

**PANDIT LAKHMI CHAND**  
**STATE UNIVERSITY OF PERFORMING AND VISUAL ARTS, ROHTAK**  
(A State University established under Haryana Act No. 24 of 2014)



**FACULTY OF VISUAL ARTS**  
**DEPARTMENT OF SCULPTURE**  
**BACHELOR OF VISUAL ARTS (SCULPTURE)**  
**SCHEME OF EXAMINATION AND SYLLABUS**  
**Programme Code : BVA**  
**Duration : 4 Year Full Time**  
**CHOICE BASED CREDIT SYSTEM**  
**ACADEMIC SESSION 2019-20 ONWARDS**

# **SCHEME OF EXAMINATION**

## SEMESTER – III

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/301	Life and Portrait Study –I	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/SC/302	Composition –I	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/HA/303	History of Art- I (Theory)	DSC	02	15	35	50	2 hours
BVA/AS/304	Aesthetics - I (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/305	Method & Materials-I (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/306	Ceramics-I	SEC	05	40	85	125	Portfolio Submission/ Jury/Viva
BVA/SC/307A	Assemblage –I <b>OR</b>	SEC	05	40	85	125	
BVA/SC/307B	Animation-I						
BVA/SC/309	Wood Craft –I	OE	02	15	35	50	
BVA/SC/310	Clay Modeling-I	OE	02	15	35	50	
<b>Total</b>			<b>32</b>	<b>245</b>	<b>555</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members(from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)

## SEMESTER – IV

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/401	Life and Portrait Study –II	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/SC/402	Composition-II	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/HA/403	History of Art- II (Theory )	DSC	02	15	35	50	2 hours
BVA/AS/404	Aesthetics – I I(Theory)	DSC	02	15	35	50	2 hours
BVA/SC/405	Methods& Materials-II (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/406	Ceramics-II	SEC	05	40	85	125	Portfolio Submission/ Jury/Viva
BVA/SC/407A	Assemblage – II <b>OR</b>	SEC	05	40	85	125	
BVA/SC/407B	Animation –II						
BVA/SC/409	Wood Craft – II	OE	02	15	35	50	
BVA/SC/410	Clay Modeling –II	OE	02	15	35	50	
<b>Total</b>			<b>32</b>	<b>245</b>	<b>555</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)

## SEMESTER – V

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/501	Life and Portrait Study –III	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/SC/502	Composition –III	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/HA/503	History of Art- III (Theory )	DSC	02	15	35	50	2 hours
BVA/AS/504	Aesthetics – III (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/505	Method & Materials-III (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/506	Ceramics-III	SEC	05	40	85	125	Portfolio Submission/ Jury/Viva
BVA/SC/507A	Assemblage –III OR	SEC	05	40	85	125	
BVA/SC/507B	Animation –III						
BVA/SC/509	Wood Craft –III	OE/SEC	02	15	35	50	
BVA/SC/510	Clay Modeling –III	OE/SEC	02	15	35	50	
<b>Total</b>			<b>32</b>	<b>245</b>	<b>555</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)

## SEMESTER – VI

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/601	Life and Portrait Study –IV	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/SC/602	Composition –IV	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/HA/603	History of Art- IV (Theory )	DSC	02	15	35	50	2 hours
BVA/AS/604	Aesthetics – IV (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/605	Method & Materials- IV( Theory)	DSC	02	15	35	50	2 hours
BVA/SC/606	Ceramics-IV	SEC	05	40	85	125	Portfolio Submission/ Jury/Viva
BVA/SC/607A	Assemblage –IV OR	SEC	05	40	85	125	
BVA/SC/607B	Animation –IV						
BVA/SC/609	Wood Craft –IV	OE/SEC	02	15	35	50	
BVA/SC/610	Clay Modeling-IV	OE/SEC	02	15	35	50	
<b>Total</b>			<b>32</b>	<b>330</b>	<b>470</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)

## SEMESTER – VII

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/701	Life and Portrait Study –V	CORE	08	60	140	200	Portfolio Submission/ Jury/Viva
BVA/SC/702	Composition –V	CORE	08	60	140	200	Portfolio Submission/ Jury/Viva
BVA/HA/703	History of Art- V (Theory )	DSC	02	15	35	50	2 hours
BVA/AS/704	Aesthetic – V (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/705	Method & Material-V (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/706	Ceramics-V	SEC	05	40	85	125	Portfolio Submission/ Jury/Viva
BVA/SC/707A	Assemblage –V <b>OR</b>	SEC	05	40	85	125	
BVA/SC/707B	Animation –V						
<b>Total</b>			<b>32</b>	<b>245</b>	<b>555</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)

## SEMESTER - VIII

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/801	Life and Portrait Study-VI	CORE	08	60	140	200	Portfolio Submission/ Jury/Viva
BVA/SC/802	Composition –VI	CORE	08	60	140	200	Portfolio Submission/ Jury/Viva
BVA/HA/803	History of Art- VI (Theory)	DSC	02	15	35	50	2 hours
BVA/AS/804	Aesthetes-VI	DSC	02	15	35	50	2 hours
BVA/SC/805	Report Writing	DSC	02	15	35	50	2 hours
BVA/SC/806	Ceramics-VI	SEC	05	40	85	125	Portfolio Submission/ Jury/Viva
BVA/SC/807A	Assemblage –VI <b>OR</b>	SEC	05	40	85	125	
BVA/SC/807B	Animation –VI						
<b>Total</b>			<b>32</b>	<b>245</b>	<b>555</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)



# **SYLLABUS**

## SEMESTER – III

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/301	Life and Portrait Study –I	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/SC/302	Composition –I	CORE	06	45	105	150	Portfolio Submission/ Jury/ Viva
BVA/HA/303	History of Art- I (Theory)	DSC	02	15	35	50	2 hours
BVA/AS/304	Aesthetics - I (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/305	Method & Materials-I (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/306	Ceramics-I	SEC	05	40	85	125	Portfolio Submission/ Jury/Viva
BVA/SC/307A	Assemblage –I OR	SEC	05	40	85	125	
BVA/SC/307B	Animation-I						
BVA/SC/309	Wood Craft –I	OE	02	15	35	50	
BVA/SC/310	Clay Modeling-I	OE	02	15	35	50	
<b>Total</b>			<b>32</b>	<b>245</b>	<b>555</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)

## PAPER-1 : LIFE AND PORTRAIT STUDY-I

Paper Code: BVA/SC/301

Course Credits : 06

### Course objective:

- The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.
- provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

### Course Content:

- Drawing study from cast and surrounding with proper light and shaded. (With the pencil, and charcoal)
- Study from eyes, lips, nose, Ear , leg, hand etc
- Study from a torso (male/female / infant) from replica.

### Textbooks & References:

1. Chari, Aditya. Figure Made Easy.
2. Perard, Victor. Anatomy an& Drawing.
3. Kondrats, Sandis and Zarin, Uldis. Anatomy for Sculptors: Understanding the Human Form.
4. Goldfinger, Eliot. Animal Anatomy for Artists: The Elements of Form.

