



Dr YSR Architecture and Fine Arts University

BFA in Sculpture

Course Structure

Department of Sculpture

College of Fine Arts

BFA SCULPTURE - COURSE STRUCTURE

SEMESTER I

S. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
	Professional Core Theory										
1	AH21B1C1	History of Indian Art - I	3			3	3	50	50	100	W
	Professional Core Practical										
2	SR21B1P1	Drawing - I	3		4	7	6	50	50	100	P
3	SR21B1P2	Sculpture - I	3		4	7	7	50	50	100	P
4	SR21B1P3	Colour Design - I	3		4	7	6	50	50	100	P
5	SR21B1P4	Painting - I	3		3	6	6	50	50	100	P
	Ability Enhancement Course										
6	CC21B1EN	English	2			2	2	50	50	100	W
	Mandatory Course										
7	MC21B101	UHV-1 (AICTE)	1			1					-
TOTAL			18		15	33	30	300	300	600	

W - Written, P - Practical

SEMESTER II

S. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
	Professional Core Theory										
1	AH21B2C1	History of Western Art - I	3			3	3	50	50	100	W
	Professional Core Practical										
2	SR21B2P1	Drawing - II	3		4	7	6	50	50	100	P
3	SR21B2P2	Sculpture - II	3		4	7	7	50	50	100	P
4	SR21B2P3	Colour Design - II	3		4	7	6	50	50	100	P
5	SR21B2P4	Print Making - I	3		3	6	6	50	50	100	P
	Ability Enhancement Course										
6	CC21B2CS	Communication Skills	2			2	2	50	50	100	W
	Mandatory Course										
7	MC21B201	Environmental Science	1			1					-
TOTAL			18		15	33	30	300	300	600	

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SEMESTER III

S. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
	Professional Core Theory										
1	AH21B3C1	History of Indian Art - II	3			3	3	50	50	100	W
	Professional Core Practical										
2	SR21B3P1	Portrait Study - I	1		5	6	6	50	50	100	P
3	SR21B3P2	Composition - I	1		5	6	6	50	50	100	P
4	SR21B3P3	Carving - I	1		5	6	5	50	50	100	P
	Professional Elective										
5	SR21B3E1	Drawing - I			3	3	3	50	50	100	P
6	SR21B3E2	Painting - I			3	3	3	50	50	100	P
	SR21B3E3	Print Making - I									
	Open Elective - I										
7	SR21B3O1	Mural Sculpture			2	2	2	100		100	P
	Skill Enhancement Course - I										
8	SR21B3K1	Photoshop	1		2	3	2	100		100	P
	Mandatory Course										
9	MC21B301	Indian Constitution	1			1					
TOTAL			8		25	33	30	500	300	800	

SEMESTER IV

S. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
	Professional Core Theory										
1	AH21B4C1	History of Western Art - II	3			3	3	50	50	100	W
	Professional Core Practical										
2	SR21B4P1	Portrait Study - II	1		5	6	5	50	50	100	P
3	SR21B4P2	Composition - II	1		5	6	5	50	50	100	P
4	SR21B4P3	Carving - II	1		4	5	5	50	50	100	P
	Professional Elective										
5	SR21B4E1	Drawing - II			3	3	3	50	50	100	P
6	SR21B4E2	Painting - II			3	3	3	50	50	100	P
	SR21B4E3	Print Making - II									
	Open Elective -II										
7	SR21B3O1	Terracotta Sculpture			2	2	2	100		100	P
	Skill Enhancement Course -II										
8	SR21B4K1	Advanced communication Skills		2		2	2	100		100	P
9	SR21B4K2	Maya	1		1	2	2	100		100	P
	Mandatory Course										
10	MC21B401	Essence of Indian Traditional Knowledge (AICTE)	1			1					
11	*Mandatory Community Service Project (SR21B5CS) during summer vacation between IV and V semester as per the guidelines by APSCHE										
TOTAL			8	2	23	33	30	500	300	800	

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SEMESTER V

S. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
	Professional Core Theory										
1	AH21B5C1	Indian Art since 1850	3			3	3	50	50	100	W
2	AH21B5C2	Indian Aesthetics	3			3	3	50	50	100	W
	Professional Core Practical										
3	SR21B5P1	Life Study - I	1		4	5	3	50	50	100	P
4	SR21B5P2	Composition - III	1		4	5	3	50	50	100	P
5	SR21B5P3	Terracotta - I	1		2	3	3	50	50	100	P
6	SR21B5P4	Wood Carving	1		2	3	3	50	50	100	P
	Professional Elective										
7	SR21B5E1	Drawing - III			3	3	3	50	50	100	P
8	SR21B5E2	Painting - III			3	3	3	50	50	100	P
	SR21B5E3	Print making - III									P
	Open Elective- III										
9	SR21B5O1	Ceramic Sculpture			2	2	2	100		100	P
	Skill Enhancement Course - III										
10	SR21B5K1	Z-Brush	1		2	3	2	100		100	P
11	GN21B5CSP	Community Service Project	(During Vacation) 180 hours				4	100		100	J
TOTAL			11		22	33	30	700	400	1100	

SEMESTER VI

S. No	Course Code	Course Title	Periods per Week				Credi ts	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
	Professional Core Theory										
1	AH21B6C1	History of Western Art - III	3			3	3	50	50	100	W
2	AH21B6C2	Western Aesthetics	3			3	3	50	50	100	W
	Professional Core Practical										
3	SR21B6P1	Life Study - II	1		4	5	4	50	50	100	P
4	SR21B6P2	Composition - IV	1		4	5	4	50	50	100	P
5	SR21B6P3	Terracotta - II	1		2	3	3	50	50	100	P
6	SR21B6P4	Stone Carving	1		2	3	3	50	50	100	P
	Professional Elective										
7	SR21B6E1	Drawing - IV			3	3	3	50	50	100	P
8	SR21B6E2	Painting - IV			3	3	3	50	50	100	P
	SR21B6E3	Print making - IV									P
	Open Elective - IV										
9	SR21B6O1	Creative Sculpture			2	2	2	100		100	P
	Skill Enhancement Course - IV										
10	SR21B6K1	3D Printing/CNC	1		2	3	2	100		100	P
	*Industrial/Research Internship (SR21B7IN) mandatory after VI semester										
TOTAL			11		22	33	30	600	400	1000	

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SEMESTER VII

S. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam W/P/J
			L	T	P	Total		Int	Ext	Total	
1	SR21B7PT	Industrial Mini Project/Internship	(540 Hours)				12	100		100	J
2	SR21B7PW	Project Thesis					13	100	100	200	J
3	SR21B7K1	Skill Enhancement Course - V (MOOC)	2 Hours P/w				2	100			J
4	SR21B7IN	Industrial/Research Internship	Vacation (180 Hours)				3*	100		100	J
TOTAL							30	400	100	400	

