

**SREE SANKARACHARYA UNIVERSITY OF SANSKRIT,
KALADY**

(ACCREDITED BY NAAC WITH 'A' GRADE)



DEPARTMENT OF PAINTING
SYLLABUS FOR BFA DEGREE COURSE
(PAINTING, MURAL PAINTING, SCULPTURE)

DEPARTMENT OF PAINTING

SYLLABUS FOR BFA COURSE (WITH THREE OPTIONS FOR CHOICE OF INTEREST: SPECIALISATION IN PAINTING, MURAL PAINTING & SCULPTURE)

Aim : To produce BFA degrees of high quality with equal or advanced status in comparison with other Indian or International Universities.

- Scope :
- a. **BFA (Painting)**: to stimulate sincere art students with inborn talents to produce own visual language through original creative efforts keeping individuality in highest levels as well as imbibing practical and authentic theoretical knowledge and award them BFA (Painting).
 - b. **BFA (Mural Painting)**: To create practical knowledge in persons with craft and skills to be a muralist with creative abilities synchronising with traditional and theoretical awareness. And to make awareness to words conservation and preservation of traditional art and award them BFA (Mural Painting).
 - c. **BFA (Sculpture)**: to stimulate sincere art students with inborn talents to produce own three dimensional visual language through original creative efforts keeping individuality in highest levels as well as imbibing practical and authentic theoretical knowledge and award them BFA(Sculpture).

BOARD OF STUDIES MEMBERS

1. T.G. Jyothilal(H.O.D. Painting)

4. Bipin Balachandran

2. Ajayakumar

5. M P Nishad

3. Saju T S

6. K P Soman

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Regulations for the B.F.A Course

1.0 Title

These regulations shall be called “Sree Sankaracharya University of Sanskrit Revised B.F.A Degree Regulations 2016”.

2.0 Application

These regulations shall apply to the Bachelor of Fine Arts course effective from the academic year 2017-18 onwards in Sree Sankaracharya University of Sanskrit, Kalady.

Admission Procedure

Eligibility for Admission

A candidate seeking admission for the four year Bachelor of Fine Arts Degree course shall fulfill the following conditions;

- a. Should have passed the Regular plus Two / VHSE recognized by Sree Sankaracharya University of Sanskrit, Kalady.

Selection Procedure

- a. The admissions to the B.F.A Degree Course shall be made on the basis of Aptitude Test.
- b. The Aptitude Test with 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 purely base on the rank scored by the student in the Aptitude Test and the existing university regulations for admission.
- c. Candidates shall produce original qualifying mark list and T.C at the time of admission.

Age Limit

- a. The maximum age for admission to the B.F.A course will be 22 years of age as on 1st June of every year.

Reservation of Seats

- a. Seats are 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.

Weightage of Marks in Admission

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

Annual Intake and Promotion

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

- b. There will be a total of 11 subjects (9 Practical & 2 Theory Subjects) for both of the 1st and 2nd semester for the students. For the promotion to the 3rd semester, the students should have passed a minimum of 7 subjects in each semester.
- c. The student who fails to pass a minimum of 7 papers in first and second semesters should have to apply for readmission to the course.
- d. 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 6 semesters of the B.F.A course based on their choice and marks obtained in the first and second semesters of study.
- e. From the Third semester onwards, in each specialization course a maximum of 13 students can be accommodated.
- f. The student who passed all subjects in the first and second semesters should be considered for promotion to the 3rd 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 3rd semester on the basis of the number of passed papers and marks obtained for the papers.
- g. No student shall be permitted to change his/her choice of option after the commencement of 3rd semester.

Duration of the Course

- a. Duration of the Course is eight semesters/four years.

Course of Study

- a. For the B.F.A Course, there will be three groups of study. ie,
 Group-A Core Subject (Painting/Mural Painting/Sculpture),
 Art History, Fundamentals of Art, Aesthetics
 Group-B Interdisciplinary-Compulsory (Sanskrit),
 Group-C Interdisciplinary-Elective (Graphics/Sculpture/Darusilpa)
- b. In the first two semesters, the students should study basics of all 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).
- c. Group-B Interdisciplinary-Compulsory (Sanskrit) will be taught for the first six semesters.
- d. From the 3rd semester onwards, the student needs to study any one of the specialization subject in Group-A and any one of the elective subject in Group-C.
- e. Regarding the Group-C Interdisciplinary-Elective (Graphics/Sculpture/Darusilpa) the student shall work on all three disciplines as three subjects during the first two semesters. From third semester onwards, the students shall opt any one of the elective subject as their ID specialization. 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.

- f. 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 ie. Graphics/Sculpture/Darusilpa. And the students of Sculpture specialization are permitted to choose either Graphics or Darusilpa as their elective subject.

Attendance and Shortage of Attendance

- a. The students who have a minimum of 80% of attendance are eligible to appear for the semester examination.
- b. 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 a onetime condonation of shortage of attendance up to 20% (Maximum) per academic year (2 semesters) shall be granted by the Vice Chancellor to candidates for B.F.A examination. Where by the Vice Chancellor is satisfied that the student could attain minimum attendance ie, 80% for reasons of health or for other reasons/forces beyond his/her control, and in such cases the claim should invariably be supported by authorized medical certificates or concrete documentary proof, as the case may be.
- c. There should be a minimum of 60% attendance in the semester needed for the student to apply for condonation.
- d. If a student got below 60% of attendance, he/she is rolled out from the current semester/batch and needed to take readmission through application in the following academic year.
- e. Applications for condonation should make in the prescribed format along with the prescribed fees.
- f. Filled in format for condonation of attendance shortage with due authentication recommendation of the Head of the Department and should reach the Registrar 15 days prior to the University examination.
- g. For purpose of granting condonation, the 1st and 2nd semester will be treated as 1st year and so on.
- h. The provision is available for absence in an academic year/semester and condonation cannot be passed over to next year.
- i. For the B.F.A course, the Practical examinations are conducted in the beginning of fifth month of each semester; hence, the attendance shall be calculated from 1st day of a semester to the 15th day of the fourth month of the semester. ie, 1st of June to 15th of September for the Monsoon semester and 1st of December to 15th of March for the Summer semester.

Re-Admission

- a. 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.
- b. The student should apply directly to the Head of the Department for the purpose of re-admission.
- c. 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.
- d. Considering the report of the committee, the university can either accept or reject the particular application for re-admission.

Internal Assessment

- a. Maximum marks for internal assessment will be 40% of the total marks for each paper in each semester.
- b. There will not be any internal assessment for Group-B Interdisciplinary-Compulsory (Sanskrit) subject.
- c. The minimum marks required for a pass in the internal assessment will be 40% for practical papers and 35% for the theory papers of the total marks for the internal assessment.
- d. Those who fail to get the minimum marks required in the internal assessment will be permitted to continue their studies and will be provided one more chance to qualify when the subject is offered in a subsequent semester failing which he/she will be removed from the rolls.
- e. Internal Assessment will be valued on a monthly basis. The Teacher assigned to each class by the HoD for the particular semester/year will fix a date for the assessment and value the works done by the student in the concerned month.
- f. The total number of works needed for each subject in each month will be decided by the class teacher in-charge.

Scheme of Examination

- a. Syllabus and scheme of examinations framed by Board of Studies and approved by the Academic Council from time to time will be applicable to the B.F.Acourse.

Examination

- a. An End semester examination will be conducted for each paper in each semester.
- b. Maximum marks for end semester examination will be 60% of the total marks for each paper in each semester except for Group-B Interdisciplinary-Compulsory (Sanskrit).

- c. For Group-B Interdisciplinary-Compulsory (Sanskrit), there will be only end semester examination in each semester.
- d. The minimum marks required for a pass in the internal assessment will be 40% for practical papers and 35% for the theory papers of the total marks.
- e. Absence from examination results in the candidate being treated as failed in the respective examination.