## PAPER-2 : COMPOSITION-1

Paper Code: BVA/SC/302

Course Credits : 06

### Course objective:

- The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.

### Course Content:

- Composition through basic geometric shape.
- Creation of a composition from objects
- Creation of a composition from four basic figures. (Animal)

### Textbooks & References:

1. Lanteri, Edouard. Modelling and sculpting the human figure.
2. Lanteri, Edouard. *Modelling and sculpting Animal*.
3. Read, Herbert. Concise History of Modern Sculpture.
4. Williams, Arthur. Sculpture: Technique, Form, Content.

## PAPER-3 : HISTORY OF ART - 1 (Theory)

Paper Code : BVA/HA/303

Course Credits : 02

### Course Objective:

- The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

### Course Content:

#### Module I:

Mauryan Period, Sunga Period, Kushan Period, Gandhara Period.

#### Module II:

- Ceylon, Cambodia

#### Module III:

- Early Christian Period

### Textbooks & References:

1. Dasgupta, S.N. : Fundamentals of Indian Art.
2. Coomaraswamy, A.K. : History of Indian and Indonesian Art.
3. Janson : History of Art.
4. Gardner, Helen : Art through the ages.
5. Rowland, Benjamin : The Art and Architecture of India.
6. Bhattacharya, S.,K. : The Story of Indian Art.
7. Shivaramaurti : 5000 Years of Indian Art.
8. Tomory, Edith : A History of Fine Arts in India and West.
9. Coomaraswamy, A.K. : Dance of Shiva.
10. Coomaraswamy, A.K. : Transformation of Nature in Art.
11. Croce, Benedetto : Aesthetics.
12. Bosanquet : History of Aesthetics.
13. Van Loon : Art of Mankind.
14. Van Loon : Civilization of Mankind.
15. Bazin, Germain : Concise History of Art. Vol. 1 & 2.
16. Binyon, Lawrence : Introduction of Chinese Art.
17. Rowland, Benjamin : History of Indian and Indonesian Art.
18. Berenson, Bernard : Italian Painters of the Renaissance.
19. Read, Herbert : Art Now
20. Read, Herbert : Grassroot of Art.
21. Arnason, H.H. : History of Modern Art.
22. Janson : History of Painting.
23. Newton, Eric : History of Western Painting.

## PAPER-4 : AESTHETICS-I (Theory)

Paper Code : BVA/AS/304

Course Credits : 02

### Course Objective:

- This course is essential for all the students acquiring fine arts skill to improve their sense of beauty. An artist must have a clear concept regarding theory of beauty to execute their idea in proper way.

### Course Content:

#### Module I :

- The importance of Aesthetics for a fine artist; Introduction to Indian Aesthetics and its brief historical background; Concept of beauty based on ancient scriptures and their relevance of art.

#### Module II:

- Elements of art- Five Schools of Indian Aesthetics; Inter-relationship of Visual and performing art.

### Textbooks & References:

1. Hoppers, John : Introductory Reading in Aesthetics.
2. Croce, Benedetto : Aesthetics.
3. Bosanquet : History of Aesthetics.
4. Carritt, E. F. : Philosophy of Beauty.
5. Read, Herbert : Art Now.

## PAPER-5 : METHOD AND MATERIALS-I

Paper Code: BVA/SC/305

Course Credits : 02

### Course objective:

- The objective of the course is to: give awareness and better understanding about the advance techniques and material of Sculpture.

### Course Content:

- Clay types of clay and their use: preparations of natural earth clays and their storage, shrinkage, porosity use of grog and quartz, terracotta as a sculptural medium, mixing of various clays suitable for terracotta baking methods. .
- Plaster of Paris: its properties advantage and disadvantage, different ways of reinforcing the plaster molding and casting, surface treatment of plaster.

### Textbooks & References:

1. Patwardhan, Nirmala. New Handbook for Potters.
2. Ghosh, Hirender. MritikaUdhyog.
3. Roades, Deniel. Clay and Glazes for the Potter.
4. Slobodkin, Louis. Sculpture: Principles and Practice.
5. Lanteri, Edouard . Modelling and sculpting the human figure.

## **PAPER-6 : CERAMICS-I**

**Paper Code: BVA/SC/306**

**Course Credits : 05**

### **Course objective:**

- The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

### **Course Content:**

- Creation of utilities object/toy /pots/sculpture in pinching, Coil method .
- Drying and firing.

### **Textbooks & References:**

1. Patwardhan, Nirmala. New Handbook for Potters.
2. Ghosh, Hirender. MritikaUdhyog.
3. Roades, Deniel. Clay and Glazes for the Potter.
4. Slobodkin, Louis. Sculpture: Principles and Practice.
5. Lanteri, Edouard . Modelling and sculpting the human figure.

## **PAPER-7 : ASSEMBLAGE -I**

**Paper Code: BVA/SC/307**

**Course Credits : 05**

### **Course objective:**

- The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

### **Course Content:**

- Creation of three dimensional creative forms readymade object by required techniques.

### **Textbooks & References:**

- 1- Read, Herbert. Concise History of Modern Sculpture.
- 2- Williams, Arthur. Sculpture: Technique, Form, Content.

## **PAPER-8 : ANIMATION - I**

**Paper Code: BVA/SC/308**

**Course Credits : 05**

### **Course objective:**

- The objective of the course is to: to connect student with the digital sculpting and make them familiar to the 2d &3 d softwares.

### **Course Content:**

- Fundamental of computer.
- Introduction of Photoshop and basic understanding of the its tools.

## **PAPER-9 : WOOD CRAFT -I**

Paper Code: BVA/SC/309

Course Credits : 02

### **Course objective:**

- The objective of the course is to: familiar students with the aesthetical properties of wood and metal and their handling

### **Course Content:**

- Construction of artifact by the carpentry tools.

### **Textbooks & References:**

- 1- Ellenwood, Everett. The Complete Book of Woodcarving: Everything You Need to Know to Master the Craft.
- 2- Taylor, Zachary. Decorative Wood Inlay: Manual of Techniques. 1997.

## **PAPER-10 : CLAY MODELING- I**

Paper Code: BVA/SC/310

Course Credits : 02

### **Course objective:**

- The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials, tools and equipment's

### **Course Content:**

- Creation of utilities object /pots/sculpture in pinching, Coil method .
- Drying and firing.

### **Textbooks & References:**

- 1- Roades, Deniel. Clay and Glazes for the Potter.
- 2- Lanteri, Edouard . Modelling and sculpting the human figure.

## SEMESTER – IV

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/401	Life and Portrait Study –II	CORE	06	45	105	150	Portfolio Submission/Jury/Viva
BVA/SC/402	Composition-II	CORE	06	45	105	150	Portfolio Submission/Jury/Viva
BVA/HA/403	History of Art- II (Theory )	DSC	02	15	35	50	2 hours
BVA/AS/404	Aesthetics – II (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/405	Methods& Materials-II (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/406	Ceramics-II	SEC	05	40	85	125	Portfolio Submission/Jury/Viva
BVA/SC/407A	Assemblage – II <b>OR</b>	SEC	05	40	85	125	
BVA/SC/407B	Animation –II						
BVA/SC/409	Wood Craft – II	OE	02	15	35	50	
BVA/SC/410	Clay Modeling –II	OE	02	15	35	50	
<b>Total</b>			<b>32</b>	<b>245</b>	<b>555</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)



## **PAPER-1 : LIFE AND PORTRAIT STUDY-II**

Paper Code: BVA/SC/401

Course Credits : 06

### **Course objective:**

- The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.
- Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

### **Course Content:**

1. Drawing and clay modeling Study from a torso from replica.
2. Drawing and clay modeling study from portrait from a replica.