SEMESTER VIII

S. No	Course Code	Course Title	Periods per Week				Credits	Marks			End Exam
			L	T	P	Total		Int	Ext	Total	W/P/J
	Professional Core Theory										
1	AH21B8C1	Modern Indian Art	3			3	3	50	50	100	W
2	AH21B8C2	20 th Century Western Art	3			3	3	50	50	100	W
	Professional Core Practical										
3	SR21B8P1	Metal Casting	1		4	5	5	50	50	100	P
4	SR21B8P2	Direct Metal	1		5	6	5	50	50	100	P
5	SR21B8P3	New Media	1		3	4	5	50	50	100	P
6	SR21B8P4	Installation	1		3	4	4	50	50	100	P
	Professional Elective										
7	SR21B8E1	Drawing - V			3	3	3	50	50	100	P
	SR21B8E2	Wood Carving									
	Skill Enhancement Course -VI										
8	SR21B8K1	Art Exhibition			5	5	2	100		100	P
TOTAL			10		23	33	30	450	350	800	

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BFA SCULPTURE SYLLABUS

SEMESTER – I

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	AH21B1C1	History of Indian Art - I	3	0	0	3	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	Understand about pre historic art practices through culture							6, 7	1, 2
CO2	To gain the knowledge about Indus valley art							6, 7	1, 2
CO3	Understanding the finishing, references of sculpture							6, 7	1, 2
CO4	Enhance the skill of understanding about Buddhist Art and Culture							6, 7	1, 2
CO5	Ability to understand Art and Architecture from south India							6, 7	1, 2
CO6	To know about art and architecture- style, influences.							6, 7	1, 2

MODULE - I

Pre-Historic Art: Overview and understanding of periodization of Indian art and prehistoric Art. Prehistoric Period: Palaeolithic Age, Mesolithic Age, and Chalcolithic Age. Rock art, artworks and character of the paintings, colour application, shape, form from Bhimbetka Caves, Foothills of Vindhya, Madhya Pradesh. Jogi Mara caves, Badami caves Madhya Pradesh.

MODULE - II

Indus Valley Civilization: Art of Indus Valley Civilization – sites of Harappa, Mohenjo-Daro, Detail study of Sculptures Bust of Priest, Bronze- Dancing Girl, Male torso, Pottery, Terracotta and seals, Pasupathi Seal, Beads and ornaments, The Great Bath- measurement, material. writing system

MODULE - III

Buddhist Art and Architecture: Introduction to Buddhist architecture, rock cut Buddhist caves – Stambha – Stupa – Chaitya – Vihara –**Mourya** period- Lion Capital, Lion Pillar, Bull Capital, Yakshai Figure from Didarganj, Yaksha from parkham, The Great Stupa, relief works, diagram of stupa- Chatri, Harmika, Anda, Pradakshina, Medi, Toronas- South, West, East, North Gateways, Vedika. **Sunga** period – Yaksha, Shunga fecundity deity, Yaksha reliefs, bronze coin. early Satavahana of Andhra, Buddhist stupa at Sanchi, Ajanta Ellora caves, Bhamiyan Buddha.

MODULE - IV

The Kushanas: Kushana Dynasty (Gandhara phase – Mathura phase)- Statue of Kanishka, Greek & Roman Influence on Gandhara Art, sculptures- Bodhisattva Maitreya, Fasting Buddha, Mathura Sculptures- Saranath Buddha, Bodhisattva Moitreyia, Seated Buddha, comparison study with Gandhara and Mathura School.

MODULE - V

South Indian Art: Pallavas dynasty –Mahendravarman rock cut Temple Architecture- Pancha Ratha- Drupadi Ratha, Arjun Ratha, Bhima Ratha, Dharmaraja Ratha, Nakul Sahadev Ratha, Pillars, The descent of Ganges, Shore Temple- Dravidian Architecture. Design, Pattern, Structures of the temples, details sculptures etc.

Cholas period: Sculpture-Shiva as Lord of Dance (Nataraja), Yoga Narasimha, Vishnu's Man-Lion Incarnation, Child Saint Sambandar – Pandyas period – Vijayanagar Dynasty – Nayakas - study of

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sculpture, development- Lakshmi Narasimha Statue, Sculptures Materials, Details of Stone Chariot- Wheel, elephant, Mahabalipuram rock cut temple

MODULE - VI

Vijayanagar Dynasty – Nayakas - study of sculpture, development- Lakshmi Narasimha Statue, Sculptures Materials, Details of Stone Chariot- Wheel, elephant, and its diagram, Vizayanagara paintings.

Islamic Art & Architecture: Indo Islamic Architecture - Delhi or Imperial style- Provincial style – Mughal style, Decan Architecture. Islamic Tomb- Dome, Minarets, Taj Mahal, Discussion on Charminar. Component of Islamic

Reference Books:

1. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
 2. Roy C Craven, Concise History of Indian Art, Thames and Hudson, London.
 3. Agarwala, Studies in Indian Art, Varanasi,
 4. Gupta, SP. Elements of Indian Art, Indraprastha museum. New Delhi.
 5. Karl Khandalawala, Indian sculpture and Painting, Publication Division, New Delhi.
 6. George Michell, Hindu Art and Architecture, Thames and & Hudson, world of Art, London.
 7. Rajarajan, R.K.K, Art of the Vijayanagara-Nayakas (Architecture and Iconography). Sharada Publishing House., Delhi
 8. George Michell & Photography Surendra Kumar, Temple Architecture and Art of the Early Chalukyas: Badami, Mahakuta, Aihole, Pattadakal, Publication- Niyogi.
 9. Moya Carey, The Complete Illustrated Guide to Islamic Art and Architecture: A Comprehensive History of Islam's 1400-Year-Old Legacy of Art and Design, with 500 Photographs, Reproductions and Fine-Art Paintings: Hermes House; Ill edition (1 January 2013).
 10. Henri Stierlin. Islamic Art and Architecture: From Isfahan to the Taj Mahal. Thames & Hudson (1 January 2002).
 11. D.P. Chattopadhyaya, B.N. Goswamy, Kavita Sing, Indian Art: Forms, Concerns and Development in Historical Perspective (History of Science, Philosophy and Culture in Indian Civilization).Munsiram, Manoharlal Publiushers,2005.
- Susan L. Huntington, The Art Of Ancient India; Motilal Banarsidass,; 2nd edition (1 January 2016).

