomy, proportion, balance and character
CO9	Display your entire important works for discussion.

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### Course Content:

## REPLICATING HISTORICAL SCULPTURES

The students are required to study the sculptures of different masters of different historical period. Students should choose from any one work out of the different historical period and complete their study work within the time period that has been advised from their faculties. Proportion, size and structure of the work have to be concentrated in their work. Clay, cement, plaster can be used as the medium for their works.

Collect an image of manmade object from pre historic period; make sketches, drawings and solid replica of it in adequate medium/material: Collect an image of Dancing girl of Indus valley period from library ; study and make a replica in clay/plaster/cement. Choose an image of third century B.C.'Rampurva Bull' from Bihar : create necessary drawing from it. Make a replica in clay. Create necessary drawing from it. Make a model in clay and replicate with adequate materials. Collect an image from futurist period of Umberto boccioni's "unique forms of continuity in space": Create necessary drawing from it. Make a model in clay and replicate with adequate materials. Collect a picture from any of the wood carving from Kerala. Make a model in clay and replicate with adequate materials. Make several studies of Buddha images from different historical period and understand its iconographic qualities. Make a copy of Indian sculpture emphasizing "contrapposto". Study the balance and harmony and three dimensional natures in it. Generate discussions. Display and discussion of works are mandatory.

### Mediums:

Semester III: Pencil /Graphite, Charcoal, Pen & Ink etc...

### Module: 1

Collect images of sculptures from various periods in the history and make necessary drawings and replicate in convenient medium.

### Module: 2

Make selected images in clay and take mold in plaster, rubber, silica etc...and replicate with adequate medium.

### Module: 3

Display all the works done including sketches, drawings, three dimensional replicas and discussion with presence of faculty for evaluation of the works.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Sketch and Draw from sculptures of different historical period with understanding of three dimensional elements.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Generate aesthetical precision in drawings by keeping proportion, perspective, and volume.	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Replicate an image of pre historic period with basic understanding of three dimensional components.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Draw from sculptures of various periods, Greek, Roman, Indian, and Modern and so on with showing special interest structural progress.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Replicate from selected historical images with use of clay, rubber, plaster, silica etc...	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display suitably and discuss with classmates, faculty etc in a preplanned schedule.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

**S-4 BFA Sculpture CORE- 3 3 credits****CORE COURSE CODE****Life Model study**

CO	CO Statement
CO1	Draw from arranged life models in various poses, students should practice to conceive the basic element of form and structure from the model
CO2	Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.
CO3	Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.
CO4	Create life study drawings with an observation of anatomical proportions bringing character and likeness of the model.
CO5	Bring volume in your drawing with specific use of light and shade. Try to bring exact heaviness of the portrait bust with above treatment.
CO6	Create a Portrait bust in clay from the human model arranged in front of you taking all technical measures with help of faculty.
CO7	Try to bring anatomy, likeness, character of the model which has made in clay.
CO8	Give emphasize to render anatomy and likeness of the model using sufficient technical skill and capacity to manipulate the modeling material/clay.
CO9	Display all your works along with studio- sketches, drawings for discussion and evaluation by the faculty.

**Course Content:**

In life drawing students learn the principles of drawing through careful study of human form. Study the human model arranged in front of the students and make drawings/paintings/ relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people.

**LIFE MODEL STUDY**

Human form has traditionally been a focus of art training due to the infinite variety in structure size and emotional makeup. Understand the principles of the modeling methods in round and relief. Study the human bust of different age group with the structure analysis, revealing the character and likeness with reference to anatomy. Drawing should make from the arranged life models in various poses. Create life study drawing bringing of character and likeness of the model. Bring volume in your drawing with specific use of lines and tonal variations. Create a Portrait bust in clay from the human model arranged in front of you with use of clay by taking all technical measures with help of faculty. Try to bring anatomy, likeness of the model and character in your work made in clay. Display all your works along with studio- sketches, drawings for discussion and evaluation by the faculty.

**Mediums:**

Semester IV: Pencil /Graphite, Charcoal, Pen & Ink, etc... use of prepared clay with exploration of its possibilities and replicate with clay or plaster etc... are to be confirmed.

**Module: 1**

Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.

**Module: 2**

Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.

**Module: 3**

Display the works done by the student and discuss critically about the understandings made.