### **Textbooks & References:**

1. Chari, Aditya. Figure Made Easy.
2. Perard, Victor. Anatomy an& Drawing.
3. Kondrats, Sandis and Zarin, Uldis. Anatomy for Sculptors: Understanding the Human Form.
4. Goldfinger, Eliot. Animal Anatomy for Artists: The Elements of Form.

## **PAPER -2 : COMPOSITION-II**

Paper Code: BVA/SC/402

Course Credits: 06

### **Course objective:**

- The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representation with special focus on its technicalities and aesthetic aspects.

### **Course Content:**

- Creation of a composition from four basic figures (Human)
- Create a composition in wood

### **Textbooks & References:**

1. Lanteri, Edouard. Modelling and sculpting the human figure.
2. Lanteri, Edouard. Modelling and sculpting Animal.
3. Read, Herbert. Concise History of Modern Sculpture.
4. Williams, Arthur. Sculpture: Technique, Form, Content.

## **PAPER–3 : HISTORY OF ART -I1 (Theory)**

**Paper Code : BVA/HA/403**

**Course Credits : 02**

### **Course Objective:**

- The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

### **Course Content:**

#### **Module I:**

- Gupta Period: Mathura, Sarnath, Deogarh, Udaygiri and other centres in Western, Central and Eastern India.

#### **Module II:**

- Java Art

#### **Module III:**

- Byzantine period, Romanesque period: Architecture - c. 1050 - 1200- Western Europe with regional variation, increase in structural solidity.

### **Textbooks & References:**

1. Dasgupta, S.N. : Fundamentals of Indian Art.
2. Coomaraswamy, A.K. : Dance of Shiva.
3. Coomaraswamy, A.K. : Transformation of Nature in Art.
4. Janson : History of Art.
5. Van Loon : Art of Mankind.
6. Van Loon : Civilization of Mankind.
7. Gardner, Helen : Art through the ages.
8. Rowland, Benjamin : The Art and Architecture of India.
9. Bhattacharya, S.,K. : The Story of Indian Art.
10. Shivaramaurti : 5000 Years of Indian Art.
11. Coomaraswamy, A.K. : History of Indian and Indonesian Art.
12. Tomory, Edith : A History of Fine Arts in India and West.
13. Croce, Benedetto : Aesthetics.
14. Bosanquet : History of Aesthetics.
15. Bazin, Germain : Concise History of Art. Vol. 1 & 2.
16. Binyon, Lawrence : Introduction of Chinese Art.
17. Rowland, Benjamin : History of Indian and Indonesian Art.
18. Berenson, Bernard : Italian Painters of the Renaissance.
19. Read, Herbert : Art Now
20. Read, Herbert : Grassroot of Art.
21. Arnason, H.H. : History of Modern Art.
22. Janson : History of Painting.
23. Newton, Eric : History of Western Painting.
24. Binyon, Lawrence : Introduction to Chinese Art.

## **PAPER-4 : AESTHETICS-II (Theory)**

**Paper Code : BVA/AS/404**

**Course Credits : 02**

### **Course Objective:**

- This course is essential for all the students acquiring fine arts skill to improve their sense of beauty. An artist must have a clear concept regarding theory of beauty to execute their idea in proper way.

### **Course Content:**

#### **Module I:**

- Development of theories of Rasa, Dhvani, Bhava, Alankar, Auchitya, Riti, Guna-Dosh, Vyanjana etc.

#### **Module II:**

- Detail study on the applications of Rasa theories in Indian Art. Related study on Western art.

### **Textbooks & References:**

1. Hospers, John : Introductory Reading in Aesthetics.
2. Croce, Benedetto : Aesthetics.
3. Bosanquet : History of Aesthetics.
4. Carritt, E. F. : Philosophy of Beauty.
5. Read, Herbert : Art Now.

## **PAPER -5 : METHOD AND MATERIALS-II**

**Paper Code: BVA/SC/405**

**Course Credits : 02**

### **Course objective:**

- The objective of the course is to: give awareness and better understanding about the advance techniques and material of Sculpture with historical references.

### **Course Content:**

- Cement: its properties, different proportion of sand cement, armature, laminations and durability, methods of working directly, texture and finishing.
- Wood: nature and types of wood, its growth and process of seasoning use of various tools and equipment, blocking out toughening and hollowing surface treatment for Preservation: mixed methods: new approaches.
- Studio management
  - 1- Requirements of a sculpture studio.
  - 2- Tools and material management
  - 3- Safety issues and equipment of safety
  - 4- Studio maintenance

### **Textbooks & References:**

- 1- Lanteri, Edouard. Modelling and sculpting the human figure.
- 2- Andrews, Oliver. Living materials : A sculptor's handbook.
- 3- Lanteri, Edouard . Modelling and sculpting the human figure.

## **PAPER -6 : CERAMICS-II**

Paper Code: BVA/SC/406

Course Credits : 05

### **Course objective:**

- The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

### **Course Content:**

- Clay and clay bodies preparation.
- Creation of utilities objects /pots/sculpture in pinching, Coil method and slab method
- Drying and firing.

### **Textbooks & References:**

- 1- Patwardhan, Nirmala. New Handbook for Potters.
- 2- Ghosh, Hirender. MritikaUdhyog.
- 3- Roades, Deniel. Clay and Glazes for the Potter.
- 4- Slobodkin, Louis. Sculpture: Principles and Practice.
- 5- Lanteri, Edouard . Modelling and sculpting the human figure.

## **PAPER-7 : ASSEMBLAGE -II**

Paper Code: BVA/SC/407

Course Credits : 05

### **Course objective:**

- The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

### **Course Content:**

- Creation of three dimensional creative forms through Plastic other waste material.

### **Textbooks & References:**

- 1- Read, Herbert. Concise History of Modern Sculpture.
- 2- Williams, Arthur. Sculpture: Technique, Form, Content.

## **PAPER-8 : ANIMATION – II**

Paper Code: BVA/SC/408

Course Credits : 05

### **Course objective:**

- The objective of the course is to: to connect student with the digital sculpting and make them familiar to the 2D & 3D softwares.

### **Course Content: for modeling of a character**

- Understanding basic fundamentals
- Anatomy study for 3D modelling
- Creating a character in polygon
- Importing blueprints, making blueprints for character
- Creating characters accessories
- Creating a monster character

## **PAPER-9 : WOOD CRAFT -II**

Paper Code: BVA/SC/409

Course Credits : 02

### **Course objective:**

- The objective of the course is to: familiar students with the aesthetical properties of wood and metal and their handling

### **Course Content:**

- Wood wire inlay

### **Textbooks & References:**

- 1- Ellenwood, Everett. The Complete Book of Woodcarving: Everything You Need to Know to Master the Craft.
- 2- Taylor, Zachary. Decorative Wood Inlay: Manual of Techniques. 1997.