General Rules of Examination

- a. No student who is late by more than 30 minutes shall be allowed to take the examination and none will be allowed to leave the examination hall within one hour after the commencement of the examination.
- b. If any student indulges in malpractice, the invigilator shall enter his remarks on the answer paper under his signature. The candidate shall not be allowed to complete the examination and shall be sent out of the hall.
- c. If any candidate is allowed to leave the hall, a statement shall be obtained from him and the invigilator shall report the matter to the director/chief superintendent with full details and remarks. If a student refuses to give a statement, the fact may be recorded and reported to the Director/chief superintendent of the examination or the Office in charge for conduct of the examination by the invigilator.
- d. The syndicate shall appoint a committee to enquire into the matter. The committee shall submit the report of their findings to the syndicate. The syndicate shall decide on the basis of the report. The decision of the syndicate shall be final.

Supplimentary Examination

- a. 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, failing 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.
- b. Those who fail in a particular paper are required to appear only for that particular paper in the supplementary examination.

Improvement

- a. A candidate shall be permitted to reappear for improvement of marks 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.
- b. The reappearance would mean that the surrender of the grade already obtained. The marks obtained in the improvement examination would be treated as final.
- c. 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.

Reappearance for improvement

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

- a. Reappearance shall not be allowed more than one in a paper.
- b. A candidate who reappears has to take the examination as per the scheme syllabus and pattern in vogue at the time of reappearance.
- c. Reappearance of I semester will be along with III semester, II semester along with IV semester, III semester along with V semester, IV semester along with VI semester, V semester along with VII semester and VI semester along with VII semester examination.
- d. And also provisions for the VIII semester students to reappear the VII semester along with their VIII semester final examination.
- e. Improvement under this 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 semesters.

Pass Minimum

- a. A candidate shall be eligible for BFA Degree if he has completed course of study prescribed and passed the all the examinations in all subjects under the three groups.

Classification of successful candidates

- a. Successful candidates who obtain not less than 60% of marks in any of the group shall be placed in First Class in that group.
- b. Successful candidates who obtain 50% of marks or more but less than 60% marks in any of the group shall be placed in Second Class in that group.
- c. All other successful candidates obtained pass minimum or more but less than 50% of marks in any of the group shall be placed in Third Class in that group.

Registration for Semester Examination

- a. 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.

Cancellation

- a. 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.

Ranking & Issue of Rank Certificate

- a. Candidates who pass all the papers at their first appearance in all the semester examinations under the university within the minimum period of BFA course prescribed by the university will be considered for ranking and award of Rank Certificates on the basis of total marks obtained for the entire course.
- b. There must be at least 6 candidates registered and appeared for the examination for the purpose of award of Ranks and issue of Rank Certificates to the first three top scorers in each of the specialization course.
- c. The First Rank alone shall be awarded in case of the number of examinees happens to be less than five.

University Orders and Amendments

- a. 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 Mark List, Confidential Mark List, Duplicate Mark List, Award of Grace Marks, Publication of results, and Removal of rolls.

Removal of Difficulties

- a. Any addition/deletion/modification to the BFA (Painting/Mural Painting/Sculpture) Degree Regulations 2002 shall be made by the Academic Council. However the Vice Chancellor may exercise the powers vested with him Under Section 26 (7) of the SSUS Act, 1994 for the Removal of Difficulties if any in implementing the regulations.
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DEPARTMENT OF PAINTING

CURRICULUM PATTERN FOR BFA PAINTING / BFA MURAL PAINTING / BFA SCULPTURE

Subjects	Semesters								GRAND TOTAL
	I	II	III	IV	V	VI	VII	VIII	
Sanskrit	50	50	50	50	50	50	00	00	300
Painting / Mural Painting / Sculpture & Theoretical Studies on Art	155	155	150	150	150	150	200	200	1310
Inter Disciplinary	45	45	50	50	50	50	50	50	390
TOTAL	300	300	300	300	300	300	300	300	2400

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(PAINTING SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN VARIOUS SEMESTERS											
GROUP - A - CORE - (PAINTING)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Still Life/Object Study	30	30	30	30	30	30	0	0	180
		Study from Nature	30	30	40	40	40	40	0	0	220
		Creative Drawing	30	30	0	0	0	0	0	0	60
		Mural Drawing	17.5	17.5	0	0	0	0	0	0	35
		3 Dimensional Design	17.5	17.5	0	0	0	0	0	0	35
		Life Model Study	30	30	40	40	40	40	50	50	320
		Creative Painting	0	0	40	40	40	40	150	100	410
		Degree Show	0	0	0	0	0	0	0	50	50
	Theory	History of Art and Fundamentals of Art	50	50	0	0	0	0	0	0	100
		History of Art and Aesthetics	0	0	50	50	50	50	0	0	200
		History of Art	0	0	0	0	0	0	25	25	50
Aesthetics		0	0	0	0	0	0	25	25	50	
TOTAL GROUP A		205	205	200	200	200	200	250	250	1710	
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	50	50	50	50	50	50	0	0	300	
TOTAL GROUP B		50	50	50	50	50	50	0	0	300	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	15	15	50	50	50	50	50	390	
		Sculpture	15	15							
		Darusilpa	15	15							
Total Group C		45	45	50	50	50	50	50	50	390	
GRAND TOTAL		300	300	300	300	300	300	300	300	2400	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(MURAL PAINTING SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN VARIOUS SEMESTERS											
GROUP - A - CORE - (MURAL PAINTING)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Still Life/Object Study	30	30	0	0	0	0	0	0	60
		Study from Nature	30	30	0	0	0	0	0	0	60
		Creative Drawing	30	30	0	0	0	0	0	0	60
		Mural Drawing	17.5	17.5	0	0	0	0	0	0	35
		3 Dimensional Design	17.5	17.5	0	0	0	0	0	0	35
		Life Model Study	30	30	40	40	40	0	0	0	180
		Techniques of Traditional Kerala Mural Painting	0	0	70	70	70	0	0	0	210
		Materials and methods	0	0	40	40	40	40	0	0	160
		Introduction to various traditions of Mural & Fresco Painting	0	0	0	0	0	70	0	0	70
		Traditional Mural Painting on Prepared Surface	0	0	0	0	0	0	100	70	170
		Project/s (Create Painting in any one of the Studied Traditional Methods)	0	0	0	0	0	0	100	80	180
		Traditional Figurative Drawing	0	0	0	0	0	40	0	0	40
		Degree Show	0	0	0	0	0	0	0	50	50
	Theory	History of Art and Fundamentals of Art	50	50	0	0	0	0	0	0	100
		History of Art and Aesthetics	0	0	50	50	50	50	0	0	200
History of Art		0	0	0	0	0	0	25	25	50	
Aesthetics		0	0	0	0	0	0	25	25	50	
TOTAL GROUP A		205	205	200	200	200	200	250	250	1710	
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	50	50	50	50	50	50	0	0	300	
TOTAL GROUP B		50	50	50	50	50	50	0	0	300	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics Sculpture Darusilpa	15 15 15	15 15 15	50	50	50	50	50	390	
Total Group C			45	45	50	50	50	50	50	390	
GRAND TOTAL			300	300	300	300	300	300	300	2400	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(SCULPTURE SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN VARIOUS SEMESTERS											
GROUP - A - CORE - (SCULPTURE)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Still Life/Object Study	30	30	0	0	0	0	0	60	
		Study from Nature	30	30	0	0	0	0	0	0	60
		Creative Drawing	30	30	0	0	0	0	0	0	60
		Mural Drawing	17.5	17.5	0	0	0	0	0	0	35
		3 Dimensional Design	17.5	17.5	0	0	0	0	0	0	35
		Fundamentals of Sculpture	0	0	30	30	0	0	0	0	60
		Replicating historical Sculptures	0	0	40	40	0	0	0	0	80
		Method and Materials	0	0	0	0	40	40	0	0	80
		Life Model Study	30	30	40	40	40	40	100	70	390
		Creative Sculpture	0	0	40	40	40	40	100	80	340
		Moulding and Casting	0	0	0	0	30	30	0	0	60
	Degree Show	0	0	0	0	0	0	0	50	50	
	Theory	History of Art and Fundamentals of Art	50	50	0	0	0	0	0	0	100
		History of Art and Aesthetics	0	0	50	50	50	50	0	0	200
History of Art		0	0	0	0	0	0	25	25	50	
Aesthetics		0	0	0	0	0	0	25	25	50	
TOTAL GROUP A		205	205	200	200	200	200	250	250	1710	
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	50	50	50	50	50	50	0	0	300	
TOTAL GROUP B		50	50	50	50	50	50	0	0	300	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	15	15	50	50	50	50	50	390	
		Sculpture	15	15							
		Darusilpa	15	15							
Total Group C			45	45	50	50	50	50	50	390	
GRAND TOTAL			300	300	300	300	300	300	300	2400	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(PAINTING SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN I & II SEMESTERS											
GROUP - A - CORE - (PAINTING)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Still Life/Object Study	30	30	0	0	0	0	0	60	
		Study from Nature	30	30	0	0	0	0	0	0	60
		Creative Drawing	30	30	0	0	0	0	0	0	60
		Mural Drawing	17.5	17.5	0	0	0	0	0	0	35
		3 Dimensional Design	17.5	17.5	0	0	0	0	0	0	35
		Life Model Study	30	30	0	0	0	0	0	0	60
	Theory	History of Art and Fundamentals of Art	50	50	0	0	0	0	0	0	100
TOTAL GROUP A		205	205	0	0	0	0	0	0	410	
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	50	50	0	0	0	0	0	0	100	
TOTAL GROUP B		50	50	0	0	0	0	0	0	100	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	15	15	0	0	0	0	0	90	
		Sculpture	15	15							
		Darusilpa	15	15							
Total Group C		45	45	0	0	0	0	0	0	90	
GRAND TOTAL		300	300	0	0	0	0	0	0	600	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(PAINTING SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN III & IV SEMESTERS											
GROUP - A - CORE - (PAINTING)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Still Life/Object Study	0	0	30	30	0	0	0	60	
		Study from Nature	0	0	40	40	0	0	0	80	
		Life Model Study	0	0	40	40	0	0	0	80	
		Creative Painting	0	0	40	40	0	0	0	80	
	Theory	History of Art and Aesthetics	0	0	50	50	0	0	0	0	100
TOTAL GROUP A		0	0	200	200	0	0	0	0	400	
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	0	0	50	50	0	0	0	0	100	
TOTAL GROUP B		0	0	50	50	0	0	0	0	100	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	0	0	50	50	0	0	0	100	
		Sculpture	0	0							
		Darusilpa	0	0							
Total Group C			0	0	50	50	0	0	0	100	
GRAND TOTAL			0	0	300	300	0	0	0	600	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(PAINTING SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN V & VI SEMESTERS											
GROUP - A - CORE - (PAINTING)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Still Life/Object Study	0	0	0	0	30	30	0	0	60
		Study from Nature	0	0	0	0	40	40	0	0	80
		Life Model Study	0	0	0	0	40	40	0	0	80
		Creative Painting	0	0	0	0	40	40	0	0	80
	Theory	History of Art and Aesthetics	0	0	0	0	50	50	0	0	100
TOTAL GROUP A		0	0	0	0	200	200	0	0	400	
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	0	0	0	0	50	50	0	0	100	
TOTAL GROUP B		0	0	0	0	50	50	0	0	100	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	0	0	0	0	50	50	0	0	100
		Sculpture	0	0							
		Darusilpa	0	0							
Total Group C			0	0	0	0	50	50	0	0	100
GRAND TOTAL			0	0	0	0	300	300	0	0	600