**Module: 4**

Create a casted work which is finished in adequate material should be included in the final display.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Render the portrait bust in drawing with a focus of Three dimensional qualities. Anatomy, Proportions and volume should be emphasized.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Introducing naturalistic canons of proportion to understand the actual volume of human body	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Make armature after measuring proportion and scale for portrait bust using wood, binding wire, jute, coir etc...	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Maintain the details of character and expression in the process while taking the mold and cast	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	To create anatomy, scale relations, volume in clay with likeness of the arranged model.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display qualitative works for evaluations.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

## S-4 BFA Sculpture CORE- 4 3 credits

### CORE COURSE CODE

### Creative Sculpture

CO	CO Statement
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture
CO2	Understand three dimensional qualities from the sketches leading to specific drawings for sculptural compositions.
CO3	Create a "maquette" and Select the material requirements for composition
CO4	Specify the medium and materialistic requirements and create a suitable plan to execute your work .
CO5	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical, instrumental and philosophical concerns and enquire new possibilities.
CO6	Acquire creative ability to experiment with the wide range of materials and mediums.
CO7	Trigger innovative potential to achieve new ways of viewing
CO8	Every student should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.
CO9	Display demonstrate and conduct discussion and ensure your own argument

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#### Course Content:

#### **CREATIVE SCULPTURE (COMPOSITION)**

Composing of positions for evolving human mechanism and procedure to ensure efficient, effective, progressive visual performance. Proper allocation of visual images creates clarity and precise meaning of any subjective intervention. Acquire creative ability to experiment with the wide-range of materials and mediums. Triggering of innovative potential to achieve new ways of viewing. Introducing criticality in the composition creates new aesthetics reflections of the in/visible world. Construction and manipulation of varied materials in to a coherent 3D organization. Construction of composition and designs in clay plaster, stone, wood, metal, digital, sonic, new media and found materials etc.

#### **Mediums:**

Modules: There will be four modules during the semester with evidence of following various steps of sculpture making as follows.

#### **Module: 1**

Every student should prove their capability to achieve unique visual compositional values in their work and their verbal communicative skills related to this.

#### **Module: 2**

**Student has to explain their social, political and philosophical aspects and components of their works with their own chosen analytical method**

#### **Module: 3**

Display all the works done including sketches, drawings and arrange discussion with presence of faculty for evaluation of the works.

#### **Module:4**

Sketching: Create a number of sketches with suggestions of three dimensional characteristics in compositions.

Drawing: There should be drawings done with plans for specific work.

Material: Use of material should be preplanned.

Armature: if necessary, there should be armature made for your sculpture. Justify, why armature is absent in your work.

Usage of clay: use prepared clay in your work.

Display: Final work should be displayed.

All above steps should be followed in each module.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Create a "maquette" and Select the material requirements for composition	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical instrumental and philosophical concerns and enquire new possibilities.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Trigger innovative potential to achieve new ways of viewing. . Conduct study tour to visit important historical sculptural sites of south India north India and central India	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Students should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display demonstrate and conduct discussion and ensure your own argument	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

# Semester V

S-5 BFA Sculpture CORE- 1 3 credits

CORE COURSE CODE

Life Model study.

CO	CO Statement
CO1	Draw from arranged life models in various poses, students should practice to conceive the basic element of form and structure from the model
CO2	Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.
CO3	Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.
CO4	Create life study drawings with an observation of anatomical proportions bringing character and likeness of the model.
CO5	Bring volume in your drawing with specific use of light and shade. Try to bring exact heaviness of the portrait bust with above treatment.
CO6	Create a Portrait bust in clay from the human model arranged in front of you taking all technical measures with help of faculty.
CO7	Try to bring anatomy, likeness, character of the model which has made in clay.
CO8	Give emphasize to render anatomy and likeness of the model using sufficient technical skill and capacity to manipulate the modeling material/clay.
CO9	Display all your works along with studio- sketches, drawings for discussion and evaluation by the faculty.

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## Course Content:

Study the human model arranged in front of the students and make drawings/paintings/relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people.

### LIFE MODEL STUDY

Understand the principles of the modeling methods in round and relief. Study the human bust of different age group with the structure analysis, revealing the character and likeness with reference to anatomy. Drawing should make from the arranged life models in various poses. Create life study drawing bringing of character and likeness of the model. Bring volume in your drawing with specific use of lines and tonal variations. Create a Portrait bust in clay from the human model arranged in front of you with use of clay by taking all technical measures with help of faculty. Try to bring anatomy, likeness of the model and character in your work made in clay. Display all your works along with studio-sketches, drawings for discussion and evaluation by the faculty.

### Mediums:

Semester V: Pencil /Graphite, Charcoal, Pen & Ink, etc... use of prepared clay with exploration of its possibilities and replicate with clay or plaster etc... are to be confirmed.

### Module: 1

Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.

### Module: 2

Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.

### Module: 3

Display the works done by the student and discuss critically about the understandings made.

**Module: 4**

Create a casted work which is finished in adequate material should be included in the final display.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Render the portrait bust in drawing with a focus of Three dimensional qualities. Anatomy, Proportions and volume should be emphasized.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Introducing naturalistic canons of proportion to understand the actual volume of human body	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Make armature after measuring proportion and scale for portrait bust using wood, binding wire, jute, coir etc...	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Maintain the details of character and expression in the process while taking the mold and cast	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	To create anatomy, scale relations, volume in clay with likeness of the arranged model.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display qualitative works for evaluations.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