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
1	SR21B1P1	Drawing - I	3		4	6	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To memorize and understand the elements and principals of drawing.							1, 3	1, 2
CO2	To study the three dimensional geometrical shapes with light & shade							2, 3	2, 3
CO3	To learn principals of natural and man-made objects							1, 2	2, 3
CO4	To understanding and experiment the various drawing mediums							3, 5	2, 3

Drawing is one of the important and primary approach to study form in 2D. Outline drawing/Sketch of any form is a practice to observe the contour of the three dimensional object. On the other hand, detail study of object's structure and surface by observing light, shade and perspective could improvise the understanding of texture, volume, depth and tonal value of form. These both exercises could enhances the observation of

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student that results better output and quality of sculpture.

MODULE - I

UNDERSTANDING OF LINE :

Exercises with Vertical & Horizontal straight lines, Curved lines, Zigzag lines, Diagonal lines.

MODULE - II

CREATING TEXTURE:

Study of textures of smooth, rough, cross-hatching, scribbling, stippling.

MODULE - III

study of natural things like fruits, vegetable, flowers by understand the line, tone and texture.
Study of man made objects using in daily life like steel, wood, glass, plastic, earthen ware etc. by understand the line, tone and texture.

MODULE – IV

Still life drawing of natural and man-made objects along with drapery composition from different angles using pencil rendering/pastels/charcoal/crayons/ colour pencils.

SUBMISSION:

15 Drawing

1000 TO 1300 Sketches

Reference Books:

Animal anatomy: The Element of form - Eliot Goldfinger

Drawing the Head and Hands - Andrew Loomis

How to draw animals - Jack Hamm

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	SR21B1P2	Sculpture - I	3		4	7	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To memorize and understand the elements and principals of sculpture.							1, 3	1, 2
CO2	To study and develop the three dimensional geometrical shapes							2, 3	2, 3
CO3	To study the three dimensional forms in natural and man-made things							1, 2	2, 3
CO4	To study the human parts							1, 2	2, 3

The subject introduces to the elements and fundamentals of sculpture and the principles of composition by various exercises through two dimensional and three dimensional study of approach.

MODULE - I

Introduction to elements of sculpture (line, form & space, texture, volume, and colour) and principles of Sculpture (Proportion, balance, rhythm, harmony, emphasis) and types of dimensions with visual references.

MODULE - II

Introduction to geometrical shapes with proper measuring values and develop the sense of the three-dimensional quality of cube, prism, sphere, cylinder, etc. and group composition by following sculptural principles using buff board or sheet / ivory sheet / clay / wood.

MODULE - III

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Study of natural (fruits, vegetables, shells) and man-made (objects using in daily life) things to develop the sense of three dimensional quality in various objects and contour, volume, texture of materials and create a composition by following sculptural principles using clay.

MODULE – IV

Study of human body parts like eyes, nose, ears and mouth etc. in clay modelling.

SUBMISSION:

15 Drawings

12 Sculptural works

Reference Books:

Modelling And Sculpting The Figure by Tanya Russell

The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams

Sculpting Basics by Karin Hessenberg

Figure Study Made Easy by Aditya Chari.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	SR21B1P3	Colour Design - I	3		4	6	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To understanding the primary and secondary colours							1, 3	1, 2
CO2	To analyse and observe the difference of the tint and shade							3, 7	2, 4
CO3	To observe and analyse the colour wheel							3, 7	2, 4
CO4	To analyse and designs the tonal values of colours							7, 8	4, 6

Colour can play a large role in the elements of design with the colour wheel being used as a tool, and Colour theory providing a body of practical guidance to colour mixing and the visual impacts of specific Colour combination. Emphasis is on developing ability to use colour effectively in two and three dimensional design applications by studying traditional design elements, theories of colour, colour and spatial perception, and colour interaction.

MODULE - I

Light colour, complimentary colours. contrast and value principles, pigment colours and light theory, tints and shades colour tones ,Key of Colours in primary and secondary colours.

MODULE - II

Study of Opaque colour, Transparent colour, Relationship of primary, secondary and Tertiary colours.

MODULE - III

Study of Shade wheel,Tints and shades-based on Colour Wheel.

MODULE – IV

Analyse the tonal values in Black and White and colour. Introduction to Design by exercises created form motifs derived from Nature.Exercises based on colour and design, introducing the Golden rules and division of space

SUBMISSION:

15 Colour design works

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Reference Books:

Theory of Colours - Author Name: Johann Wolfgang Von Goethe

Colour Based on Nature - Author Name: Irma Boom

[illegible]

MODULE - I

Understanding mediums of Painting and Techniques of Paintings. (Opaque, Transparent, Impasto)

MODULE - II

Exercises based on nature, Example, Trees, Flowers, Bushes, Rocks, Sky and Water

MODULE - III

Exercises based on natural and man-made objects (Still life of Artificial, Natural objects Like Flowers, Fruits, Vegetables etc.

MODULE – IV

Outdoor study from Nature, introduction to landscape Painting in watercolours. Painting practice of individual Study of birds or animal from surroundings.

SUBMISSION:

8 Paintings

Reference Books:

Animal anatomy: The Element of form - Eliot Goldfinger

Drawing the Head and Hands - Andrew Loomis

How to draw animals - Jack Hamm

Artist's Painting Techniques: Explore Watercolors, Acrylics, and Oils; Discover Your Own Style;

Grow as an Art by DK

Watercolor Painting For Dummies By Pitcher, Colette

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	CC21B1EN	English	2	0	0	2	50	50	100
Cos	Course Outcomes							POs	BTLs
	the students should be able to								
CO1	understand modern English grammar. To enable them produce grammatically and idiomatically correct language.							NA	1,2

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CO2	improve their clauses and sentences and its types.	NA	1,2
CO3	understand English grammar. Spot language errors and correct them. To help them minimize mother tongue influence.	NA	1,2
CO4	improve their verbal communication skills	NA	1,2
CO5	Understand core grammar to know and understand error free English grammar.	NA	1,2
CO6	minimise mother tongue influence	NA	1,2

MODULE – I

Modern English grammar - what and why and how of grammar - grammar of spoken and written

Language; Sentence as a self-contained unit – various types of sentence – simple – compound – complex – declaratives – interrogatives – imperatives – explanative; Basic sentence patterns in English - constituents of sentences – subject – verb - object - complement – adverbials;

MODULE – II

Clauses - main and subordinate clauses - noun clauses - relative clauses - adverbial clauses - finite and non-finite clauses - analysis and conversion of sentences – Active to Passive and vice versa – Direct to Indirect and vice versa – Degrees of Comparison, one form to the other;

MODULE - III

Phrases - various types of phrases - noun, verb, adjectival and prepositional phrases; Words - parts of speech – nouns – pronouns - adjectives verbs - adverbs – prepositions – conjunctions -

determinatives; Nouns - different types - count and uncounted – collective - mass - case - number – gender;

MODULE – IV

Pronoun - different types - personal, reflexive - infinite-emphatic – reciprocal; Adjectives - predicative - attributive - pre- and post-modification of nouns; Verbs - tense-aspect - voice -mood - Concord - types of verbs – transitive - intransitive-finite – non-finite; Helping verbs and modal auxiliaries - function and use.