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(PAINTING SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN VII & VIII SEMESTERS											
GROUP - A - CORE - (PAINTING)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Life Model Study	0	0	0	0	0	0	50	50	100
		Creative Painting	0	0	0	0	0	0	150	100	250
		Degree Show	0	0	0	0	0	0	0	50	50
	Theory	History of Art	0	0	0	0	0	0	25	25	50
		Aesthetics	0	0	0	0	0	0	25	25	50
TOTAL GROUP A		0	0	0	0	0	0	250	250	500	
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	0	0	0	0	0	0	0	0	0	
TOTAL GROUP B		0	0	0	0	0	0	0	0	0	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics Sculpture Darusilpa	0 0 0	0 0 0	0	0	0	0	50	50	100
Total Group C			0	0	0	0	0	50	50	100	
GRAND TOTAL			0	0	0	0	0	300	300	600	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(MURAL PAINTING SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN I & II SEMESTERS											
GROUP - A - CORE - (MURAL PAINTING)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Still Life/Object Study	30	30	0	0	0	0	0	60	
		Study from Nature	30	30	0	0	0	0	0	0	60
		Creative Drawing	30	30	0	0	0	0	0	0	60
		Mural Drawing	17.5	17.5	0	0	0	0	0	0	35
		3 Dimensional Design	17.5	17.5	0	0	0	0	0	0	35
		Life Model Study	30	30	0	0	0	0	0	0	60
	Theory	History of Art and Fundamentals of Art	50	50	0	0	0	0	0	0	100
	TOTAL GROUP A		205	205	0	0	0	0	0	0	410
	GROUP B - INTERDISCIPLINARY - COMPULSORY										
GROUP B	Interdisciplinary Sanskrit	50	50	0	0	0	0	0	0	100	
TOTAL GROUP B		50	50	0	0	0	0	0	0	100	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	15	15	0	0	0	0	0	90	
		Sculpture	15	15							
		Darusilpa	15	15							
Total Group C			45	45	0	0	0	0	0	90	
GRAND TOTAL			300	300	0	0	0	0	0	600	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(MURAL PAINTING SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN III & IV SEMESTERS											
GROUP - A - CORE - (MURAL PAINTING)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Life Model Study	0	0	40	40	0	0	0	0	80
		Techniques of Traditional Kerala Mural Painting	0	0	70	70	0	0	0	0	140
		Materials and methods	0	0	40	40	0	0	0	0	80
	Theory	History of Art and Aesthetics	0	0	50	50	0	0	0	0	100
			0	0	0	0	0	0	0	0	0
			0	0	0	0	0	0	0	0	0
			0	0	0	0	0	0	0	0	0
	TOTAL GROUP A		0	0	200	200	0	0	0	0	400
	GROUP B - INTERDISCIPLINARY - COMPULSORY										
GROUP B	Interdisciplinary Sanskrit	0	0	50	50	0	0	0	0	100	
TOTAL GROUP B		0	0	50	50	0	0	0	0	100	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	0	0	50	50	0	0	0	0	100
		Sculpture	0	0							
		Darusilpa	0	0							
Total Group C			0	0	50	50	0	0	0	0	100
GRAND TOTAL			0	0	300	300	0	0	0	0	600

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(MURAL PAINTING SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN V & VI SEMESTERS											
GROUP - A - CORE - (MURAL PAINTING)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Life Model Study	0	0	0	0	40	0	0	0	40
		Techniques of Traditional Kerala Mural Painting	0	0	0	0	70	0	0	0	70
		Materials and methods	0	0	0	0	40	40	0	0	80
		Introduction to various traditions of Mural & Fresco Painting	0	0	0	0	0	70	0	0	70
		Traditional Figurative Drawing	0	0	0	0	0	40	0	0	40
	Theory	History of Art and Aesthetics	0	0	0	0	50	50	0	0	100
			0	0	0	0	0	0	0	0	0
			0	0	0	0	0	0	0	0	0
			0	0	0	0	0	0	0	0	0
	TOTAL GROUP A		0	0	0	0	200	200	0	0	400
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	0	0	0	0	50	50	0	0	100	
TOTAL GROUP B		0	0	0	0	50	50	0	0	100	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	0	0	0	0	50	50	0	0	100
		Sculpture	0	0							
		Darusilpa	0	0							
Total Group C			0	0	0	0	50	50	0	0	100
GRAND TOTAL			0	0	0	0	300	300	0	0	600