**S-5 BFA Sculpture CORE-2 4 credits****CORE COURSE CODE****Creative Sculpture**

CO	CO Statement
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture
CO2	Understand three dimensional qualities from the sketches leading to specific drawings for sculptural compositions.
CO3	Create a "maquette" and Select the material requirements for composition
CO4	Specify the medium and materialistic requirements and create a suitable plan to execute your work .
CO5	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical, instrumental and philosophical concerns and enquire new possibilities.
CO6	Acquire creative ability to experiment with the wide range of materials and mediums.
CO7	Trigger innovative potential to achieve new ways of viewing. Conduct study tour to visit important historical sculptural sites of South India, North India and central India.
CO8	Every student should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.
CO9	Display demonstrate and conduct discussion and ensure your own argument

**Course Content:****CREATIVE SCULPTURE (COMPOSITION)**

Composing of positions for evolving human mechanism and procedure to ensure efficient, effective, progressive visual performance. Proper allocation of visual images creates clarity and precise meaning of any subjective intervention. Acquire creative ability to experiment with the wide-range of materials and mediums. Triggering of innovative potential to achieve new ways of viewing. Introducing criticality in the composition creates new aesthetics reflections of the in/visible world. Construction and manipulation of varied materials in to a coherent 3D organization. Construction of composition and designs in clay plaster, stone, wood, metal, digital, sonic, new media and found materials etc.

**Mediums:**

Modules: There will be four modules during the semester with evidence of following various steps of sculpture making as follows.

**Module: 1**

Every student should prove capability to achieve their unique visual compositional values in their work and their verbal communicative skills related to this.

**Module: 2**

Student has to explain their social, political and philosophical aspects and components of their works with their own chosen analytical method

**Module: 3**

Display all the works done including sketches, drawings and arrange discussion with presence of faculty for evaluation of the works.

**Module:4**

Sketching: Create a number of sketches with suggestions of three dimensional characteristics in compositions.  
Drawing: There should be drawings done with plans for specific work.

Material: Use of material should be preplanned.

Armature: if necessary, there should be armature made for your sculpture. Justify, why armature is absent in your work.

Usage of clay: use prepared clay in your work.

Display: Final work should be displayed.

All above steps should be followed in each module.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture	PSO1, PO3	R	F	0	6-8	Class work
CO2	Create a “maquette” and Select the material requirements for composition	PSO2, PO2	C	C	0	6-8	Class work
CO3	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical instrumental and philosophical concerns and enquire new possibilities.	PSO2, PO2	Ev	C	0	6-8	Class work
CO4	Trigger innovative potential to achieve new ways of viewing. Experiment with digital and sonic elements to explore the new media.	PSO6, PO3	U	F	0	6-8	Class work
CO5	Students should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Display demonstrate and conduct discussion and ensure your own argument	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

**S-5 BFA Sculpture CORE- 3 3 credits****CORE COURSE CODE****Molding and Casting**

CO	CO Statement
CO1	Mold making is an act of creating cavity from that carries a negative or reverse impression of an original model.
CO2	Casting is the act of pouring material in to the cavity of a mold.
CO3	Through chemical reaction the poured liquid will cure. Different materials take different time to cure
CO4	Basic steps involved in casting process is patternmaking(original), core making, molding, pouring, finishing, pattern making (copy)
CO5	Slab casting, slip casting, ceramic pottery and terracotta baking will be introduced for beginners.
CO6	Introduce lost wax process or Italian casting.
CO7	Modern materials such as Fiberglass, rubber, silica, will be introduced for molding and casting.
CO8	Keeping technical precision for the perfection of the original art work.
CO9	Display all your works along with studio- sketches, drawing and conduct discussion and evaluation by the faculty.

**Course Content:****MOULDING & CASTING**

The definition or meaning of sculpture has widened its physical arena through making copies of the unique art forms. From temporary material to the permanent create the long durability of the art works which is a key indicator of the cultural achievement. Supreme examples of this long-established form of public art can be found in many of the best art museums. Invention of new sculptural tools and invention in technology of huge variety of new materials and techniques give modern challenges. Students get introduce to create simple and complex art forms, and how a mold can be made from that simple art forms in the beginning with different materials and gradually provide advance knowledge for the same in their course .

**Mediums:**

Modules: There will be four modules during the semester with evidence of following various steps of sculpture making as follows.

**Module: 1**

Students get introduce to create simple art forms, and how a mold can be made from that simple art forms in the beginning of their course .

**Module: 2**

There is different method of taking mold for each material, which will be thought in the course.

**Module: 3**

Modern materials such as Fiberglass, silica, rubber etc. will be introduced.

**Module:4**

Introduce slab casting for terracotta and lost wax method or Italian casting

Sketching: Create a number of sketches prior to create compositions.

Drawing: There should be drawings done with plans for specific work.