MODULE – V

Adverbs - different types - various functions - modifying and connective; Prepositions - different types - syntactic occurrences - prepositional phrases - adverbial function; Conjunctions - subordinating and coordinating Determinatives articles - possessives – quantifiers;

MODULE – VI

Remedial grammar - error spotting - errors in terms of specific grammatical concepts like constituents of sentences - parts of speech - concord – collocation - sequences of tense - errors due to mother tongue influence; Written Composition – précis writing – outline story – expansion of proverb – short essay.

BOOKS RECOMMENDED

- Burt, Angela. Quick Solutions to Common Errors in English. Macmillan India Limited, 2008.
- Carter, Ronald, and Michael McCarthy. Cambridge Grammar of English. CUP, 2006.
- Concise English Grammar by Prof. V. K. Moothathu. Oxford University Press, 2012.
- Driscoll, Liz. Common Mistakes at Intermediate and How to Avoid Them. CUP, 2008.
- English for Effective Communication. Oxford University Press, 2013.

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- Greenbrae, Sidney. Oxford English Grammar. Indian Edition. Oxford University Press, 2005.
- Kenneth, Anderson, Tony Lynch, Joan MacLean. Study Speaking. New Delhi: CUP, 2008.
- Leech, Geoffrey et al. English Grammar for Today: A New Introduction. 2nd Edition. Palgrave, 2008.
- Leech, Geoffrey, Jan Svartvik. A Communicative Grammar of English. Third Edition. New Delhi: Pearson Education, 2009

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
I	MC21B101	UHV Student Induction Program (mandatory AICTE)	1	0	0	-		-	
COs	Studios Outcomes							POs	BTLs
	The Student Induction Program (SIP) The 3-week Student Induction Program (SIP) is to prepare newly admitted undergraduate students for the new stage in their life by facilitating a smooth transition from their home and school environment into the college and university environment through various discussions and activities. The SIP has been formulated with specific goals to help students to:							7, 12	2, 5
CO1	Become familiar with the ethos and culture of the institution (based on institutional culture and practices)							7, 12	2, 5
CO2	Set a healthy daily routine, create bonding in batch as well as between faculty members and students							7, 12	2, 5
CO3	Get an exposure to a holistic vision of life, develop awareness, sensitivity and understanding of the Self---family---Society---Nation---International---Entire Nature							7, 12	2, 5
CO4	Facilitate them in creating new bonds with peers and seniors who accompany them through their college life and beyond							7, 12	2, 5
CO5	Overcome weaknesses in some essential professional skills – only for those who need it (e.g. Mathematics, Language proficiency modules)							7, 12	2, 5

The various modules or core areas recommended for the 3-week SIP are:

The various modules or core areas recommended for the 3-week SIP are:

SIP Module 1: Universal Human Values I (UHV I)

22 hours

The purpose is to help develop a holistic perspective about life. A self-reflective methodology of teaching is adopted. It opens the space for the student to explore his/her role (value) in all aspects of living – as an individual, as a member of a family, as a part of the society and as an unit in nature. Through this process of self-exploration, students are able to discover the values intrinsic in them. The session wise topics are given below:

Session No	Topic Title	Aspirations and Issues	Basic Realities (underlying harmony)
1	Welcome and	Getting to know each other	Self-exploration

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	Introductions		
2 and 3	Aspirations and Concerns	Individual academic, career... Expectations of family, peers, society, nation... Fixing one's goals	Basic human aspirations Need for a holistic perspective Role of UHV
4 and 5	Self-Management	Self-confidence, peer pressure, time management, anger, stress... Personality development, self-improvement...	Harmony in the human being
6 and 7	Health	Health issues, healthy diet, healthy lifestyle Hostel life	Harmony of the Self and Body Mental and physical health
8, 9, 10 and 11	Relationships	Home sickness, gratitude towards parents, teachers and others Ragging and interaction Competition and cooperation Peer pressure	Harmony in relationship Feelings of trust, respect... gratitude, glory, love
12	Society	Participation in society	Harmony in the society
13	Natural Environment	Participation in nature	Harmony in nature/existence
14	Sum Up	Review role of education Need for a holistic perspective	Information about UHVII course, mentor and buddy
15	Self-evaluation and Closure	Sharing and feedback	

SIP Module 2: Physical Health and Related Activities

This module is intended to help understand the basic principles to remain healthy and fit and practice them through a healthy routine which includes exercise, games etc.

SIP Module 3: Familiarization of Department/ Branch and Innovation

This module is for introducing and relating the student to the institution/department/branch; how it plays a role in the development of the society, the state, region, nation and the world at large and how students can participate in it.

SIP Module 4: Visit to a Local Area

To relate to the social environment of the educational institution as well as the area in which it is situated through interaction with the people, place, history, politics...

SIP Module 5: Lectures by Eminent People

Listening to the life and times of eminent people from various fields like academics, industry etc. about careers, art, self-management and so on enriches the student's perspective and provides a holistic learning experience.

SIP Module 6: Proficiency Modules

This module is to help fill the gaps in basic competency required for further inputs to be absorbed. It includes effort to make student proficient in interpersonal communication and expression as well as awareness about linguistic and thereafter NLP.

BFA SCULPTURE - COURSE STRUCTURE

SIP Module 7: Literature / Literary Activities

Through the exposure of local, national and international literature, this module is aimed at helping the student learn about traditional as well as contemporary values and thought.

SIP Module 8: Creative Practices

This module is to help develop the clarity of humanistic culture and its creative, joyful expression through practice of art forms like dance, drama, music, painting, pottery, sculpture etc.

SIP Module 9: Extra Curricular Activities

This is a category under which things that are not placed in any of the above may be placed. Some clubs and hobby group may be made for each of the above categories, so that students may pursue them even after SIP.

The recommended hours to be allocated are given above. Depending on the available faculty, staff, infrastructure, playgrounds, class timings, hostellers and day scholars etc., the timetable for these activities may be drawn up. Of course, colleges may conduct an inaugural function at the beginning of the SIP; and they may also conduct a celebratory closing ceremony at the end of the SIP. In particular during the lockdown phase, appropriate care may be taken and some or all activities may be planned in distance-learning or on-line mode.

Implementation:

The institution is expected to conduct the 3-week SIP under the guidance of the Director/Principal or Dean Students or a senior faculty member. For this, the institution is expected to make an SIP Cell. The SIP Cell will be responsible for planning, and then implementation of the SIP.