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(MURAL PAINTING SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN VII & VIII SEMESTERS											
GROUP - A - CORE - (MURAL PAINTING)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Traditional Mural Painting on Prepared Surface	0	0	0	0	0	0	100	70	170
		Project/s (Create Painting in any one of the Studied Traditional Methods)	0	0	0	0	0	0	100	80	180
		Degree Show	0	0	0	0	0	0	0	50	50
	Theory	History of Art	0	0	0	0	0	0	25	25	50
		Aesthetics	0	0	0	0	0	0	25	25	50
	TOTAL GROUP A		0	0	0	0	0	0	250	250	500
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	0	0	0	0	0	0	0	0	0	
TOTAL GROUP B		0	0	0	0	0	0	0	0	0	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	0	0	0	0	0	0	50	50	100
		Sculpture	0	0							
		Darusilpa	0	0							
Total Group C			0	0	0	0	0	0	0	0	100
GRAND TOTAL			0	0	0	0	0	300	300	600	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(SCULPTURE SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN I & II SEMESTERS											
GROUP - A - CORE - (SCULPTURE)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Still Life/Object Study	30	30	0	0	0	0	0	60	
		Study from Nature	30	30	0	0	0	0	0	0	60
		Creative Drawing	30	30	0	0	0	0	0	0	60
		Mural Drawing	17.5	17.5	0	0	0	0	0	0	35
		3 Dimensional Design	17.5	17.5	0	0	0	0	0	0	35
		Life Model Study	30	30	0	0	0	0	0	0	60
	Theory	History of Art and Fundamentals of Art	50	50	0	0	0	0	0	0	100
TOTAL GROUP A		205	205	0	0	0	0	0	0	410	
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	50	50	0	0	0	0	0	0	100	
TOTAL GROUP B		50	50	0	0	0	0	0	0	100	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	15	15	0	0	0	0	0	90	
		Sculpture	15	15							
		Darusilpa	15	15							
Total Group C		45	45	0	0	0	0	0	0	90	
GRAND TOTAL		300	300	0	0	0	0	0	0	600	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(SCULPTURE SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN III & IV SEMESTERS											
GROUP - A - CORE - (SCULPTURE)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Fundamentals of Sculpture	0	0	30	30	0	0	0	0	60
		Replicating Historical Sculpture	0	0	40	40	0	0	0	0	80
		Life Model Study	0	0	40	40	0	0	0	0	80
		Creative Sculpture	0	0	40	40	0	0	0	0	80
	Theory	History of Art and Aesthetics	0	0	50	50	0	0	0	0	100
			0	0	0	0	0	0	0	0	0
			0	0	0	0	0	0	0	0	0
			0	0	0	0	0	0	0	0	0
	TOTAL GROUP A		0	0	200	200	0	0	0	0	400
	GROUP B - INTERDISCIPLINARY - COMPULSORY										
GROUP B	Interdisciplinary Sanskrit	0	0	50	50	0	0	0	0	100	
TOTAL GROUP B		0	0	50	50	0	0	0	0	100	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics Sculpture Darusilpa	0 0 0	0 0 0	50	50	0	0	0	0	100
Total Group C		0	0	50	50	0	0	0	0	100	
GRAND TOTAL		0	0	300	300	0	0	0	0	600	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(SCULPTURE SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN V & VI SEMESTERS											
GROUP - A - CORE - (SCULPTURE)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Moulding & Casting	0	0	0	0	30	30	0	0	60
		Method & Materials	0	0	0	0	40	40	0	0	80
		Life Model Study	0	0	0	0	40	40	0	0	80
		Creative Sculpture	0	0	0	0	40	40	0	0	80
	Theory	History of Art and Aesthetics	0	0	0	0	50	50	0	0	100
			0	0	0	0	0	0	0	0	0
			0	0	0	0	0	0	0	0	0
			0	0	0	0	0	0	0	0	0
	TOTAL GROUP A		0	0	0	0	200	200	0	0	400
	GROUP B - INTERDISCIPLINARY - COMPULSORY										
GROUP B	Interdisciplinary Sanskrit	0	0	0	0	50	50	0	0	100	
TOTAL GROUP B		0	0	0	0	50	50	0	0	100	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	0	0	0	0	50	50	0	0	100
		Sculpture	0	0							
		Darusilpa	0	0							
Total Group C			0	0	0	0	50	50	0	0	100
GRAND TOTAL			0	0	0	0	300	300	0	0	600

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DETAILED CURRICULAM PATTERN FOR BFA COURSE
(SCULPTURE SPECIALISATION)

PAPERS AND DISTRIBUTION OF MARKS IN VII & VIII SEMESTERS											
GROUP - A - CORE - (SCULPTURE)											
Semesters	Subjects	I	II	III	IV	V	VI	VII	VIII	Total	
GROUP A	PRACTICALS	Life Model Study	0	0	0	0	0	100	70	170	
		Creative Sculpture	0	0	0	0	0	0	100	80	180
		Degree Show	0	0	0	0	0	0	0	50	50
	Theory	History of Art	0	0	0	0	0	0	25	25	50
		Aesthetics	0	0	0	0	0	0	25	25	50
	TOTAL GROUP A		0	0	0	0	0	0	250	250	500
GROUP B - INTERDISCIPLINARY - COMPULSORY											
GROUP B	Interdisciplinary Sanskrit	0	0	0	0	0	0	0	0	0	
TOTAL GROUP B		0	0	0	0	0	0	0	0	0	
GROUP C - INTERDISCIPLINARY - ELECTIVE											
I-VIII Semesters	PRACTICAL	Graphics	0	0	0	0	0	0	50	50	
		Sculpture	0	0	0	0	0	0	0	0	
		Darusilpa	0	0	0	0	0	0	0	0	
Total Group C			0	0	0	0	0	0	0	100	
GRAND TOTAL			0	0	0	0	0	300	300	600	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE Ist SEMESTER

GROUP A: CORE- PAINTING/MURAL PAINTING/SCULPTURE											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	WorkingHours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Still Life/ Object Study				4.8	7.2	12	12	18	30	5 Hour	60
Practical : II Study From Nature				4.8	7.2	12	12	18	30	5 Hour	60
Practical : III Life Model Study				4.8	7.2	12	12	18	30	5 Hour	60
Practical : IV Creative Drawing				4.8	7.2	12	12	18	30	5 Hour	60
Practical : V Mural Drawing				2.8	4.2	7	7	10.5	17.5	5 Hour	35
Practical : VI 3 Dimensional Design				2.8	4.2	7	7	10.5	17.5	5 Hour	35
Theory: History of Art & Fundamentals of Art				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						79.5			205		
GROUP B INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective)											
Requirements				40% of Interna	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics				2.4	3.6	6	6	9	15	5 Hour	30
Practical :VIII Sculpture				2.4	3.6	6	6	9	15	5 Hour	30
Practical :IX Darusilpa				2.4	3.6	6	6	9	15	5 Hour	30
TOTAL GROUP C						18			45		

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE IInd SEMESTER

GROUP A: CORE- PAINTING/MURAL PAINTING/SCULPTURE											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	WorkingHours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Still Life/ Object Study				4.8	7.2	12	12	18	30	5 Hour	60
Practical : II Study From Nature				4.8	7.2	12	12	18	30	5 Hour	60
Practical : III Life Model Study				4.8	7.2	12	12	18	30	5 Hour	60
Practical : IV Creative Drawing				4.8	7.2	12	12	18	30	5 Hour	60
Practical : V Mural Drawing				2.8	4.2	7	7	10.5	17.5	5 Hour	35
Practical : VI 3 Dimensional Design				2.8	4.2	7	7	10.5	17.5	5 Hour	35
Theory: History of Art & Fundamentals of Art				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						79.5			205		
GROUP B INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective)											
Requirements				40% of Interna	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics				2.4	3.6	6	6	9	15	5 Hour	30
Practical :VIII Sculpture				2.4	3.6	6	6	9	15	5 Hour	30
Practical :IX Darusilpa				2.4	3.6	6	6	9	15	5 Hour	30
TOTAL GROUP C						18			45		