Material: Use of material should be preplanned.

steps should be followed in each module

Display: Final work should be displayed.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To sketch continuously in various dimensions to bring up compositional qualities-suitable to make sculpture in clay.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Basic steps involved in casting process is patternmaking(original), core making, molding, pouring, finishing, pattern making (copy).	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Specify the medium, foreseen materialistic requirements and preplan the work in advance.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Slab casting, slip casting, ceramic pottery and terracotta baking will be for beginners.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Modern materials such as Fiberglass, rubber, silica, will be introduced for molding and casting. Keeping technical precision for the perfection of the original art work.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display the work at the end and discuss on philosophic approach in subject matter. Communicate feasibilities of medium in group discussions.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

**S-5 BFA Sculpture CORE- 4 2 credits**

<b>CORE COURSE CODE.</b>	<b>Method and Materials.</b>
<b>CO</b>	<b>CO Statement</b>
CO1	Create a composition with scrap metal with adequate technology such as gas welding, tig welding and arc welding etc.
CO2	Understand the wood carving with different types of chisels.
CO3	Create a composition in a wood block with adequate carving technology
CO4	Carve from different blocks and join together to create a work in wood. Learn different types of joining techniques in wood.
CO5	Create a composition with three dimensional image supporting with sound element
CO6	Introduce new techniques to produce multiple images from a single work using silica mold.
CO7	Introduce stone carving with support of advanced machine technology
CO8	Create a plaster mold to introduce papier mache and also instruct to do 'quilt' works.
CO9	Display demonstrate and conduct discussion and ensure your own argument .

**Course Content:**

**METHODS AND MATERIALS**

Traditional understanding of sculpture moving around few important materials and methods.

Equip the student with all types of technical knowledge, skill and knowledge of 'know- how' about the varieties of materials and methods in its possibilities and limitations. Fiberglass, wood sculpture, plaster of paris, stone, papier mache, cement, terracotta, scrap metal, bronze etc. could be preferably done in Fifth and Sixth semesters. Studies should be included to Natural Objects and Manmade Objects.

Definition of sculpture has widened a great deal during the 20<sup>th</sup> century with the development of new sculptural tools and technology, contemporary works now employ such a huge variety of new materials and methods.

**Mediums:**

Traditional: Fiberglass, wood sculpture, plaster of paris, stone, papier mache, cement, terracotta, scrap metal, bronze etc.

Modern: papier mache, fiberglass, scrap metal etc.

Postmodern: silica, digital material, synthetic rubber, sonic material, new media and internet, algorithm and data processing etc.

**Module: 1**

Create works with any of the chosen modern material with the support of advanced machine technology

**Module: 2**

Create an experimental composition compiling of 'quilt work' or of images including sonic element.

**Module: 3**

Display all the works done including sketches, drawings using video projector to present your ideas, concepts and thoughts.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create a composition with scrap metal with adequate technology such as gas welding, tig welding and arc welding etc.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Understand the wood carving with different types of chisels and Create a composition in a wood block with adequate craving technology.	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Carve from different blocks and join together to create a work in wood. Learn different types of joining techniques in wood.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Create a composition with three dimensional images supporting with sound element.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Work with new techniques to produce multiple images from a single work using silica mold.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display, demonstrate and conduct discussion and ensure your own argument.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

# SEMESTER VI

S-6 BFA Sculpture CORE- 1 3 credits

CORE COURSE CODE

Life Model study.

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CO	CO Statement
CO1	Draw from arranged life models in various poses, students should practice to conceive the basic element of form and structure from the model.
CO2	Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.
CO3	Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.
CO4	Create life study drawings with an observation of anatomical proportions bringing character and likeness of the model.
CO5	Bring volume in your drawing with specific use of light and shade. Try to bring exact heaviness of the portrait bust with above treatment.
CO6	Create a Portrait bust in clay from the human model arranged in front of you taking all technical measures with help of faculty.
CO7	Try to bring anatomy, likeness of the model and character in the models made in clay.
CO8	Give emphasize to anatomy and likeness of the model with application and removal of clay.
CO9	Display all your works along with studios sketches, drawings for discussion and evaluation by the faculty.

## Course Content:

Study the human model arranged in front of the students and make drawings/paintings/relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people.

### LIFE MODEL STUDY

Understand the principles of the modeling methods in round and relief. Study the human bust of different age group with the structure analysis, revealing the character and likeness with reference to anatomy. Drawing should make from the arranged life models in various poses. Create life study drawing bringing of character and likeness of the model. Bring volume in your drawing with specific use of lines and tonal variations. Create a Portrait bust in clay from the human model arranged in front of you with use of clay by taking all technical measures with help of faculty. Try to bring anatomy, likeness of the model and character in your work made in clay. Display all your works along with studio-sketches, drawings for discussion and evaluation by the faculty.

### Mediums:

Semester VI: Pencil /Graphite, Charcoal, Pen & Ink, etc... use of prepared clay with exploration of its possibilities with clay or plaster etc... are to be confirmed.

### Module: 1

Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.

### Module: 2

Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.

### Module: 3

Display the works done by the student and discuss critically about the understandings made.