Follow up:

The SIP is only the beginning of the interaction with newly joined students.

An important part of the SIP is to associate one faculty mentor to every small group of about 20 students; and also associate one senior student buddy to an even smaller groups of about 5 students for the guidance required for holistic development of the newly joined student throughout his/her time in the institution/college.

These activities are to be continued in the ongoing academic program along with other cultural activities through the Student Activity Cell (SAC).

SEMESTER – II

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

MODULE – I
<p>Pre-Historic Art: Pre-Historic and Proto Historic Art – Stone ages- Palaeolithic period, Mesolithic period, Neolithic period -Cave Paintings and Sculptures, Characteristic features of paintings, study of colour applications, volume study, line, form shapes. Sculptures- Venus/ mother goddess, Bisons, – Proto Historic art.</p> <p>Mesopotamian Art: Important developments in Sumerian art, Akkadian art, Babylonian art, Assyrian art</p>
MODULE – II
<p>Egyptian Art: Introduction to Egyptian Art –Art of Old Kingdom- Middle Kingdom – New Kingdom-Egyptian pyramids- Evolution of pyramid, types of pyramid – paintings, sculptures- Narmer Palette, Statue of Menkaure with Hathor and Cynopolis, Wooden statue of the scribe Kaaper, sculptures of Prince Rahotep and his wife Nofret , Painted relief, Relief of the royal family, Hard stone group statue of Ramses II with Osiris, Isis, and Horus, Seated portrait statue of Dersenedj, scribe and administrator, Bust of Nefertiti, The Mask of Tutankhamun, Artifacts, ornamentation, scribes, furniture, clothing of Egypt.</p> <p>Pyramid: Detail’s structure of Pyramid- enclosure wall, cult pyramid, burial chamber, offering hall, blocks, storages, entrance, mastaba, etc. Different types of Pyramid- Steps Pyramids, Pyramid of Giza, Sphinx, pyramids of Ellinika, Nubian pyramids, Pyramids of Güímar etc.</p>
MODULE – III
<p>Greek Art: Introduction to Greek Art – Archaic Period- Classical Period- Hellenistic Period - paintings, sculptures - Sounion Kouros, Kritios Boy, Discus Thrower, Doryphorus, The sculpture of Zeus, The Moschophoros or calf-bearer, Frieze of the Siphnian Treasury, Delphi, Hellenistic Period - Laocoön and His Sons, The Winged Victory of Samothrace, The Venus de Milo, Monumental sculpture- Materials, forms. Pottery, Vase painting - Detail study of a black-figure vase, Interior (tondo) of a red figure kylix, Detail of a redfigure amphora.</p>
MODULE – IV
<p>Roman Art: Introduction to Roman Art – paintings- Painted Garden, Mosaic- Mosaic Fragment with a Dionysiac Procession, Pair of Centaurs Fighting Cats of Prey from Hadrian's Villa, Stucco, Glass, Metal Work, sculpturesmarble- statue of the emperor Augustus, Relief of a seated poet, Tomb relief, Chariot procession of Septimus Severus, The Farnese Hercules, Relief from the Ara Pacis Augustine, The Four Tetrarchs, The Dying Gaul, bronze etc – Trajan’s Column, Roman portraiture.</p>
MODULE – V
<p>Christian Art: Early Christian/ Byzantine art- Origins and Historical Importance, icons, Examples of works of Art. Painting Catacomb chamber- characteristic features, Mosaic works-using gold, glass in the basilicas- study of the visual language - Byzantine paintings.</p> <p>Important Artworks from Christian Art: : Discussion and detailed study from Byzantine Art, i.e, Virgin and Child. Wall painting from the early catacombs, Rome, 4th century; Christ Pantocrator, Hagia Sophia, Istanbul; Mosaic of Emperor Justinian I, Basilica of San Vitale, Ravenna; Enthroned Madonna with Child, the Saints Theodore and George, and Two Angels, Saint Catherine’s Monastery; Theotokos of Vladimir, Tretyakov Gallery, Moscow; Virgin with Child, Hagia Sophia, Istanbul; The Cross, Hagia Irene, Istanbul, etc.</p>
MODULE – VI
<p>Gothic Art: Origins, paintings, sculptures, monumental sculptures, characters, keywords. Frescoes, Stained</p>

BFA SCULPTURE - COURSE STRUCTURE

glass, monumental sculpture- i.e., South portal of Chartres Cathedral, West portal at Reims Cathedral, Annunciation group, Later Gothic depiction of the Adoration of the Magi from Strasbourg Cathedral, Cathedral Notre-Dame

Reference Books:

1. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
2. E.H.Gombrich., The story of Art, Phaidon series.2010
3. A.G. Gardner, Art through the Ages, Thampson Wordsworth.
4. Regent Wharf, 10,000 years of Art, Phaidon,2009.
5. Edit Tomory, A History of Fine Arts in India and the West. Orient Longmann.
6. Sir Lawrence Gowing, A History of Art, Andromeda 2002.
7. J. Gage: "Gothic Glass: Two Aspects of a Dionysian Aesthetic", Art History, 5/1 (1982).
8. Viviane Minne-Seve, Herve Kergall, Romanesque & Gothic France: Art and Architecture.
9. Helen Gardner , Fred Kleiner Gardner's Art Through the Ages: A Global History, Wadsworth Publishing Co Inc; 16th edition (1 January 2019).
10. Rolf Toman , Gothic: Architecture, Sculpture, Painting, hf ULLMANN (June 1, 2007).
11. John Boardman, Greek Art (World of Art), Thames & Hudson; 4th Revised edition (November 17, 1996).
12. Bill Manley,

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
II	SR21B2P1	Drawing - II	3		4	6	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To understand various perspective							1, 3	1, 2
CO2	To observe and apply perspective from surrounding							1, 5	2, 3
CO3	To observe and analyse various drawing techniques							1, 7	2, 3
CO4	To study and analyse the various age group of human head							3, 4	2, 3

Study of basic natural objects/ geometrical objects, construction and perspective involved, making in clay and Drawing focusing on shape, modelling and relative proportion. Outdoor site specific/Architectural and natural objects; Drawings using different medium, pencil rendering, water colour and crayons. Study of ancient Indian sculpture and understanding of composition, proportion, dimension, space and ground. Study of Human body parts; drawing and clay. Study of the bones and muscles of the human head as they relate to figurative art. Basic animal (quadruped) anatomy. An understanding of the structures, make up of the body, to deal with the figure in an effective and convincing.

MODULE - I

Introduction to elements of perspective – studies of basic solids-plan and elevation, main aspects as parallel

MODULE - II

Outdoor sketching/Drawing - rapid sketching from any objects from busy streets, markets, stations etc. Sketching/Drawing from surroundings.