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE Ist & IInd SEMESTER

GROUP A: CORE- PAINTING/MURAL PAINTING/SCULPTURE											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Still Life/ Object Study				9.6	14.4	24	24	36	60	10 Hour	120
Practical : II Study From Nature				9.6	14.4	24	24	36	60	10 Hour	120
Practical : III Life Model Study				9.6	14.4	24	24	36	60	10 Hour	120
Practical : IV Creative Drawing				9.6	14.4	24	24	36	60	10 Hour	120
Practical : V Mural Drawing				5.6	8.4	14	14	21	35	10 Hour	70
Practical : VI 3 Dimensional Design				5.6	8.4	14	14	21	35	10 Hour	70
Theory: History of Art & Fundamentals of Art				35% 14	35% 21	35% 35	40	60	100	6 Hour	200
TOTAL GROUP A						159			410		
GROUP B INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	35	35	Nil	100	100	6 Hour	200
TOTAL GROUP B						35			100		
GROUP C - INTERDISCIPLINARY (Elective)											
Requirements				40% of Interna	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics				4.8	7.2	12	12	18	30	10 Hour	60
Practical :VIII Sculpture				4.8	7.2	12	12	18	30	10 Hour	60
Practical :IX Darusilpa				4.8	7.2	12	12	18	30	10 Hour	60
TOTAL GROUP C						36			90		

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING

SCHEME OF EXAMINATION FOR BFA COURSE IIIrd SEMESTER

GROUP A: CORE- PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	WorkingHours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Still Life / Object Study				4.8	7.2	12	12	18	30	5 Hour	60
Practical : II Study From Nature				6.4	9.6	16	16	24	40	5 Hour	80
Practical : III Life Model Study				6.4	9.6	16	16	24	40	5 Hour	80
Practical : IV Creative Painting				6.4	9.6	16	16	24	40	5 Hour	80
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						77.5			200		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	6 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 115 (One One Five)					300 (Three Zero Zero)			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE IVth SEMESTER

GROUP A: CORE- PAINTING												
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	WorkingHours during the semester	
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%			
Practical : I Still Life / Object Study				4.8	7.2	12	12	18	30	5 Hour	60	
Practical : II Study From Nature				6.4	9.6	16	16	24	40	5 Hour	80	
Practical : III Life Model Study				6.4	9.6	16	16	24	40	5 Hour	80	
Practical : IV Creative Painting				6.4	9.6	16	16	24	40	5 Hour	80	
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100	
TOTAL GROUP A						77.5			200			
GROUP B - INTERDISCIPLINARY - (Compulsory)												
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total			
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100	
TOTAL GROUP B						17.5			50			
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)												
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%			
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	6 Hour	100	
Total Group C						20			50			
Grand Total				Pass Minimum 115 (One One Five)				300 (Three Zero Zero)				

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE Vth SEMESTER

GROUP A: CORE-PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	WorkingHours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Still Life / Object Study				4.8	7.2	12	12	18	30	10 Hour	60
Practical : II Study From Nature				6.4	9.6	16	16	24	40	10 Hour	80
Practical : III Life Model Study				6.4	9.6	16	16	24	40	10 Hour	80
Practical : IV Creative Painting				6.4	9.6	16	16	24	40	10 Hour	80
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						77.5			200		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	10 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 115 (One One Five)				300 (Three Zero Zero)				

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE VIth SEMESTER

GROUP A: CORE-PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Still Life / Object Study				4.8	7.2	12	12	18	30	10 Hour	60
Practical : II Study From Nature				6.4	9.6	16	16	24	40	10 Hour	80
Practical : III Life Model Study				6.4	9.6	16	16	24	40	10 Hour	80
Practical : IV Creative Painting				6.4	9.6	16	16	24	40	10 Hour	80
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						77.5			200		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	10 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 115 (One One Five)				300 (Three Zero Zero)				

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE VIIth SEMESTER

GROUP A: CORE-PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Life Model Study				8	12	20	20	30	50	30 Hour	100
Practical : II Creative Painting				24	36	60	60	90	150	30 Hour	300
Theory : I History of Art				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
Theory : II Aesthetics				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
TOTAL GROUP A						97.5			250		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	20 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 117.5 <small>(One One Seven Point Five)</small>					300 <small>(Three Zero Zero)</small>			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE VIIIth SEMESTER

GROUP A: CORE-PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Life Model Study				8	12	20	20	30	50	30 Hour	100
Practical : II Creative Painting				16	24	40	40	60	100	30 Hour	300
Degree Show				-	-	20	-	-	50	-	-
Theory : I History of Art				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
Theory : II Aesthetics				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
TOTAL GROUP A						97.5			250		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	20 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 117.5 (One One Seven Point Five)				300 (Three Zero Zero)				

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY

DEPARTMENT OF PAINTING

CONSOLIDATED MARKS (SEMESTER I-VIII) FOR BFA COURSE IN PAINTING SPECIALISATION

GROUP A: CORE-PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Still Life/ Object Study (I - VI Sem.)				28.8	43.2	72	72	108	180		
Study From Nature (I - VI Sem.)				35.2	52.8	88	88	132	220		
Life Model Study (I - VIII Sem.)				51.2	76.8	128	128	192	320		
Creative Drawing (I - II Sem.)				9.6	14.4	24	24	36	60		
Mural Drawing (I - II Sem.)				5.6	8.4	14	14	21	35		
3 Dimensional Design (I - II Sem.)				5.6	8.4	14	14	21	35		
Creative Painting (III - VIII Sem.)				65.6	98.4	164	164	246	410		
Degree Show				-	-	20	20	-	50		
History of Art & Fundamentals of Art (I - II Sem.)				14	21	35	40	60	100		
History of Art & Aesthetics (III - VI Sem.)				28	42	70	80	120	200		
History of Art (VII - VIII Sem.)				7	10.5	17.5	20	30	50		
Aesthetics (VII - VIII Sem.)				7	10.5	17.5	20	30	50		
TOTAL GROUP A									1710		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements					35%	35%		100%			
Sanskrit				Nil	105	105	Nil	300	300	Nil	100 Hr
TOTAL GROUP B						105			300		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				62.4	93.6	156	156	234	390	20 Hr	100 Hr
TOTAL GROUP C						156			390		
Grand Total For entire course :									2400	(Two Four zero Zero Marks)	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE IIIrd SEMESTER

GROUP A: CORE- MURAL PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	WorkingHours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Life Model Study (Drawing)				6.4	9.6	16	16	24	40	5 Hour	80
Practical : II Techniques of Traditional Kerala Mural Painting				11.2	16.8	28	28	42	70	10 Hour	140
Practical : III Materials and Methods				6.4	9.6	16	16	24	40	5 Hour	80
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						77.5			200		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	6 Hour	100
Total Group C						20			50		
Grand Total				Pass Minimum 115 (One One Five)				300 (Three Zero Zero)			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE IVth SEMESTER

GROUP A: CORE- MURAL PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	WorkingHours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Life Model Study (Drawing)				6.4	9.6	16	16	24	40	5 Hour	80
Practical : II Techniques of Traditional Kerala Mural Painting				11.2	16.8	28	28	42	70	10 Hour	140
Practical : III Materials and Methods				6.4	9.6	16	16	24	40	5 Hour	80
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						77.5			200		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	6 Hour	100
Total Group C						20			50		
Grand Total				Pass Minimum 115 (One One Five)				300 (Three Zero Zero)			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE Vth SEMESTER

GROUP A: CORE- MURAL PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Life Model Study (Drawing)				6.4	9.6	16	16	24	40	10 Hour	80
Practical : II Techniques of Traditional Kerala Mural Painting				11.2	16.8	28	28	42	70	15 Hour	140
Practical : III Materials and Methods				6.4	9.6	16	16	24	40	5 Hour	80
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						77.5			200		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	6 Hour	100
Total Group C						20			50		
Grand Total				Pass Minimum 115 (One One Five)				300 (Three Zero Zero)			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE VIth SEMESTER

GROUP A: CORE- MURAL PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Traditional Figurative Drawing				6.4	9.6	16	16	24	40	10 Hour	80
Practical : II Introduction to Various Traditions of Mural and Fresco Painting				11.2	16.8	28	28	42	70	15 Hour	140
Practical : III Materials and Methods - Various Styles				6.4	9.6	16	16	24	40	5 Hour	80
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						77.5			200		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	6 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 115 (One One Five)					300 (Three Zero Zero)			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE VIIth SEMESTER