## **PAPER-10 : CLAY MODELING -II**

Paper Code: BVA/SC/410

Course Credits : 02

### **Course objective:**

- The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials, tools and equipment's

### **Course Content:**

- 1-Modeling of Basic shapes with clay like cube, globe , pyramid etc.
- Basic shape with direct plaster.
- Replication of a given object with clay.

### **Textbooks & References:**

- 1- Roades, Deniel. Clay and Glazes for the Potter.
- 2- Lanteri, Edouard . Modelling and sculpting the human figure.

## SEMESTER – V

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/501	Life and Portrait study – III	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/SC/502	Composition –III	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/HA/503	History of Art- III (Theory )	DSC	02	15	35	50	2 hours
BVA/AS/504	Aesthetics – III (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/505	Method & Materials-III (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/506	Ceramics-III	SEC	05	40	85	125	Portfolio Submission/ Jury/Viva
BVA/SC/507A	Assemblage –III <b>OR</b>	SEC	05	40	85	125	
BVA/SC/507B	Animation –III						
BVA/SC/509	Wood Craft –III	OE	02	15	35	50	
BVA/SC/510	Clay Modeling –III	OE	02	15	35	50	
<b>Total</b>			<b>32</b>	<b>245</b>	<b>555</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)

## **PAPER-1 : LIFE AND PORTRAIT STUDY- III**

**Paper Code: BVA/SC/501**

**Course Credits : 06**

### **Course objective:**

- The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.
- provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

### **Course Content:**

- Drawing and clay modeling study of portrait from a live model
- Clay modeling of life and portrait from a live given model

### **Textbooks & References:**

1. Chari, Aditya. Figure Made Easy.
2. Perard, Victor. Anatomy and Drawing.
3. Kondrats, Sandis and Zarin, Uldis. Anatomy for Sculptors: Understanding the Human Form.
4. Goldfinger, Eliot. Animal Anatomy for Artists: The Elements of Form.

## **PAPER-2 : COMPOSITION-III**

**Paper Code: BVA/SC/502**

**Course Credits : 06**

### **Course objective:**

- The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach. Introduce student with the limitations of three dimensional representation with special focus on its technicalities and aesthetic aspects.

### **Course Content:**

- Creation of a composition from four basic figures. (Animal)
- Creation of a composition from four basic figures (Human)
- 3-Create a composition in Stone

### **Textbooks & References:**

1. Lanteri, Edouard. Modelling and sculpting the human figure.
2. Lanteri, Edouard. Modelling and sculpting Animal.
3. Read, Herbert. Concise History of Modern Sculpture.
4. Williams, Arthur. Sculpture: Technique, Form, Content.



## PAPER-3 : HISTORY OF ART-III

Paper Code : BVA/HA/503

Course Credits : 02

### Course Objective:

- The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

### Course Content:

#### Module I:

Pallava Period, Chola Period. Chalukya Period, Rastrakuta Period, Chandela Period.

#### Module II:

- Gothic Period: The age of Cathedrals- Political background Spread of the architectural style- through France to other parts of Europe; Early Gothic, High Gothic- Functional study of prominent architectural elements through cross sectional plans, understanding weight bearing mechanism and notion of verticalism.
- Sculptures and Paintings- Figures placed in architectural framework; symmetry and clarity , in tympanum spaces, pillars; Classic High Gothic

### Textbooks & References:

1. Dasgupta, S.N. : Fundamentals of Indian Art.
2. Coomaraswamy, A.K. : Dance of Shiva.
3. Coomaraswamy, A.K. : Transformation of Nature in Art.
4. Janson : History of Art.
5. Van Loon : Art of Mankind.
6. Van Loon : Civilization of Mankind.
7. Gardner, Helen : Art through the ages.
8. Rowland, Benjamin : The Art and Architecture of India.
9. Bhattacharya, S.,K. : The Story of Indian Art.
10. Shivaramaurti : 5000 Years of Indian Art.
11. Coomaraswamy, A.K. : History of Indian and Indonesian Art.
12. Tomory, Edith : A History of Fine Arts in India and West.
13. Croce, Benedetto : Aesthetics.
14. Bosanquet : History of Aesthetics.
15. Bazin, Germain : Concise History of Art. Vol. 1 & 2.
16. Binyon, Lawrence : Introduction of Chinese Art.
17. Rowland, Benjamin : History of Indian and Indonesian Art.
18. Berenson, Bernard : Italian Painters of the Renaissance.
19. Read, Herbert : Art Now
20. Read, Herbert : Grassroot of Art.
21. Arnason, H.H. : History of Modern Art.
22. Janson : History of Painting.
23. Newton, Eric : History of Western Painting.
24. Binyon, Lawrence : Introduction to Chinese Art.
25. Janson : History of painting.

## **PAPER-4 : AESTHETICS-III (THEORY)**

**Paper Code : BVA/AS/504**

**Course Credits : 02**

### **Course Objective:**

- This course is essential for all the students acquiring fine arts skill to improve their sense of beauty. An artist must have a clear concept regarding theory of beauty to execute their idea in proper way.

### **Course Contents:**

#### **Module I:**

- Brief introduction to the basic principles of Indian philosophy as related to the arts- Evolution of the Aesthetic Concepts - Natayashastra of Bharat Muni.

#### **Module II:**

- Detail studies related to Rasa - Nishpathi

#### **Module III:**

- Fundamentals of Indian art based on Hindu Silpa Texts.

### **Textbooks & References:**

1. Hospers, John : Introductory Reading in Aesthetics.
2. Croce, Benedetto : Aesthetics.
3. Bosanquet : History of Aesthetics.
4. Carritt, E. F. : Philosophy of Beauty.
5. Read, Herbert : Art Now.

## **PAPER-5 : METHOD AND MATERIALS- III**

**Paper Code: BVA/SC/505**

**Course Credits : 02**

### **Course objective:**

- The objective of the course is to: give awareness and better understanding about the advance techniques and material of Sculpture with historical references.

### **Course Content:**

- Analysis of fundamentals of sculpture.
- Stone: nature and types of stones limitations and their strength, use of various tools and equipment's, methods of polishing.
- Welding: oxyzen and acetylene welding and its scope for sculptural material and equipment used, electric welding for nonferrous metal.
- Restoration and preservation of sculpture in different media, exhibition display and lighting for sculpture pieces.
- Role of art galleries and Museum.

**Textbooks & References:**

- 1- Roades, Deniel. Clay and Glazes for the Potter.
- 2- Slobodkin, Louis. Sculpture: Principles and Practice.
- 3- Lanteri, Edouard . Modelling and sculpting the human figure.
- 4- Andrews, Edouard. Living materials : A sculptor's handbook.