### Module: 4

Create a casted work which is finished in adequate material should be included in the final display.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Render the portrait bust in drawing with a focus of Three dimensional qualities. Anatomy, Proportions and volume should be emphasized.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Introducing naturalistic canons of proportion to understand the actual volume of human body	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Make armature after measuring proportion and scale for portrait bust using wood, binding wire, jute, coir etc...	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Maintain the details of character and expression in the process while taking the mold and cast	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	To create anatomy, scale relations, volume in clay with likeness of the arranged model.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display qualitative works for evaluations.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

## S-6 BFA Sculpture CORE-2 4 credits

### CORE COURSE CODE Creative Sculpture

CO	CO Statement
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture
CO2	Understand three dimensional qualities from the sketches leading to specific drawings for sculptural compositions.
CO3	Create a "maquette" and Select the material requirements for composition
CO4	Specify the medium and materialistic requirements and create a suitable plan to execute your work .
CO5	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical instrumental and philosophical concerns and enquire new possibilities.
CO6	Acquire creative ability to experiment with the wide range of materials and mediums.
CO7	Trigger innovative potential to achieve new ways of viewing . Conduct study tour to visit important historical sculptural sites of south India north India and central India
CO8	Every students should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.
CO9	Display demonstrate and conduct discussion and ensure your own argument

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#### Course Content:

#### CREATIVE SCULPTURE (COMPOSITION)

Composing of positions for evolving human mechanism and procedure to ensure efficient, effective, progressive visual performance. Proper allocation of visual images creates clarity and precise meaning of any subjective intervention. Acquire creative ability to experiment with the wide-range of materials and mediums. Triggering of innovative potential to achieve new ways of viewing. Introducing criticality in the composition creates new aesthetics reflections of the in/visible world. Construction and manipulation of varied materials in to a coherent 3D organization. Construction of composition and designs in clay plaster, stone, wood, metal, digital, sonic, new media and found materials etc.

#### Mediums:

Modules: There will be four modules during the semester with evidence of following various steps of sculpture making as follows.

#### Module: 1

Every student should prove capability to achieve their unique visual compositional values in their work and their verbal communicative skills related to this.

#### Module: 2

**Student have to explain their social, political and philosophical aspects and components of their works with their own chosen analytical method**

#### Module: 3

Display all the works done including sketches, drawings and arrange discussion with presence of faculty for evaluation of the works.

#### Module:4

Sketching: Create a number of sketches with suggestions of three dimensional characteristics in compositions.

Drawing: There should be drawings done with plans for specific work.

Material: Use of material should be preplanned.

Armature: if necessary, there should be armature made for your sculpture. Justify, why armature is absent in your work.

Usage of clay: use prepared clay in your work.

Display: Final work should be displayed.

All above steps should be followed in each module.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture	PSO1, PO3	R	F	0	6-8	Class work
CO2	Create a "maquette" and Select the material requirements for composition	PSO2, PO2	C	C	0	6-8	Class work
CO3	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical instrumental and philosophical concerns and enquire new possibilities.	PSO2, PO2	Ev	C	0	6-8	Class work
CO4	Trigger innovative potential to achieve new ways of viewing. Experiment with digital and sonic elements to explore the new media.	PSO6, PO3	U	F	0	6-8	Class work
CO5	Students should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Display demonstrate and conduct discussion and ensure your own argument	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

## S-6 BFA Sculpture CORE- 3 3 credits

### CORE COURSE CODE

### Molding and Casting

CO	CO Statement
CO1	Mold making is an act of creating cavity from that carries a negative or reverse impression of an original model.
CO2	Casting is the act of pouring material in to the cavity of a mold.
CO3	Through chemical reaction the poured liquid will cure. Different materials take different time to cure
CO4	Basic steps involved in casting process is patternmaking(original), core making, molding, pouring, finishing, pattern making (copy)
CO5	Slab casting, slip casting, ceramic pottery and terracotta baking will be for beginners.
CO6	Introduce lost wax process or Italian casting.
CO7	Modern materials such as Fiberglass, rubber, silica, will be introduced for molding and casting.
CO8	Keeping technical precision for the perfection of the original art work.
CO9	Display all your works along with studio- sketches, drawing and conduct discussion and evaluation by the faculty.

### Course Content:

#### MOULDING & CASTING

The definition or meaning of sculpture has widened its physical arena through making copies of the unique art forms. From temporary material to the permanent create the long durability of the art works which is a key indicator of the cultural achievement. Supreme examples of this long-established form of public art can be found in many of the best art museums. Invention of new sculptural tools and invention in technology of huge variety of new materials and techniques give modern challenges. Students get introduce to create simple and complex art forms, and how a mold can be made from that simple art forms in the beginning with different martial and gradually provide advance knowledge for the same in their course .

#### Mediums:

Modules: There will be four modules during the semester with evidence of following various steps of sculpture making as follows.

#### Module: 1

Students get introduce to create simple art forms, and how a mold can be made from that simple art forms in the beginning of their course .

#### Module: 2

There is different method of taking mold for each material, which will be thought in the course.

#### Module: 3

Modern materials such as Fiberglass, silica, rubber etc. will be introduced.