GROUP A: CORE-MURAL PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Traditional Mural Painting on Prepared Surface				16	24	40	40	60	100	30 Hour	200
Practical : II Project I -Creative Painting -In any one of the Traditional Mural Methods				16	24	40	40	60	100	5 Hour (Submission Only)	200
Theory : I History of Art				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
Theory : II Aesthetics				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
TOTAL GROUP A						97.5			250		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	20 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 117.5 (One One Seven Point Five)					300 (Three Zero Zero)			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE VIIIth SEMESTER

GROUP A: CORE-MURAL PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Traditional Mural Painting on Prepared Surface				11.2	16.8	28	28	42	70	30 Hour	200
Practical : II Project II -Creative Painting -In any one of the Traditional Mural Methods				12.8	19.2	32	32	48	80	5 Hour (Submission Only)	200
Degree Show				-	-	20	-	-	50		
Theory : I History of Art				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
Theory : II Aesthetics				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
TOTAL GROUP A						97.5			250		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	20 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 117.5 <small>(One One Seven Point Five)</small>					300 <small>(Three Zero Zero)</small>			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY

DEPARTMENT OF PAINTING

CONSOLIDATED MARKS (SEMESTER I-VIII) FOR BFA COURSE IN MURAL PAINTING SPECIALISATION

GROUP A: CORE-MURAL PAINTING											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 60%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Still Life/ Object Study (I - II Sem.)				9.6	14.4	24	24	36	60		
Study From Nature (I - II Sem.)				9.6	14.4	24	24	36	60		
Life Model Study (I - V Sem.)				26.8	43.2	72	72	108	180		
Creative Drawing (I - II Sem.)				9.6	14.4	24	24	36	60		
Mural Drawing (I - II Sem.)				5.6	8.4	14	14	21	35		
3 Dimensional Design (I - II Sem.)				5.6	8.4	14	14	21	35		
Techniques of Traditional Kerala Mural Painting (III - VII Sem.)				33.6	50.4	84	84	126	210		
Materials and Methods (III - VII Sem.)				25.6	38.4	64	64	96	160		
Traditional Figurative Drawing (VI Sem. only)				6.4	9.6	16	16	24	40		
Introduction to Various Traditions of Mural and Fresco Painting (VI Sem. only)				11.2	16.8	28	28	42	70		
Traditional Mural Painting on Prepared Surface (VII - VIII Sem.)				27.2	40.8	68	68	102	170		
Project I&II -Creative Painting -In any one of the Traditional Mural Methods (VII - VIII Sem.)				26.8	43.2	72	72	108	180		
Degree Show (VIII sem only)				-	-	20	20	-	50		
History of Art & Fundamentals of Art (I - II Sem.)				14	21	35	40	60	100		
History of Art & Aesthetics (III - VI Sem.)				28	42	70	80	120	200		
History of Art (VII - VIII Sem.)				7	10.5	17.5	20	30	50		
Aesthetics (VII - VIII Sem.)				7	10.5	17.5	20	30	50		
TOTAL GROUP A									1710		

Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements					35%	35%		100%			
Sanskrit				Nil	105	105	Nil	300	300	Nil	100 Hr
TOTAL GROUP B						105			300		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				62.4	93.6	156	156	234	390	20 Hr	100 Hr
TOTAL GROUP C						156			390		
Grand Total For entire course :									2400	(Two Four Zero Zero Marks)	

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE IIIrd SEMESTER

GROUP A: CORE- SCULPTURE											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	WorkingHours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Fundamentals of Sculpture				4.8	7.2	12	12	18	30	5 Hour	60
Practical : II Replicating Historical Sculpture				6.4	9.6	16	16	24	40	5 Hour	80
Practical : III Life Model Study				6.4	9.6	16	16	24	40	5 Hour	80
Practical : IV Creative Sculpture				6.4	9.6	16	16	24	40	5 Hour	80
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A							77.5			200	
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	6 Hour	100
Total Group C						20			50		
Grand Total				Pass Minimum 115 (One One Five)				300 (Three Zero Zero)			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE IVth SEMESTER

GROUP A: CORE- SCULPTURE											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	WorkingHours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Fundamentals of Sculpture				4.8	7.2	12	12	18	30	5 Hour	60
Practical : II Replicating Historical Sculpture				6.4	9.6	16	16	24	40	5 Hour	80
Practical : III Life Model Study				6.4	9.6	16	16	24	40	5 Hour	80
Practical : IV Creative Sculpture				6.4	9.6	16	16	24	40	5 Hour	80
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A							77.5			200	
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	6 Hour	100
Total Group C						20			50		
Grand Total				Pass Minimum 115 (One One Five)				300 (Three Zero Zero)			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE Vth SEMESTER

GROUP A: CORE-SCULPTURE											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	WorkingHours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : III Life Model Study				6.4	9.6	16	16	24	40	10 Hour	80
Practical : IV Creative Sculpture				6.4	9.6	16	16	24	40	10 Hour	80
Practical : V Moulding and Casting				4.8	7.2	12	12	18	30	10 Hour	80
Practical : VI Method and Materials				6.4	9.6	16	16	24	40	10 Hour	60
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						77.5			200		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	6 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 115 (One One Five)					300 (Three Zero Zero)			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE VIth SEMESTER

GROUP A: CORE-SCULPTURE											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : III Life Model Study				6.4	9.6	16	16	24	40	10 Hour	80
Practical : IV Creative Sculpture				6.4	9.6	16	16	24	40	10 Hour	80
Practical : V Moulding and Casting				4.8	7.2	12	12	18	30	10 Hour	80
Practical : VI Method and Materials				6.4	9.6	16	16	24	40	10 Hour	60
Theory : History of Art & Aesthetics				35% 7	35% 10.5	35% 17.5	20	30	50	3 Hour	100
TOTAL GROUP A						77.5			200		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements				Nil	35% of Total	35% of Total	Nil	100%	100% Total		
Sanskrit				Nil	17.5	17.5	Nil	50	50	3 Hour	100
TOTAL GROUP B						17.5			50		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	6 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 115 (One One Five)				300 (Three Zero Zero)				

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE VIIth SEMESTER

GROUP A: CORE-SCULPTURE											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Life Model Study				16	24	40	40	60	100	30 Hour	200
Practical : II Creative Sculpture				16	24	40	40	60	100	30 Hour	200
Theory : I History of Art				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
Theory : II Aesthetics				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
TOTAL GROUP A					97.5			250			
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	20 Hour	100
Total Group C					20			50			
Grand Total			Pass Minimum 117.5 <small>(One One Seven Point Five)</small>					300 <small>(Three Zero Zero)</small>			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING
SCHEME OF EXAMINATION FOR BFA COURSE VIIIth SEMESTER

GROUP A: CORE-SCULPTURE											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Practical : I Life Model Study				11.2	16.8	28	28	42	70	30 Hour	200
Practical : II Creative Sculpture				12.8	19.2	32	32	48	80	30 Hour	200
Degree Show				-	-	20	20	-	50	--	--
Theory : I History of Art				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
Theory : II Aesthetics				35% 3.5	35% 5.25	35% 8.75	10	15	25	2 Hour	50
TOTAL GROUP A						97.5			250		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				8	12	20	20	30	50	20 Hour	100
Total Group C						20			50		
Grand Total			Pass Minimum 117.5 (One One Seven Point Five)					300 (Three Zero Zero)			