**PAPER-6 : CERAMICS-III**

Paper Code: BVA/SC/506

Course Credits : 05

**Course objective:**

- The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

**Course Content:**

- Throwing on potter wheel.
- Creation of utilities objects /pots/sculpture in throwing, pinching, Coil method and slab method.
- Firing.

**Textbooks & References:**

- 1- Patwardhan, Nirmala. New Handbook for Potters.
- 2- Ghosh, Hirender. MritikaUdhyog.
- 3- Roades, Deniel. Clay and Glazes for the Potter.
- 4- Slobodkin, Louis. Sculpture: Principles and Practice.
- 5- Lanteri, Edouard . Modelling and sculpting the human figure.

**PAPER-7 : ASSEMBLAGE-III**

Paper Code: BVA/SC/507

Course Credits : 05

**Course objective:**

- The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

**Course Content:**

- Creation of sculptural mural through the readymade objects.

**Textbooks & References:**

- 1- Read, Herbert. Concise History of Modern Sculpture.
- 2- Williams, Arthur. Sculpture: Technique, Form, Content.

## **PAPER-8 : ANIMATION - III**

Paper Code: BVA/SC/508

Course Credits : 05

### **Course objective:**

- The objective of the course is to: to connect student with the digital sculpting and make them familiar to the 3 d softwares.

### **Course Content: For modeling of a character**

- Setting up our projects
- Importing Blueprints
- Creating basic meshes for different thing and models
- Head modelling, Eye modelling
- Creating advanced structures of cars & machines
- Creating UV's
- Finalizing the models

## **PAPER-9 : WOOD CRAFT -III**

Paper Code: BVA/SC/509

Course Credits : 02

### **Course objective:**

- The objective of the course is to: familiar students with the aesthetical properties of wood and metal and their handling

### **Course Content:**

- Wood inlay

### **Textbooks & References:**

- 1- Ellenwood, Everett. The Complete Book of Woodcarving: Everything You Need to Know to Master the Craft.
- 2- Taylor, Zachary. Decorative Wood Inlay: Manual of Techniques. 1997.

## **PAPER-10 : CLAY MODELING -III**

Paper Code: BVA/SC/510

Course Credits : 02

### **Course objective:**

- The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials, tools and equipment's

### **Course Content:**

- Direct plaster and cement casting
- Simple composition with direct clay .( terracotta)

### **Textbooks & References:**

- 1- Roades, Deniel. Clay and Glazes for the Potter.
- 2- Lanteri, Edouard . Modelling and sculpting the human figure.

## SEMESTER – VI

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/601	Life and Portrait Study –IV	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/SC/602	Composition –IV	CORE	06	45	105	150	Portfolio Submission/ Jury/Viva
BVA/HA/603	History of Art- IV (Theory )	DSC	02	15	35	50	2 hours
BVA/AS/604	Aesthetics – IV (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/605	Method & Materials- IV( Theory)	DSC	02	15	35	50	2 hours
BVA/SC/606	Ceramics-IV	SEC	05	40	85	125	Portfolio Submission/ Jury/Viva
BVA/SC/607A	Assemblage –IV <b>OR</b>	SEC	05	40	85	125	
BVA/SC/607B	Animation –IV						
BVA/SC/609	Wood Craft –IV	OE/SEC	02	15	35	50	
BVA/SC/610	Clay Modeling-IV	OE/SEC	02	15	35	50	
Total			32	330	470	800	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)

## **PAPER-1 : LIFE AND PORTRAIT STUDY –IV**

**Paper Code: BVA/SC/601**

**Course Credits : 06**

### **Course objective:**

- The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.
- provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

### **Course Content:**

- Drawing of life, cast and surrounding with proper light and shaded. (With different media)
- Clay modeling of life and portrait from a live given model

### **Textbooks & References:**

1. Chari, Aditya. Figure Made Easy.
2. Perard, Victor. Anatomy an& Drawing.
3. Kondrats, Sandis and Zarin, Uldis. Anatomy for Sculptors: Understanding the Human Form.
4. Goldfinger, Eliot. Animal Anatomy for Artists: The Elements of Form.

## **PAPER-2 : COMPOSITION-IV**

**Paper Code: BVA/SC/602**

**Course Credits : 06**

### **Course objective:**

- The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.

### **Course Content:**

- Creation of a composition from four basic figures (Human)
- Create a composition in Stone.

**Note:** Focus should be on site specific sculpture, functional sculpture,

### **Textbooks & References:**

1. Lanteri, Edouard. Modelling and sculpting the human figure.
2. Lanteri, Edouard. Modelling and sculpting Animal.
3. Read, Herbert. Concise History of Modern Sculpture.
4. Williams, Arthur. Sculpture: Technique, Form, Content.

## PAPER-3 : HISTORY OF ART-IV

Paper Code : BVA/HA/603

Course Credits : 02

### Course Objective:

- To acquaint the students with cultures from the past to the present. The course is designed on the conviction that the learners can understand its relation to his own time bringing awareness about his artistic predecessors.

### Course Content:

#### Module I:

- Indian History – Orissa, Hoysala, Rajput Miniature, Mughal Miniature.

#### Module II:

- Western Art History - Renaissance [Proto, Early, High] Painters and Sculptors

### Textbooks & References:

1. Dasgupta, S.N. : Fundamentals of Indian Art.
2. Coomaraswamy, A.K. : Dance of Shiva.
3. Coomaraswamy, A.K. : Transformation of Nature in Art.
4. Janson : History of Art.
5. Van Loon : Art of Mankind.
6. Van Loon : Civilization of Mankind.
7. Gardner, Helen : Art through the ages.
8. Rowland, Benjamin : The Art and Architecture of India.
9. Bhattacharya, S.,K. : The Story of Indian Art.
10. Shivaramaurti : 5000 Years of Indian Art.
11. Coomaraswamy, A.K. : History of Indian and Indonesian Art.
12. Tomory, Edith : A History of Fine Arts in India and West.
13. Croce, Benedetto : Aesthetics.
14. Bosanquet : History of Aesthetics.
15. Bazin, Germain : Concise History of Art. Vol. 1 & 2.
16. Binyon, Lawrence : Introduction of Chinese Art.
17. Rowland, Benjamin : History of Indian and Indonesian Art.
18. Berenson, Bernard : Italian Painters of the Renaissance.
19. Read, Herbert : Art Now
20. Read, Herbert : Grassroot of Art.
21. Arnason, H.H. : History of Modern Art.
22. Janson : History of Painting.
23. Newton, Eric : History of Western Painting.
24. Binyon, Lawrence : Introduction to Chinese Art.
25. Janson.. History of painting.



## **PAPER-4 : AESTHETICS**

**Paper Code : BVA/AS/604**

**Course Credits : 02**

### **Course Objective:**

- The objective is to teach about fundamentals of Indian art based on Hindu silpa texts such as Vishnudharmotara-Puran, Samarana, Sutracharana, Sukranitisara and Silparatham.

### **Course Content:**

**Module I** : Sadanga - the six limbs of Indian Art - relevance to Vishnudharmottara Purana.

**Module II** : Inter-relationship amongst the arts.  
Theories relating to the origin and creation of Art, namely, communication, expression, and release of emotion.