MODULE - III

BFA SCULPTURE - COURSE STRUCTURE

Exposure to drawings made by Great Masters-study of different objects. (colour pencils, dry pastels, oil pastels etc.)

MODULE – IV

Head study- study of head from cast (various age groups) Study of ancient Indian sculpture and understanding of composition, proportion, dimension, space and ground.

SUBMISSION:

15 Drawing

1000 TO 1300 Sketches

Reference Books:

Animal anatomy: The Element of form - Eliot Goldfinger

Drawing the Head and Hands - Andrew Loomis

How to draw animals - Jack Hamm

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	SR21B2P2	Sculpture - II	3		4	7	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To understand and make human parts in clay							3, 4	2, 3
CO2	To analyse and compose various nature subjects in two dimensional composition							5, 7	3, 4
CO3	To understand the various technique of Terracotta medium							3, 4	2, 3
CO4	To create various masks							3, 4	2, 3

The course focuses on developing the abilities of observation, appreciation and incorporation of forms, figures and spaces in a composition. Exercises of carving by stages, exercise in clay modelling. Relief Composition; based on Architectural form using basic elements of relief and creating virtual space

MODULE - I

Study of human body parts in drawing and clay modelling more than life size.

MODULE - II

Introduction to relief composition and study of animals and birds in drawing and clay.

MODULE - III

Introduction to terracotta method and materials and exercise with various techniques like coil process, pinching method, slab making.

MODULE – IV

Mask making techniques in paper mache / terracotta with colouring.

SUBMISSION:

15 Drawings

12 sculptural works

Reference Books:

BFA SCULPTURE - COURSE STRUCTURE

Modelling And Sculpting The Figure by Tanya Russell

The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams

Sculpting Basics by Karin Hessenberg

Anatomy & Drawing by Victor Perard

Figure Study Made Easy by Aditya Chari

[illegible]

MODULE - I

Colour experience (pigment and light theory) High key, middle key, and low key, high key tone with and low contrast. Chromatic expression on different backgrounds, depiction of seasons etc.

MODULE - II

Colour experience-Colour harmonies. Complementary, Split-complementary, Double Split- Complementary analogous and receding colours. Visual mixing, creative designs through simple motifs from nature and man-made objects,

MODULE - III

Elementary knowledge of design (golden rules of art) design based on the fundamentals such as line, form colour, texture, proportion and rhythm tonal values in 3 dimensions exercise with cube prism, sphere, cylinder etc. (E.g., Nature: Mountain. Clouds, Butterfly and flowers, fish & water plants, birds and animals etc.).

MODULE – IV

Overlapping of motifs & colour combinations to be given from tertiary colours with tints and shades. E.g., For objects: distorted in given space (golden rules of art) exercises - nature and object combination to be given related to colours theory.

SUBMISSION:

20 class works

Reference Books:

Theory of Colours - Author Name: Johann Wolfgang Von Goethe

Colour Based on Nature - Author Name: Irma Boom

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	SR21B2P4	Print Making	3		3	6	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								

BFA SCULPTURE - COURSE STRUCTURE

CO1	To memorize and understand the elements and principals of drawing.	1, 3	1, 2
CO2	To study the three dimensional geometrical shapes with light & shade	2, 3	2, 3
CO3	To learn principals of natural and man-made objects	1, 2	2, 3
CO4	To understanding and experiment the various drawing mediums	3, 5	2, 3

MODULE - I

Introduction to theory of Print Making: Introduction to the history of printing medium and techniques from the traditional process through to collagraphy and other Printmaking process.

MODULE - II

Stencil cut- Black & white: Study of a printmaking process in which a variety of (usually found) materials are arranged for stencil cutting, printing on paper in black and white

MODULE - III

Monotype printing image: Mono printing and monotype are very similar. The difference between mono printing and monotype printing is that mono printing has a matrix that can be reused, but not to produce an identical result. With monotyping there are no permanent marks on the matrix, and at most two impressions (copies) can be obtained

MODULE – IV

Anticipatory imaginative use of gathering impressions and observation of intrinsic texture of various surfaces and making of natural and man-made objects introduction to printmaking through Lino-cut.

SUBMISSION:

5 Class works

Reference Books:

The complete printmaker by john ross, free press

Relief printmaking by ann westley, crown publishing group

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	CC21B2CS	Communication Skills	2	0		2	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	On completion of the course, the students should be able to listen to lectures, public announcements and news on TV and radio. Engage in telephonic conversation.							NA	1,2
CO2	To provide an adequate mastery of technical and communicative English Language speaking skills training							NA	1,2
CO3	To provide an adequate mastery of technical and communicative English Language reading skills training							NA	1,2
CO4	To prepare students for participation in seminars, group discussions, paper							NA	1,2

BFA SCULPTURE - COURSE STRUCTURE

	presentation and general personal interaction at the professional level.		
CO5	To provide an adequate mastery of creative writing skill training, different modes of writing, project reports effectively.	NA	1,2
CO6	To familiarize students with different modes of general and academic writing.	NA	1,2

MODULE – I

Communication: Importance of Communication; Elements of good individual communication; organizing oneself; different types of communication; Barriers in the path of Communication.

MODULE – II

Listening skills: Listening to conversation and speeches (Formal and Informal) Reading: Techniques of reading, skimming, Scanning, SQ3R technique

MODULE – III

Creative Writing: Scope of creative writing; Writing skills Signposting. Outlines, Rephrasing Writing a report/ format of the report; Paragraph, Letter Writing, Essay writing, Memo, Cikedlar, Notice Cover Letter, Resume, Writing with a thesis, Summary, Précis, Product description - Description of projects and features Oral Report; Periodical Report; Progress Report; Field Report Preparation of minutes; Video conference; Tele conference / Virtual meeting

MODULE – IV

Speaking: How to converse with people, How to communicate effectively; Language and grammar skills; Pronunciation drills, Phonetics, vowels, Diphthongs, consonants, Stress, Rhythm and intonation, Conversational skills Features of effective speech-practice in speaking fluently-role play-telephone skills-etiquette.

MODULE – V

Short Extempore speeches-facing audience-paper presentation-getting over nervousness-Interview techniques-preparing for interviews - Mock interview. Body Language.

MODULE – VI

Impact of internet on communication; communication through computers; voice mail; broadcast messages; e-mail auto response, etc.