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY
DEPARTMENT OF PAINTING

CONSOLIDATED MARKS (SEMESTER I-VIII) FOR BFA COURSE IN SCULPTURE SPECIALISATION

GROUP A: CORE-SCULPTURE											
Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 60%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
Still Life/ Object Study (I - II Sem.)				9.6	14.4	24	24	36	60		
Study From Nature (I - II Sem.)				9.6	14.4	24	24	36	60		
Life Model Study (I - VIII Sem.)				62.4	93.6	156	156	234	390		
Creative Drawing (I - II Sem.)				9.6	14.4	24	24	36	60		
Mural Drawing (I - II Sem.)				5.6	8.4	14	14	21	35		
3 Dimensional Design (I - II Sem.)				5.6	8.4	14	14	21	35		
Fundamentals of Sculpture (III - IV Sem.)				9.6	14.4	24	24	36	60		
Replicating Historical Sculpture (III - IV Sem.)				12.8	19.2	32	32	48	80		
Methods and Materials (III - VI Sem.)				12.8	19.2	32	32	48	80		
Moulding and Casting (III - VI Sem.)				9.6	14.4	24	24	36	60		
Creative Sculpture (III - VIII Sem.)				54.4	81.6	136	136	204	340		
Final Display (Degree Show) (VIII Sem. only)				-	-	20	20	-	50		
History of Art & Fundamentals of Art (I - II Sem.)				14	21	35	40	60	100		
History of Art & Aesthetics (III - VI Sem.)				28	42	70	80	120	200		
History of Art (VII - VIII Sem.)				7	10.5	17.5	20	30	50		
Aesthetics (VII - VIII Sem.)				7	10.5	17.5	20	30	50		
TOTAL GROUP A									1710		

Subjects	Marks Awarded			Minimum Marks Required for a Pass			Maximum Marks			Duration of Examination	Working Hours during the semester
	Internal Examination	External Examination	Total Marks	Internal Examination 40%	External Examination 40%	Total Marks Required for a pass 40%	Internal Examination 40%	External Examination 60%	Total Marks 100%		
GROUP B - INTERDISCIPLINARY - (Compulsory)											
Requirements					35%	35%		100%			
Sanskrit				Nil	105	105	Nil	300	300	Nil	100 Hr
TOTAL GROUP B						105			300		
GROUP C - INTERDISCIPLINARY (Elective - Choose one only)											
Requirements				40% of Internal	40% of External	40% of Total	40%	60%	100%		
Practical :VII Graphics/ Sculpture/ Darusilpa				62.4	93.6	156	156	234	390	20 Hr	100 Hr
TOTAL GROUP C						156			390		
Grand Total For entire course :									2400	(Two Four Zero Zero Marks)	

TERMS AND TERMINOLOGY USED FOR BFA COURSE

STILL LIFE/OBJECT STUDY

Students may be asked to create detailed study of the object or the object', arranged in front of them, (Manmade or Natural objects). The exact shape or shapes /forms with the feeling of volume may be suggested by them in the picture with proportions and perspective. Light and shade, and colour may also be considered seriously. Students also should collect different objects from nature according to their choice and observation and make detailed drawings. Students should study the forms, characteristics, nature, colour scheme, tonal variations of the objects arranged in front of them and make drawings and paintings in different mediums and styles. The same kind of study should be done as homework as well as submitted at the time of monthly internal assessment.

Mediums:

Semester I : Pencil /Graphite

Semester II : Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel,
Water Colour

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

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

STUDY FROM NATURE

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 I : Pencil /Graphite

Semester II : Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel,
Water Colour

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

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

LIFE MODEL STUDY

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 I : Pencil /Graphite

Semester II : Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour

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

Semester VII-VIII : Acrylic Colour / Oil Colour (Also can make works in any other mediums to support the main work)

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

CREATIVE DRAWING

Students will be allowed to use the study facilities for their activities. They may be directed to create drawings (two dimensional) using their imagination and creativity. Major attention may be given to expose their creativity and expand their power of visualisation students may create from their own experience and knowledge. Attention may be given to the growth of their individuality and development in creativity and of personal ways of expression.

Mediums:

Semester I : Pencil /Graphite

Semester II : Pencil /Graphite, Charcoal, Pen & Ink, Dry Pastel, Oil Pastel, Water Colour

For all the above mediums, suitable surfaces like different types of Drawing Papers can be used.

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 according to their sketch book. Use human figures and various forms for comparison. Students can use other simple media also according to their teacher's instructions.

Mediums:

Semester I : Pencil /Graphite, Clay

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

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

CREATIVE PAINTING

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

Semester VII-VIII : Acrylic Colour / Oil Colour (Also can make works in any other
mediums to support the main work)

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

MURAL DRAWING AND MURAL PAINTING

Mural is the technique of painting on wall as permanent surface with usage of colours. In general statements mural paintings are a part of architecture and permanent in nature. Various techniques can be used to create mural painting.

TRADITIONAL KERALA MURAL PAINTING

Natural colours 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 colours using vegetable glues. Certain kind of stylization is under practice on application for drawing the images of Hindu gods and goddesses, and ceremonial situations.

MATERIALS AND METHODS

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.

VARIOUS STYLES (TRADITIONS) AND FRESCO PAINTING

EGG TEMPERA

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.

CERAMIC MURAL

Ceramic murals are created by using ceramic tiles on blocks. There are two ways of creating ceramic mural.

- a. 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).

- b. 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
- c. 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.

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 colours. 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.

Generally painting mural in traditional manner required colours 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.

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

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, pastersls, 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, Bhudevi, Kalki, Lakshmi, Mahalakshmi, Lakshminarayana, Ramakrishna, Santana Gopala, Venugopala, Siva.

Prodosha Murti, Umamaheswari, Kalyana Sundara, Gangadhara,

Ganapati, Subramanya, Sasta, and Siva Panchakshri, (God and Goddesses)

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 Sree Kumara.

Drawing based on Five kinds of male bodies based on Vishnudharmottara puranam- Hamsa, Bhadra, Malavya, etc.

Female figure drawing based on Vatsyayana's descriptions- 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.

(B.) Painting

a. Static design, repeating design, conventional or running border painting geometrical design in single colour scheme - in round and different diagrams.

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.

c. Draw and paint mural on wall using traditional methods using natural colours.

d. Painting on Board, Wood surface, Terracotta, Asbestos and Floor tiles.

- e. Study of different painting techniques. Depiction of Gods and Goddesses based on Dhyana Sloka, Scenes from daily life.

Projects

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.

SCULPTURE

THIRD SEMESTER BFA SCULPTURE

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.

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 times 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.

LIFE MODEL STUDY (CLAY MODELING)

Understanding the principles of the modeling methods in round and relief. Study of the human bust of different age group with the structure analysis, revealing the character and likeness with reference to anatomy.

CREATIVE SCULPTURE (COMPOSITION)

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.

FIFTH & SIXTH SEMESTER BFA SCULPTURE

METHOD AND MATERIALS

To equip the student with all types of technical knowledge, skill and knowledge of 'know-how' about the varieties of materials in its possibilities and limitations. Fibre glass, traditional and modern wood sculpture, 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.

LIFE MODEL STUDY

Create the full figure with structural analysis. Study different aged human bodies, (male & female), study the differences in body structure, characteristics, proportions, expressions of male, female and child. Do drawings also for supporting the sculpture.

CREATIVE SCULPTURE

Make composition with figures and forms. Works should be creative and innovative. Keep the qualities of compositional values, forms, utilization of space, movement and volume. Use the medium like clay, plaster-of-paris, cement, fibre glass, wood, stone, terracotta, bronze, iron etc. Try to understand the difference in the usages of various medium and qualities.

MOULDING & CASTING

Make portrait and practice the method of piece-moulding. Do cement casting and study all stages of traditional and modern methods of moulding and casting.

SEVENTH SEMESTER BFA SCULPTURE

CREATIVE SCULPTURE

Continuation of the sixth semester classes in an advanced way. Environmental art, Earth art, Body art, Video art including sound specific art can be created in support with the refined skill and thoughts. Work has to be genuine and confrontational.

LIFE MODEL STUDY

Study of human figures (single and group) in detail in different poses, actions and movement in clay with surface finishing suitable for different materials.

EIGHTH SEMESTER BFA SCULPTURE

CREATIVE SCULPTURE

Create sculptures with high visual concepts par with the contemporary aesthetic trends. More attention may be given to the growth of individuality, development in creativity and personal way of expression in various mediums.