#### Module:4

Introduce slab casting for terracotta and lost wax method or Italian casting

Sketching: Create a number of sketches prior to create compositions.

Drawing: There should be drawings done with plans for specific work.

Material: Use of material should be preplanned.

steps should be followed in each module

Display: Final work should be displayed.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	To sketch continuously in various dimensions to bring up compositional qualities-suitable to make sculpture in clay.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Basic steps involved in casting process is patternmaking(original), core making, molding, pouring, finishing, pattern making (copy).	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Specify the medium, foreseen materialistic requirements and preplan the work in advance.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Slab casting, slip casting, ceramic pottery and terracotta baking will be for beginners.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Modern materials such as Fiberglass, rubber, silica, will be introduced for molding and casting. Keeping technical precision for the perfection of the original art work.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display the work at the end and discuss on philosophic approach in subject matter. Communicate feasibilities of medium in group discussions.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

## S-6 BFA Sculpture CORE- 4 2 credits

### CORE COURSE CODE.

### Method and Materials.

CO	CO Statement
CO1	Create a composition with scrap metal with adequate technology such as gas welding, tig welding and arc welding etc.
CO2	Understand the wood carving with different types of chisels.
CO3	Create a composition in a wood block with adequate carving technology
CO4	Carve from different blocks and join together to create a work in wood. Learn different types of joining techniques in wood.
CO5	Create a composition with three dimensional image supporting with sound element
CO6	Introduce new techniques to produce multiple images from a single work using silica mold.
CO7	Introduce stone carving with support of advanced machine technology
CO8	Create a plaster mold to introduce papier mache and also instruct to do 'quilt' works.
CO9	Display, demonstrate and conduct discussion and ensure your own argument.

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### Course Content:

#### METHODS AND MATERIALS

Traditional understanding of sculpture moving around few important materials and methods.

Equip the student with all types of technical knowledge, skill and knowledge of 'know- how' about the varieties of materials and methods in its possibilities and limitations. Fiberglass, wood sculpture, plaster of paris, stone, papier mache, cement, terracotta, scrap metal, bronze etc. could be preferably done in Fifth and Sixth semesters. Studies should be included to Natural Objects and Manmade Objects.

Definition of sculpture has widened a great deal during the 20<sup>th</sup> century with the development of new sculptural tools and technology, contemporary works now employ such a huge variety of new materials and methods.

#### Mediums:

Traditional: Fiberglass, wood sculpture, plaster of paris, stone, papier mache, cement, terracotta, scrap metal, bronze etc.

Modern: papier mache, fiberglass, scrap metal etc.

Postmodern: silica, digital material, synthetic rubber, sonic material, new media and internet, algorithm and data processing etc.

#### Module: 1

Create works with any of the chosen modern material with the support of advanced machine technology

#### Module: 2

Create an experimental composition compiling of images including sonic element.

#### Module: 3

Display all the works done including sketches, drawings using video projector to present your ideas, concepts and thoughts.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Create a composition with scrap metal with adequate technology such as gas welding, tig welding and arc welding etc.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Understand the wood carving with different types of chisels and Create a composition in a wood block with adequate craving technology.	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Carve from different blocks and join together to create a work in wood. Learn different types of joining techniques in wood.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Create a composition with three dimensional image supporting with sound element.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Work with new techniques to produce multiple images from a single work using silica mold.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display demonstrate and conduct discussion and ensure your own argument.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

# SEMESTER VII

S-7 BFA Sculpture CORE- 1 4 Credits.

CORE COURSE CODE.

Life Model Study

CO	CO Statement
CO1	Draw from arranged life models in various poses, students should practice to conceive the basic element of form and structure from the model
CO2	Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.
CO3	Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.
CO4	Create life study drawings with an observation of anatomical proportions bringing character and likeness of the model.
CO5	Bring volume in your drawing with specific use of light and shade. Try to bring exact heaviness of the portrait bust with above treatment.
CO6	Create a Portrait bust in clay from the human model arranged in front of you taking all technical measures with help of faculty.
CO7	Try to bring anatomy, likeness, character of the model which has made in clay.
CO8	Give emphasize to render anatomy and likeness of the model using sufficient technical skill and capacity to manipulate the modeling material/clay.
CO9	Display all your works along with studio- sketches, drawings for discussion and evaluation by the faculty.

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## Course Content:

Study the human model arranged in front of the students and make drawings/paintings/relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people.

### LIFE MODEL STUDY

Understand the principles of the modeling methods in round and relief. Study the human bust of different age group with the structure analysis, revealing the character and likeness with reference to anatomy. Drawing should make from the arranged life models in various poses. Create life study drawing bringing of character and likeness of the model. Bring volume in your drawing with specific use of lines and tonal variations. Create a Portrait bust in clay from the human model arranged in front of you with use of clay by taking all technical measures with help of faculty. Try to bring anatomy, likeness of the model and character in your work made in clay. Display all your works along with studio-sketches, drawings for discussion and evaluation by the faculty.