BOOKS RECOMMENDED

- C S Rayudu: Principles of Public Relations, Himalaya Publishing House
- Daniel Colman: Emotional Intelligence,
- English for Effective Communication. Oxford University Press, 2013.
- K. Ashwathappa: Organizational Behavior, Himalaya PublishingHouse

BFA SCULPTURE - COURSE STRUCTURE

- Kenneth, Anderson, Tony Lynch, Joan MacLean. Study Speaking. New Delhi: CUP, 2008.
- Krishna Mohan & Meera Banerji: Developing Communication Skills Macmillan India
- Lynch, Tony. Study Listening. New Delhi: CUP, 2008.
- Marks, Jonathan. English Pronunciation in Use. New Delhi: CUP, 2007.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
II	MC21B201	Environmental Science	1	0	0	0		-	
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the importance of environment and natural resources							6, 12	2, 5
CO2	To acquire the knowledge on various principles of eco- systems and their functions.							6, 12	2, 5
CO3	To gain the knowledge on various principles, threats and conservation of bio diversity.							6, 12	2, 5
CO4	To understand the importance of national and international concern for protection of environment from various pollutants							6, 12	2, 5
CO5	To understand various social Issues related to Environment							6, 12	2, 5
CO6	To understand the impact of human population on the environment.							6, 12	2, 5

MODULE - I

Environmental studies—Introduction: - Definition, scope and importance, Measuring and defining environmental development indicators.

Environmental and Natural Resources: Renewable and non-renewable resources - Natural resources and associated problems - Forest resources - Use and over - exploitation, deforestation, case studies - Timber extraction, dams- benefits and problems.

MODULE - II

Basic Principles of Ecosystems Functioning: Concept of an ecosystem. -Structure and function of an ecosystem. - Producers, consumers and decomposers. - Energy flow in the ecosystem Ecological succession. - Food chains, food webs and ecological pyramids. Introduction, types, characteristic features, structure and function of the following ecosystem:

- a) Forest Ecosystem
- b) Grassland Ecosystem
- c) Desert Ecosystem
- d) Aquatic Ecosystem (Ponds, Streams, Lakes, Rivers, Oceans, Eustuaries)

MODULE - III

BFA SCULPTURE - COURSE STRUCTURE

<p>Biodiversity and its conservation: Introduction – Definition- genetic, species and ecosystem diversity. Bio-geographical classification of India</p> <p>Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts. - Endangered and endemic species of India.</p> <p>Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity</p>
MODULE - IV
<p>Environmental Pollution: Definition, Cause, effects and control measures of</p> <ol style="list-style-type: none"> Air pollution Water pollution Soil pollution Marine pollution Noise pollution Thermal pollution Nuclear hazards
MODULE - V
<p>Social Issues and the Environment: From unsustainable to sustainable development -Urban problems related to energy -Water conservation, rain water harvesting, and watershed management - Climate change, global warming, acid rain, ozone layer depletion , nuclear accidents and holocaust. Case Studies. – Waste land reclamation</p>
MODULE - VI
<p>Human Population and the Environment: Population growth, variation among nations. Population explosion Role of information Technology in Environment and human health. - Case Studies.</p> <p>Field work: Visit to a local area to document environmental assets River /forest grassland/hill/mountain -Visit to a local polluted site-Urban/Rural/industrial/ Agricultural Study of common plants, insects, birds. -Study of simple ecosystems- pond, river, hill slopes, etc.</p>

Text books:

1. Erach Bharucha, A Text Book of Environmental Studies for Under graduate Courses, University Grants Commission.
2. Perspectives in environmental Studies, Anubha Kaushik and C P Kaushik, New Age International Publishers, New Delhi, 2018. 2. A Textbook of Environmental Studies, Shashi Chawla, McGraw Hill Education, New Delhi, 2017.

Reference Books:

12. Environmental Studies by Benny Joseph, McGraw Hill Education, New Delhi, 2017.
13. Fundamentals of environmental studies, Mahua Basu and S Xavier, Cambridge University Press, New Delhi, 2017.

SEMESTER – III

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
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BFA SCULPTURE - COURSE STRUCTURE

III	AH21B3C1	History of Indian Art - II	3	0	0	3	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the artistic agency of each art movements.							6, 7	1, 2
CO2	Will identify the culture and tradition around historical areas							6, 7	1, 2
CO3	Can analyse the conceptual frame of miniature paintings							6, 7	1, 2
CO4	Will also study the stylization and composition of the body in the tradition of miniature painting.							6, 7	1, 2
CO5	It helps students to create a bond between people and traditions.							6, 7	1, 2
CO6	It creates great impact for their further research or to create an art work.							6, 7	1, 2

MODULE – I

The Pala and Sena Paintings: Emergence of Pala and Sena, Buddhist monasteries, Pala Dynasty, Significance, collection - *maha- Viharas* – Nalanda, , decorative details, influences, The sacred leaves, manuscripts on palm leaves, Buddhist stupa- *The perfection of wisdom in eight thousand lines*; technical background, composition, preparation, painting techniques, pigment analysis, conservation treatment.

MODULE – II

Paintings in Vijayanagaraempire :Characterstics, Areas of Vijayanagara empire- Hampi, Lepakshi, Anegundi, etc; Important role in cultural life, types of painting- frescos, murals, cloths; Hindu mythology themes, restoration.

MODULE – III

Murals of South and North India: Murals of Ancient South and North India, Major subjects, paintings, influences, social impacts, Ajanta, Ellora, Bagh, Badami cave, Lepakshi murals, kerala murals

MODULE – IV

Miniatures Paintings – Mughal Miniature painting: Mughal emperors, master painters and patrons, biographies, illustrations, and books of great emperor- *Akbarnama*, *Hamzanama*etc; Mughal visual practice, illustrated manuscript themes, development of border designs, architecture and its meaning.

MODULE – V

Rajput Painting: Rajasthani painting, western Indian style, Persian influences, important schools, *Ragamalaseries*, Gita Govinda series, *Tuti- Nama* – tales, illustrated manuscripts, classification of Rajput school, Mewar painting style, Kota, Bundi, - themes, characteristics.
Pahari Painting: The technique of pahari painting, colour and pattern, Basholi, Guler, chamba wall paintings, Kangra etc; court painters , femininity in Kangra painting, Illustration of bagavadgita,, themes.

MODULE – VI

Deccan School paintings: Social and historical introduction to Deccan, colour application, characteristics, Golconda- Nizam, features, Persian style influences.
Company school paintings: British East India Company, history and ruling, trading, people and culture, lifestyle, artists and patrons, Madras - Bombay- Calcutta, symbolism, porcelain objects, paintings.