### **Textbooks & References:**

1. Hoppers, John : Introductory Reading in Aesthetics.
2. Croce, Benedetto : Aesthetics.
3. Bosanquet : History of Aesthetics.
4. Carritt, E. F. : Philosophy of Beauty.
5. Read, Herbert : Art Now.

## **PAPER-5 : METHOD AND MATERIAL-IV**

**Paper Code: BVA/SC/605**

**Course Credits: 02**

### **Course objective:**

- The objective of the course is to: give awareness and better understanding about the advance techniques and material of Sculpture with historical references.

### **Course Content:**

- Ceramics /pottery: History, technique, clay bodies, firing and glaze kilns Studio management Requirements of a sculpture studio.
- Tools and material management
- Safety issues and equipment of safety
- Cleaning and sweeping of (studio) working place.

### **Textbooks & References:**

- 1- Patwardhan, Nirmala. New Handbook for Potters.
- 2- Ghosh, Hirender. MritikaUdhyog.
- 3- Roades, Deniel. Clay and Glazes for the Potter.
- 4- Slobodkin, Louis. Sculpture: Principles and Practice.
- 5- Lanteri, Edouard . Modelling and sculpting the human figure.

## **PAPER-6 : CERAMICS-IV**

**Paper Code: BVA/SC/606**

**Course Credits : 05**

### **Course objective:**

- The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

### **Course Content:**

- Throwing on potter wheel.
- Creation of utilities objects /pots/sculpture in throwing, pinching, Coil method and slab method.
- Firing and low temperature glazing .

### **Textbooks & References:**

- 1- Patwardhan, Nirmala. New Handbook for Potters.
- 2- Ghosh, Hirender. MritikaUdhyog.
- 3- Roades, Deniel. Clay and Glazes for the Potter.
- 4- Slobodkin, Louis. Sculpture: Principles and Practice.
- 5- Lanteri, Edouard . Modelling and sculpting the human figure.

## **PAPER-7 : ASSEMBLAGE-IV**

**Paper Code: BVA/SC/607**

**Course Credits : 05**

### **Course objective:**

- The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

### **Course Content:**

- Creation of sculptural mural through the readymade objects.

### **Textbooks & References:**

- 1- Read, Herbert. Concise History of Modern Sculpture.
- 2- Williams, Arthur. Sculpture: Technique, Form, Content.

## **PAPER-8 : ANIMATION - IV**

**Course Code: BVA/SC/608**

**Course Credits : 05**

### **Course objective:**

- The objective of the course is to: to connect student with the digital sculpting and make them familiar to the 3 D softwares.
  
- **Course Content:**
- Digital Sculpting is an alternative method of mesh manipulation that aims to be more artistically intuitive. It emulates traditional sculpting tools in the form of "brushes" and can even function as an "unlimited clay" approach to shape building. If you're artistic and you like to build organic models, I highly recommend you try digital sculpting.
  - a. Digital Sculpting Basics
  - b. Understanding Tools
  - c. Sculpting Normal Details
  - d. Sculpting Hard Surface Models
  - e. Painting Your Model
  - f. Dividing Model
  - g. Re-meshing
  - h. Brush settings

## **PAPER-9 : WOOD CRAFT IV**

**Paper Code: BVA/SC/509**

**Course Credits : 02**

### **Course objective:**

- The objective of the course is to: familiar students with the aesthetical properties of wood and metal and their handling

### **Course Content:**

- Artifact carving in wood with the help of maquette

### **Textbooks & References:**

- 1- Ellenwood, Everett. The Complete Book of Woodcarving: Everything You Need to Know to Master the Craft.
- 2- Taylor, Zachary. Decorative Wood Inlay: Manual of Techniques. 1997.

## **PAPER-10 : CLAY MODELING -IV**

**Paper Code: BVA/SC/510**

**Course Credits : 02**

### **Course objective:**

- The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials, tools and equipment's

### **Course Content:**

- Use of armature in sculpture.
- Introduction of waste mould and its cast in plaster.

### **Textbooks & References:**

- 1- Roades, Deniel. Clay and Glazes for the Potter.
- 2- Lanteri, Edouard . Modelling and sculpting the human figure.

## SEMESTER – VII

Paper Code	Course Title	Course Category	Total Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BVA/SC/701	Life and Portrait Study –V	CORE	08	60	140	200	Portfolio Submission/ Jury/Viva
BVA/SC/702	Composition –V	CORE	08	60	140	200	Portfolio Submission/ Jury/Viva
BVA/HA/703	History of Art- V (Theory )	DSC	02	15	35	50	2 hours
BVA/AS/704	Aesthetic – V (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/705	Method & Material-V (Theory)	DSC	02	15	35	50	2 hours
BVA/SC/706	Ceramics-V	SEC	05	40	85	125	Portfolio Submission/ Jury/Viva
BVA/SC/707A	Assemblage –V <b>OR</b>	SEC	05	40	85	125	
BVA/SC/707B	Animation –V						
		<b>Total</b>	<b>32</b>	<b>245</b>	<b>555</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)

## **PAPER-1 : LIFE AND PORTRAIT STUDY-V**

**Paper Code: BVA/SC/701**

**Course Credits : 08**

### **Course objective:**

- The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.
- Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

### **Course Content:**

- Life study from a live given model scale modelling and enlargement.
- Introduction of pantograph and pointing machine.
- Drawing of live given model with proper light and shaded.(With color/pencil etc.)

### **Textbooks & References:**

1. Chari, Aditya. Figure Made Easy.
2. Perard, Victor. Anatomy and Drawing.
3. Kondrats, Sandis and Zarin, Uldis. Anatomy for Sculptors: Understanding the Human Form.
4. Goldfinger, Eliot. Animal Anatomy for Artists: The Elements of Form.

## **PAPER-2 : COMPOSITION ( Metal Casting )-V**

**Paper Code: BVA/SC/702**

**Course Credits : 10**

### **Course objective:**

- The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach. Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.

### **Course Content:**

- Creation of a composition on the basis of Students own imagination.(with lost wax and sandcasting )

### **Textbooks & References:**

1. Lanteri, Edouard. Modelling and sculpting the human figure.
2. Lanteri, Edouard. Modelling and sculpting Animal.
3. Read, Herbert. Concise History of Modern Sculpture.
4. Williams, Arthur. Sculpture: Technique, Form, Content.

## PAPER-3 : HISTORY OF ART-V (Theory)

Paper Code : BVA/HA/703

Course Credits : 02

### Course Objective:

- The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

### Course Content:

#### Module I:

- **Company School Paintings:** (a) General overview of the political scenario and the decline in royal patronage and emergence of new patrons - East India Company Bengal 1757 and others; emergence of new centres of art; (b) Documentation purpose topographical, architectural, archaeological and natural history drawings.
- **Kalighat Paintings :** (a) Patuas (traditional scroll painters); (b) Secular themes over traditional religious ones accompanied by songs c. Availability of cheap local paper
- **Raja Ravi Verma:** (a) Academic realist style (Victorian Salon style) and a new body of Indian imagery; (b) Portraits of Indian aristocracy and British officials; (c) First Indian artist to break the monopoly of the British artists as portrait travelling artist; (d). Influence of theatre - Impressed by the realistic rendering of the persons, background, lights, objects, etc..; (e) Women from their social milieu regional, national and feminine ideals; ancient Indian epics and literary classics; (f) Theatrical realism g. Oleographs, Amrita Shergil.