### Mediums:

Semester VII: Pencil /Graphite, Charcoal, Pen & Ink, etc... use of prepared clay with exploration of its possibilities and replicate with clay or plaster etc... are to be confirmed.

### Module: 1

Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.

### Module: 2

Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.

### Module: 3

Display the works done by the student and discuss critically about the understandings made.

### Module: 4

Create a casted work which is finished in adequate material should be included in the final display.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Render the portrait bust in drawing with a focus of Three dimensional qualities. Anatomy, Proportions and volume should be emphasized.	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Introducing naturalistic canons of proportion to understand the actual volume of human body	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Make armature after measuring proportion and scale for portrait bust using wood, binding wire, jute, coir etc...	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Maintain the details of character and expression in the process while taking the mold and cast	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	To create anatomy, scale relations, volume in clay with likeness of the arranged model.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display work suitably for evaluations.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

## S-7 BFA Sculpture CORE- 2 12 credits

### CORE COURSE CODE

### CREATIVE SCULPTURE

CO	CO Statement
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture
CO2	Understand three dimensional qualities from the sketches leading to specific drawings for sculptural compositions.
CO3	Create a "maquette" and Select the material requirements for composition
CO4	Specify the medium and materialistic requirements and create a suitable plan to execute your work .
CO5	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical instrumental and philosophical concerns and enquire new possibilities.
CO6	Acquire creative ability to experiment with the wide range of materials and mediums.
CO7	Trigger innovative potential to achieve new ways of viewing. Conduct study tour to visit important historical sculptural sites of South India, North India and central India
CO8	Every students should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.
CO9	Display demonstrate and conduct discussion and ensure your own argument

#### Course Content:

#### CREATIVE SCULPTURE (COMPOSITION)

Composing of positions for evolving human mechanism and procedure to ensure efficient, effective, progressive visual performance. Proper allocation of visual images creates clarity and precise meaning of any subjective intervention. Acquire creative ability to experiment with the wide-range of materials and mediums. Triggering of innovative potential to achieve new ways of viewing. Introducing criticality in the composition creates new aesthetics reflections of the in/visible world. Construction and manipulation of varied materials in to a coherent 3D organization. Construction of composition and designs in clay plaster, stone, wood, metal, digital, sonic, new media and found materials etc.

#### Mediums:

Modules: There will be four modules during the semester with evidence of following various steps of sculpture making as follows.

#### Module: 1

Every student should prove capability to achieve their unique visual compositional values in their work and their verbal communicative skills related to this.

#### Module: 2

Student has to explain their social, political and philosophical aspects and components of their works with their own chosen analytical method

#### Module: 3

Display all the works done including sketches, drawings and arrange discussion with presence of faculty for evaluation of the works.

#### Module:4

Sketching: Create a number of sketches with suggestions of three dimensional characteristics in compositions.

Drawing: There should be drawings done with plans for specific work.

Material: Use of material should be pre-planned.

Armature: if necessary, there should be armature made for your sculpture. Justify, why armature is absent in your work.

Usage of clay: use prepared clay in your work.

Display: Final work should be displayed.

All above steps should be followed in each module.

**Modules will be decided as per availability of faculty and convenience.**

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Create a "maquette" and Select the material requirements for composition	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical instrumental and philosophical concerns and enquire new possibilities.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Trigger innovative potential to achieve new ways of viewing. Experiment with digital and sonic elements to explore the new media.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Students should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display demonstrate and conduct discussion and ensure your own argument	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

# SEMESTER VIII

S-8 BFA Sculpture CORE- 3 4 credits

CORE COURSE CODE

Life Model Study

CO	CO Statement
CO1	Draw from arranged life models in various poses, students should practice to conceive the basic element of form and structure from the model
CO2	Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.
CO3	Create a portrait study in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.
CO4	Create life study drawings with an observation of anatomical proportions bringing character and likeness of the model.
CO5	Bring volume in your drawing with specific use of light and shade. Try to bring exact heaviness of the portrait bust with above treatment.
CO6	Create a full figure (life size) in clay from the human model arranged in front of you take a mold and cast with convenient material taking technical measures with the help of faculty.
CO7	Try to bring anatomy, likeness, character of the model which has made in clay.
CO8	Give emphasize to render anatomy and likeness of the model using sufficient technical skill and capacity to manipulate the modeling material/clay.
CO9	Display, demonstrate and conduct discussion and ensure your own argument.

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## Course Content:

Study the human model arranged in front of the students and make drawings/paintings/relief/sculpture from various angles. Students should observe the character, nature, body structure, shape, form and expression of the different aged people.

### LIFE MODEL STUDY

Understand the principles of the modeling methods in round and relief. Study the human bust of different age group with the structure analysis, revealing the character and likeness with reference to anatomy. Drawing should make from the arranged life models in various poses. Create life study drawing bringing of character and likeness of the model. Bring volume in your drawing with specific use of lines and tonal variations. Create a full figure (life size) in clay from the human model arranged in front of you take a mold and cast with convenient material taking technical measures with the help of faculty. Try to bring anatomy, likeness of the model and character in your work made in clay. Display all your works along with studio- sketches, drawings for discussion and evaluation by the faculty.