DEGREE SHOW

After the examination students have to professionally display their work in the space allotted to them in the university. Students have to display their supporting works (selected) and examination works. This will help the students to understand the basic aspects and techniques of the display in relation to space. Quality of display is an important value point.

PORTFOLIO PRESENTATION

At the end of the course, students have to present a portfolio containing images of selected works from each year (from 3rd sem. onwards) with specification and other details of the works.

Syllabus for Inter Disciplinary Elective Subjects

A. GRAPHICS

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 colours 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.

Techniques

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.

Beginning with the usage of stencils for producing for graphic prints in the 1st semester, slowly each technique is implemented as the student's capabilities grow. 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.

B. 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 developing 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

Semester II - Fundamentals of Sculpture: Understanding the principles of modelling methods in relief.

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

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

Semester III - Life Study: of human figures with different age groups, reference to anatomy on relief method.

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

Talks based on Egyptian Art - African masks- African Sculptures.

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 Gandhara Sculptures.

Semester V - Sculpture composition: Construction of Compositions with human figures.

Structure may work in a realistic manner based on contemporary themes.

Drawing: compositions with human figures. There will be talks on - Renaissance Sculptures.

Semester VI - Sculpture composition: Advanced study from Vth Semester - Construction of compositions with human figures.

Drawing: Make drawing compositions with human figures.

Talks based on Continuation from Renaissance Artists. 18th Brancussi, Archi penko, Lipechitz, Picasso, Gabo, Moore, Giacometti.

Semester VII - Sculpture Composition: Study of the development of sculpture and its organization derive from objective and non objective forms. Construction of composition and design in clay.

In practical classes students may work on Plaster of Paris, Cement, Fiber-glass and found materials.

Talks on 19th Century and 20th Century sculptures and sculptors, Picasso etc.

Semester VIII - Create composition with high visual concepts with the contemporary aesthetic trends. More attention may be given to the growth of individuality development in creativity and personal ways of expression in various mediums.

In practical classes students may work on stone, bronze. Fiber-glass. Discussions as 20th century activities, contemporary Indian Sculptors.

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.

Semester II

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 purana story based mural painting images. Lectures on the basis of Thanthrasamuchaya, Manushyalaya Chandrika regarding the selected chapters 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, Matsyapuram, The Arts and Crafts of Travancore (Dr. Stella Karmrisch, Dr. J.H. Cousins, R. Vasudeva Poduval).

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 on 'Temple Art of Kerala' by Ronald M.

Bernier. 'Silparatnam' by Sreekurnar.

SEMESTER V

Wood Carving: Advanced studies from IV Semester, to make 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...

SEMESTER VI

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).

SEMESTER VII

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 Michaelangelo, Donatello and Rodin.

SEMESTER VIII

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.

Syllabus for Theoretical Studies on Art

(History of Art & Fundamentals of Art, History of Art and Aesthetics, History of Art, Aesthetics)

Semester I

1. Fundamentals of Art

- a. Visual elements and the elements of design, their characterizes and behavior
- b. Aesthetic organization of visual element in an art object.
- c. Representation of space and volume in Painting, two dimensional and three dimensional types.
- d. Comparative analysis of composition in paintings.
- e. Visual arts, Visual perception and concept of perspective.
- f. 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

- a. Chronology of Western Art
- b. Paleolithic Art
- c. Mesolithic Art
- d. Neolithic Art
- e. African Art, Oceanic Art, American Indian Art, Assyrian

Indian

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

Semester II

1. Fundamentals of Art

- 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.
- c. Comparative analysis of sculptures.

- d. Basic Principles of visual communication and their application. Various Medias of Visual Communication.
- e. Printmaking process and how their characteristics shown in the prints
- f. Various Printing medias, sculptural materials and processes.

2 History of Art

Western Art

- a. Egyptian Art, Mesopotamian Art, Minoan, Achamenid, Sessanian.

Far Eastern Art

- a. Chinese Art: Introduction to Chinese Art, Six Canons of Painting.
- b. 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, Saranth, Deogarh and various centres in Western, Central and Eastern Indian Painting, Sculpture and architecture at Ajanta and Ellora.

Semester III

1. History of Art

Western

- 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.
- 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.
- d. Greek vase painting, Humanism, developments of various art expansion of the empire under Alexander.
- 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.

Indian

- a. Chalukya, Pallava and Rashtrakuttu period Rock cut architecture and sculpture at Ellora, Mahabalipurarn, Elephanta.
- b. Temples at Aihole, Partadakkal

- 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.

2. Aesthetics

Introduction to Aesthetics as a discipline- Indian & Eastern.

Theories of Aristotle Aristotle. Plato, Longinus.

Semester IV

1. History of Art

Western

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

Indian

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

2. Aesthetics

Indian Aesthetics

Rasa theory and its various interpretations.

Bharatha, Abhinava Gupta, Anandavardhana, Bhatta Lollata.

Semester V (for Painting & Sculpture Specialization)

1. History of Art

Western

- a. Renaissance Art Venice and Florence
- b. Artists- Giotto, Masaccio, Mantegna, Piero Della Francesca, Botticelli, Leonardo, Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi.

- 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.
- f. Sculptors of Mannerism (Gain bologna, Cellini Jean Cajon) and Baroque (Bernini, Puget Giardon).

Indian

- 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.

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

Semester VI (for Painting & Sculpture Specialization)

1. History of Art

Western Art

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

Indian Art:

- a. Folk and Popular Painting, Madhubani painting. Worli painting.
- b. Company school painting and artists.

c. 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.

Semester VII

1. History of Art

Western

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

Indian

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

2. Aesthetics

Western Aesthetics

John Dewey, Roger Fry, Beardsley

Indian Aesthetics

Sadharanikarana, Sadanga.

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.

2. Aesthetics

Western Aesthetics

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

Major Topics to be incorporated in the Syllabus of BFA Mural Painting (Only applicable for Mural Painting Specialization)

Semesters III to VI

1. Detailed training on Human figures depiction with emphasis on 'Thala' measurements.
2. Conversion from real shapes and measurements to those applicable in traditional Murals, Ex., 'Thala' measurements and roopams such as Dasathala, Navathala, Panchathala. etc.
3. Portrayal of Nature in Murals. Forms of Nature such as Flora and Fauna, living creature like animals, birds, etc.
4. Study of Costumes, Ornaments, Ayudhas, Mudras etc. with an added awareness of historical background as well as Mural traditions.
5. Preparation of Pigments, Brushes and Binders from natural substances should be imparted.
6. Exhaustive preparation of surface for the mural work.
7. Study of trademark mural designs of different region and their comparisons.
8. Detailed study of Chitrasuthram of Vishnu Dharmothara Puranam.

9. Appreciation and assimilation of our rich historical background of traditional mural heritage and introspection of the differences in its techs with its compatriots.

Semester VII and VIII

1. Comprehensive training on conceptualization, visualization and interpretation of signs, slokas and other non verbal images for Mural depictions.
2. Comparison of traditional mural styles and contemporary works to get a knowhow of latest developments and applied techniques.
3. Preventive knowledge (basic) of conservation, preservation, art appreciation and valuation techniques.
4. Theoretical studies of historic murals and their present conditions.
5. Elements of aesthetics in murals and a study of mural masters.
6. Contemporary application & reproduction of murals in different formats.
7. Study of genuine criticism and appreciation with reference to mural style of depictions and overview of an existing art critics, connoisseurs and patrons.
8. An overview of existing laws on copyrights, patent & other intellectual property rights.

Syllabus for BFA - Mural Painting Semester VII & VIII

Theory

- 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.

Practical

- a. Application and reproduction of Murals on different formats like Canvas, Papers, Boards, Plastics, Ceramics, Terracotta etc.

- b. Application of different colouring materials and mediums like Oil colour, Water colour, Acrylic colouring on different formats.
- c. Application of contemporary themes into Murals, like social, cultural etc. and portraits in Mural style.
- d. Visit to places of Murals for documentation.
- e. Group discussion on various topics of the art of painting.
- f. Sufficient literary inferences.
- g. Study Tour must be scheduled and conducted to students of all disciplines to visit the important places and centres 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.