#### Module II: Western Art

- Mannerism (El Greco, Tintoretto); Baroque (Rembrandt, Vermeer, Rubens)

#### Module III:

- Rococo (Reynolds, Hogarth), Classicism (David, Ingres)

### Textbooks & References:

1. Dasgupta, S.N. : Fundamentals of Indian Art.
2. Coomaraswamy, A.K. : Dance of Shiva.
3. Coomaraswamy, A.K. : Transformation of Nature in Art.
4. Janson : History of Art.
5. Van Loon : Art of Mankind.
6. Van Loon : Civilization of Mankind.
7. Gardner, Helen : Art through the ages.
8. Rowland, Benjamin : The Art and Architecture of India.
9. Bhattacharya, S.,K. : The Story of Indian Art.
10. Shivaramaurti : 5000 Years of Indian Art.
11. Coomaraswamy, A.K. : History of Indian and Indonesian Art.
12. Tomory, Edith : A History of Fine Arts in India and West.
13. Croce, Benedetto : Aesthetics.
14. Bosanquet : History of Aesthetics.
15. Bazin, Gerrmain : Concise History of Art. Vol. 1 & 2.
16. Binyon, Lawrence : Introduction of Chinese Art.
17. Rowland, Benjamin : History of Indian and Indonesian Art.
18. Berenson, Bernard : Italian Painters of the Renaissance.
19. Read, Herbert : Art Now
20. Read, Herbert : Grassroot of Art.
21. Arnason, H.H. : History of Modern Art.
22. Janson : History of Painting.
23. Newton, Eric : History of Western Painting.

## **PAPER-4 : AESTHETICS-V (Theory)**

**Paper Code : BVA/AS/704**

**Course Credits : 02**

### **Course Objective:**

- Students will be acquainted with the theory relating to the origin of art.

### **Course Content:**

#### **Module I:**

- Nature of Beauty - Plato, Aristotle, Longinus, Descartes etc.

#### **Module II:**

- Imitation play and Intuition; Role of the Sub-conscious in artistic creation

#### **Module III:**

- Theories relating to works of art, Organic Structure, Content and Form Expressiveness.

### **Textbooks & References:**

1. Hospers, John : Introductory Reading in Aesthetics.
2. Croce, Benedetto : Aesthetics.
3. Bosanquet : History of Aesthetics.
4. Carritt, E. F. : Philosophy of Beauty.
5. Read, Herbert : Art Now.

## **PAPER-5 : METHOD AND MATERIALS-V**

**Paper Code: BVA/SC/705**

**Course Credits : 02**

### **Course objective:**

- The objective of the course is to: give awareness and better understanding about the advance techniques and material of Sculpture with historical references.

### **Course Content:**

1. Copper and its alloys : metals and aluminum etc. melting points of different metals , properties of bronze, preparation of modeling wax and resins, making of model with or without core, arranging of runner, risers vents and core supports , preparing a mould with refractory compound de waxing the cleaning and finishing , furnaces, patina and treatment .
2. Enlarging and pointing: enlarging and reducing devise i.e. the basic principle of enlargement: methods of adjusting: pointing compass and taking points for copying sculpture.
3. Studio management
  - 1 Requirements of a sculpture studio.
  - 2 Tools and material management
  - 3 Safety issues and equipment's of safety
  - 4 Cleaning and sweeping of (studio) working place
  - 5 Working system in a studio

### **Textbooks & References:**

- 1- Krisanan, M.V. Cireperdue casting in India.
- 2- Vinod, P.Chand. Dhatu Murti Shilp Vidhan.
- 3- Murti Kala Hastpustika



## **PAPER-6 : CERAMICS-V**

**Paper Code: BVA/SC/706**

**Course Credits : 04**

### **Course objective:**

- The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

### **Course Content:**

1. Introduction of stone ware.
2. Creation of utilities objects toy/pots/sculpture in throwing, pinching, Coil method and slab method.
3. Firing and glazing.

### **Textbooks & References:**

- 1- Patwardhan, Nirmala. New Handbook for Potters.
- 2- Ghosh, Hirender. MritikaUdhyog.
- 3- Roades, Deniel. Clay and Glazes for the Potter.
- 4- Slobodkin, Louis. Sculpture: Principles and Practice.
- 5- Lanteri, Edouard . Modelling and sculpting the human figure.

## **PAPER-7 : ASSEMBLAGE -V**

**Paper Code: BVA/SC/707**

**Course Credits : 04**

### **Course objective:**

- The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

### **Course Content:**

- Creation of sculptural through welding .

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### **Textbooks & References:**

- 1- Read, Herbert. Concise History of Modern Sculpture.
- 2- Williams, Arthur. Sculpture: Technique, Form, Content.

## PAPER-8 : ANIMATION - V

Paper Code: BVA/SC/708

Course Credits : 04

### Course objective:

- The objective of the course is to: to connect student with the digital sculpting and make them familiar to the 3 d softwares.
  
- **Course Content:**
- Digital Sculpting is an alternative method of mesh manipulation that aims to be more artistically intuitive. It emulates traditional sculpting tools in the form of "brushes" and can even function as an "unlimited clay" approach to shape building. If you're artistic and you like to build organic models, I highly recommend you try digital sculpting!
  - a. Digital Sculpting Basics
  - b. Understanding Tools
  - c. Sculpting Normal Details
  - d. Sculpting Hard Surface Models
  - e. Painting Your Model
  - f. Dividing Model
  - g. Re meshing
  - h. Brush settings

## **SEMESTER - VIII**

<b>Paper Code</b>	<b>Course Title</b>	<b>Course Category</b>	<b>Total Credit</b>	<b>Internal Evaluation</b>	<b>External Evaluation</b>	<b>Total Marks</b>	<b>Duration of Examination</b>
BVA/SC/801	Life and Portrait Study-VI	CORE	08	60	140	200	Portfolio Submission/Jury/Viva
BVA/SC/802	Composition –VI	CORE	08	60	140	200	Portfolio Submission/Jury/Viva
BVA/HA/803	History of Art- VI (Theory)	DSC	02	15	35	50	2 hours
BVA/AS/804	Aesthetes-VI	DSC	02	15	35	50	2 hours
BVA/SC/805	Report Writing	DSC	02	15	35	50	2 hours
BVA/SC/806	Ceramics-VI	SEC	05	40	85	125	Portfolio Submission/Jury/Viva
BVA/SC/807A	Assemblage –VI <b>OR</b>	SEC	05	40	85	125	
BVA/SC/807B	Animation –VI						
<b>Total</b>			<b>32</b>	<b>245</b>	<b>555</b>	<b>800</b>	

**Note :** Portfolio Submission/Jury/Viva; One OR Two External Members (from outside OR other Department of the University to act as External Member); One OR Two Internal Members (from the Department or Faculty of Visual Arts)

## **PAPER-1 : LIFE AND PORTRAIT STUDY-VI**

**Paper Code: BVA/SC/801**

**Course Credits : 08**

### **Course objective:**

- The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.
- Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

### **Course Content:**

- Drawing of life and cast with proper light and shed. (With various media)
- Study of a portrait with help of pointing machine
- Study of life and portrait in relief .