### Mediums:

Semester VIII: Pencil /Graphite, Charcoal, Pen & Ink, etc... use of prepared clay with exploration of its possibilities with clay or plaster etc... are to be confirmed.

### Module: 1

Draw a portrait study from a model arranged in the studio and make an adequate armature on the portrait stand.

### Module: 2

Create a full figure(life size) in clay, understanding the actual volume of human body with its essential vital force with naturalistic rules of proportions.

### Module: 3

Display the works done by the student and discuss critically about the understandings made.

**Module: 4**

Create a casted work which is finished in adequate material should be included in the final display.

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Render the portrait bust in drawing with a focus of Three dimensional qualities. Anatomy, Proportions and volume should be emphasized.	PSO1, PO3	R	F	0	6-8	Class work
CO2	Introducing naturalistic canons of proportion to understand the actual volume of human body	PSO2, PO2	C	C	0	6-8	Class work
CO3	Make armature after measuring proportion and scale for full figure (life size) using wood, binding wire, jute, coir etc.	PSO2, PO2	Ev	C	0	6-8	Class work
CO4	Maintain the details of character and expression in the process while taking the mold and cast.	PSO6, PO3	U	F	0	6-8	Class work
CO5	Focus on anatomy, scale relations, volume in clay with likeness from the arranged model.	PO4, PSO3	Ap	P	0	6-8	Regular work
CO6	Display qualitative works for evaluations.	PSO4, PO1, PO4	Ev	M	0	6-8	Presentation

## S-8 BFA Sculpture CORE- 4 12 credits

### CORE COURSE CODE

### CREATIVE SCULPTURE

CO	CO Statement
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture
CO2	Understand three dimensional qualities from the sketches leading to specific drawings for sculptural compositions.
CO3	Create a final "maquette" and Select the material requirements for composition
CO4	Specify the medium and materialistic requirements and create a suitable plan to execute your work .
CO5	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical instrumental and philosophical concerns and enquire new possibilities.
CO6	Acquire creative ability to experiment with the wide range of materials and mediums.
CO7	Trigger innovative potential to achieve new ways of viewing.
CO8	Every students should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.
CO9	Display demonstrate and conduct discussion and ensure your own argument

#### Course Content:

#### CREATIVE SCULPTURE (COMPOSITION)

Composing of positions for evolving human mechanism and procedure to ensure efficient, effective, progressive visual performance. Proper allocation of visual images creates clarity and precise meaning of any subjective intervention. Acquire creative ability to experiment with the wide-range of materials and mediums. Triggering of innovative potential to achieve new ways of viewing. Introducing criticality in the composition creates new aesthetics reflections of the in/visible world. Construction and manipulation of varied materials in to a coherent 3D organization. Construction of composition and designs in clay plaster, stone, wood, metal, digital, sonic, new media and found materials etc.

#### Mediums:

Modules: There will be four modules during the semester with evidence of following various steps of sculpture making as follows.

#### Module: 1

Every students should prove capability to achieve their unique visual compositional values in their work and their verbal communicative skills related to this.

#### Module: 2

Student has to explain their social, political and philosophical aspects and components of their works with their own chosen analytical method

#### Module: 3

Display all the works done including sketches, drawings and arrange discussion with presence of faculty for evaluation of the works.

#### Module:4

Sketching: Create a number of sketches with suggestions of three dimensional characteristics in compositions.

Drawing: There should be drawings done with plans for specific work.

Material: Use of material should be pre-planned.

Armature: if necessary, there should be an armature made for your sculpture. Justify, why an armature is absent in your work.

Usage of clay: use prepared clay in your work.

Display: Final work should be displayed.

All above steps should be followed in each module

CO	CO Statement	PO/PSO	CL	KC	Class sessions/ Tutorial Hrs.	Practical/ Studio Hrs.	Assessment
CO1	Sketch continuously in various dimensions to manifest ideas with compositional qualities-suitable to make sculpture	PSO1, PO3	R	F	0	6-8	Work shop studies
CO2	Create a “maquette” and Select the material requirements for composition	PSO2, PO2	C	C	0	6-8	Work shop studies
CO3	Generate discussions on the available archival resources toward an intentional encounter on the present condition of your work both in technical, instrumental and philosophical concerns and enquire new possibilities.	PSO2, PO2	Ev	C	0	6-8	Work shop studies
CO4	Trigger innovative potential to achieve new ways of viewing. Experiment with digital and sonic elements to explore the challenges in new media.	PSO6, PO3	U	F	0	6-8	Work shop studies
CO5	Students should prove their capability to achieve unique visual compositional values in their art work and their verbal communicative skill related to their work.	PO4, PSO3	Ap	P	0	6-8	Work shop studies
CO6	Display, demonstrate and conduct discussion and ensure your own argument.	PSO4, PO1, PO4	Ev	M	0	6-8	Work shop studies

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