### **Textbooks & References:**

1. Chari, Aditya. Figure Made Easy.
2. Perard, Victor. Anatomy an& Drawing.
3. Kondrats, Sandis and Zarin, Uldis. Anatomy for Sculptors: Understanding the Human Form.
4. Goldfinger, Eliot. Animal Anatomy for Artists: The Elements of Form.

## **PAPER-2 : COMPOSITION-VI**

**Paper Code: BVA/SC/802**

**Course Credits : 10**

### **Course objective:**

- The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.

### **Course Content:**

- Creation of a composition on the basis of Students own imagination (at least one in wood or stone)
- One composition in repousse and wood inlay.
- Create a composition with unconventional material.

**Note: Focus should be on site specific sculpture, functional sculpture, outdoor sculpture, monumental sculpture, sculptural installation etc.**

### **Textbooks & References:**

- 1- Lanteri, Edouard. Modelling and sculpting the human figure.
- 2- Lanteri, Edouard. Modelling and sculpting Animal.
- 3- Read, Herbert. Concise History of Modern Sculpture.
- 4- Williams, Arthur. Sculpture: Technique, Form, Content.

## PAPER-3 : HISTORY OF ART-VI

Paper Code : BVA/HA/803

Course Credits : 02

### Course Objective:

- The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

### Course Content:

#### Module I: Indian Art

- The Bengal School and other artists – Abanindranath Tagore, Abdur Rehman Chughtai, Gaganendranath Tagore-Modernism, Rabindranath Tagore
- **Progressive Artist Group:** (a) Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre progressive groups from different fields theatre, writers, etc.; (b) Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade; (c) Role of Critics and collectors - Rudy von Leyden, Walter Langhammer, and E. Schlesinger.
- **Other Progressive Schools/ Groups:** (a) Cholamandal Artists' Village : K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C. Dakshinamurthy, S. Nandagopal, S. G. Vasudev, Vidhyashankar Stapathy; (b). Delhi Silpi Chakra: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

#### Module II:

- Western Art - Impressionism, Post-Impressionism,

#### Module III:

- Cubism, Fauvism, Dadaism, Surrealism & Abstract Expressionism, op art, land art, pop art

### Textbooks & References:

1. Dasgupta, S.N. : Fundamentals of Indian Art.
2. Coomaraswamy, A.K. : Dance of Shiva.
3. Coomaraswamy, A.K. : Transformation of Nature in Art.
4. Janson : History of Art.
5. Van Loon : Art of Mankind.
6. Van Loon : Civilization of Mankind.
7. Gardner, Helen : Art through the ages.
8. Rowland, Benjamin : The Art and Architecture of India.
9. Bhattacharya, S.,K. : The Story of Indian Art.
10. Shivaramaurti : 5000 Years of Indian Art.
11. Coomaraswamy, A.K. : History of Indian and Indonesian Art.
12. Tomory, Edith : A History of Fine Arts in India and West.
13. Croce, Benedetto : Aesthetics.
14. Bosanquet : History of Aesthetics.
15. Bazin, Germain : Concise History of Art. Vol. 1 & 2.
16. Binyon, Lawrence : Introduction of Chinese Art.
17. Rowland, Benjamin : History of Indian and Indonesian Art.
18. Berenson, Bernard : Italian Painters of the Renaissance.
19. Read, Herbert : Art Now
20. Read, Herbert : Grassroot of Art.
21. Arnason, H.H. : History of Modern Art.
22. Newton, Eric : History of Western Painting.

## **PAPER-4 : AESTHETICS -VI**

**Paper Code : BVA/AS/804**

**Course Credits : 02**

### **Course Objective:**

- This course is designed to provide a good sense of beauty and related theoretical aspects.

### **Course Contents:**

#### **Module I:**

- Theories relating to the origin of art its response and appreciation, Empathy, Psychological Distance, Pleasure

#### **Module II:**

- Immanuel Kant - 18<sup>th</sup> Century-prime importance-mental faculty of reason, Benedetto Croce-art an Intuition, Psychoanalysis Sigmund Freud-Interpretation of Dreams, free association, dreams and transference, Id, Ego and Super Ego.

### **Textbooks & References:**

1. Hospers, John : Introductory Reading in Aesthetics.
2. Croce, Benedetto : Aesthetics.
3. Bosanquet : History of Aesthetics.
4. Carritt, E. F. : Philosophy of Beauty.
5. Read, Herbert : Art Now.
6. Durrant, Will. Story of Philosophy.

## **PAPER-5 : REPORT WRITING**

**Paper Code: BVA/SC/805**

**Course Credits : 02**

### **Course objective:**

- The objective of the course is to: enhancement in the research and report writing skills.

### **Course Content:**

- Self-Analysis of the candidate progress of his her own practical work from the aesthetical , technical, conceptual ,material point etc. of view
- Format of the report (between 2000- 3000 words )
- With reference images .

### **Textbooks & References:**

- 1- Lanteri, Edouard. Modelling and sculpting the human figure.
- 2- Read, Herbert. Concise History of Modern Sculpture.
- 3- Williams, Arthur. Sculpture: Technique, Form, Content.

## **PAPER-6 : CERAMICS-VI**

**Paper Code: BVA/SC/806**

**C Course Credits : 04**

### **Course objective:**

- The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

### **Course Content:**

- Introduction of jigger jolly process and clay casting methods.
- Composition.
- Firing and glazing.

### **Textbooks & References:**

- 1- Patwardhan, Nirmala. New Handbook for Potters.
- 2- Ghosh, Hirender. MritikaUdhyog.
- 3- Roades, Deniel. Clay and Glazes for the Potter.
- 4- Slobodkin, Louis. Sculpture: Principles and Practice.
- 5- Lanteri, Edouard . Modelling and sculpting the human figure.

## **PAPER-7 : ASSEMBLAGE -VI**

**Paper Code: BVA/SC/807**

**Course Credits : 04**

### **Course objective:**

- The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

### **Course Content:**

- Creation of sculptural through welding.

### **Textbooks & References:**

- 1- Read, Herbert. Concise History of Modern Sculpture.
- 2- Williams, Arthur. Sculpture: Technique, Form, Content.

## **PAPER-8 : ANIMATION - VI**

**Paper Code: BVA/SC/808**

**Course Credits : 04**

### **Course objective:**

The objective of the course is to:

- Explore the different methods of creating 2D & 3D models utilizing Zbrush.
- Relate traditional sculpture principles of form, material & site and utilize 3D modelling to virtually give rise to an installation or sculpture.

### **Course Content:**

- Dyna mesh
- Fiber Mesh
- Micro Mesh
- Nano Mesh
- Array Mesh
- Posing Your Model
- Topology
- Exporting Your Model
- Undo History