SUBMISSION:

2 assignment projects

BFA SCULPTURE - COURSE STRUCTURE

Reference Books:

1. Edith Tomory, The history of Fine Arts and the west, Orient Longman, Hyderabad.
2. Roy C Craven, Concise History of Indian Art, Thames and Hudson, London.
3. Pushpesh panth, Ajantha & Ellora cave temples of ancient India.
4. Mahalingam, TV Commemoration volume, South Indian studies.
5. Anjan Chakravarty, Indian Miniature Painting. Roli Books, India Crest.
6. MS Randhwa, Indian Painting, Bombay 2009,
7. Pahari Masters, Court painters of Northern India, Niyogi Books.
8. Moti Chandra- studies in Early Indian painting.
9. M.S. Randhwa- Indian miniature paintings, Roli Books International.
10. Mira Seth, Indian painting.
11. Tryna Lyons The artists of Nathadwara: the practice of painting in Rajasthan, Indiana University Press.
12. Indian Court painting: Andrew Topsfield, London, 1984. BN Goswamy and Eberhard Fischer, Pahari masters: court painters of northern India.
13. Mark Zebroski: Deccani Painting. New Delhi: Roli Books International, 1983.
14. History of India Painting: Manuscript Maghuland Deccani Tradition. New Delhi, Abhinav Publication, 1994.
15. A History of India Painting: The Modern Period: Krishana Chaitanya. New Delhi: Abhinav Publication, 1994.
16. Som Prakash Verma, Interpreting Mughal Painting, Oxford University Press, New Delhi, 2011.
17. M.S. Randhawa And D.S. Randhawa, Guler Painting, Publications Division, Government Of India
18. Ghulam Yazdani, Ajanta Cave: the colour and monochrome reproductions of the Ajanta Frescoes based on photography from Cave 11.

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

MODULE - III
Detail study of human head with proper measurements. Observation and understanding of the head and skull structure in reference to it's basic form and contour lines, its characteristics, resemblance to the live model. Study in drawings and making in clay.
MODULE – IV
One portrait should be taken plaster waste mould and plaster/cement/Paper/Fibre casting/ Terracotta

SUBMISSION:

- 6 Portrait study drawings
- 3 Portrait study works in clay
- 1 Portrait plaster/cement casting
- 1 Assignment about portrait study history, steps making, tools, measurement & casting process and explain aesthetics of a portrait. Name and explain any five portrait making contemporary artists.

Reference Books:

Modelling And Sculpting The Figure by Tanya Russell
 The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams
 Sculpting Basics by Karin Hessenberg
 Anatomy & Drawing by Victor Perard
 Figure Study Made Easy by Aditya Chari
 Ancient Greek Portrait Sculpture by Sheila Dillon

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	SR21B3P2	Composition - I	1		5	6	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To observe and model of human and nature study of drawings							1, 4	2, 3
CO2	To analyse and composition of human and nature study in clay maquettes							5, 7	3, 4
CO3	To create composition of relief works							7, 9	4, 6
CO4	To understand Terracotta firing process							3, 7	2, 4

MODULE - I

Study of human, animal / bird anatomy in quick sketches and detail drawings from various angles of model. Understand the proportion, posture, contour, character.

MODULE - II

Study of human / animal / bird anatomy through maquettes and composition of a scene in clay.

MODULE - III

Composition of various elements together from the reference of previous study drawings in relief (low/ high/sunken) /3D in Terracotta clay.

MODULE – IV

Introduction to science of various kilns and kiln making process. Pre-firing and final firing of terracotta/Ceramic in kiln. Transformation of previous work/s into Terracotta.

BFA SCULPTURE - COURSE STRUCTURE

SUBMISSION:

- 6 Drawings
- 4 Composition works

Reference Books:

Modelling And Sculpting The Figure by Tanya Russell
The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams
Sculpting Basics by Karin Hessenberg
Anatomy & Drawing by Victor Perard
Figure Study Made Easy by Aditya Chari
Ancient Greek Portrait Sculpture by Sheila Dillon

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	SR21B3P3	Carving - I	1		5	5	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To observe and model of human and nature study of drawings							1, 4	2, 3
CO2	To prepare plan							5, 7	3, 4
CO3	To create composition works							7, 9	4, 6
CO4	To create composition in collaboration							3, 7	2, 4
MODULE - I									
Study of human/animal / bird anatomy in quick sketches and detail drawings from various angles of model. Understand the proportion, posture, contour, character.									
MODULE - II									
Preparation of sketch from previous study drawings and carve them using substrative method in 2D (low, high and sunken) in clay or any soft material as primary practice.									
MODULE - III									
Introduction to carving and its tools, techniques in various materials. Carve any previous compositions in POP/ Ash brick/wood/soft stone, etc.									
MODULE – IV									
Carve any previous compositions in POP/ Ash brick/wood/soft stone, etc individual/collaborative.									

SUBMISSION:

- 5 Drawings
- 3 Carving works

Reference Books:

Modelling And Sculpting The Figure by Tanya Russell
The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams
Sculpting Basics by Karin Hessenberg
Anatomy & Drawing by Victor Perard
Figure Study Made Easy by Aditya Chari
Ancient Greek Portrait Sculpture by Sheila Dillon

BFA SCULPTURE - COURSE STRUCTURE

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
III	SR21B3E1	Drawing - I			3	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To observe and understand the objects							1, 3	2, 3
CO2	To study social surroundings							1, 7	2, 4
CO3	To study landscape							4, 7	3, 4
CO4	To study and respond to real space							9, 10	1, 2

Drawing is one of the important and primary approach to study form in 2D. Outline drawing/Sketch of any form is a practice to observe the contour of the three dimensional object. On the other hand, detail study of object's structure and surface by observing light, shade and perspective could improvise the understanding of texture, volume, depth and tonal value of form. These both exercises could enhances the observation of student that results better output and quality of sculpture.

MODULE - I

Study from still life composition of various combination of materials/colour/texture etc,

MODULE - II

Study of crowded areas like market/pilgrim/bus stand/railway station or any near by places.

MODULE - III

Study of landscape from architecture and nature.

MODULE – IV

Tour to any near by historical places to study the identity of the ancestry, material culture, landscape, architecture etc through sketches (Study tour)

SUBMISSION:

3 Drawings

1 Assignment on study tour

100 Sketches

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
III	SR21B3E2	Painting - II			3	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the water colour medium using different brush strokes							1, 3	2, 3
CO2	To observe still life painting with different mediums							1, 4	2, 3
CO3	To understand and analyse monochromatic paintings in water colour/poster colour							3, 7	2, 4
CO4	To understand and analyse outdoor paintings in various mediums							3, 7	2, 4

The Program includes how to draw and paint nature, architectonic forms flowers, trees, shrubs and vast meadows into harmonious compositions using transparent watercolours. Study of 'picture plane' including scenes of nature such as mountains, lakes, gardens, rivers, cityscapes - views of an urban setting or seascapes - views of an ocean etc

MODULE - I

BFA SCULPTURE - COURSE STRUCTURE

Study outline of nature and man-made in water colour using brush. Understanding the different brush strokes/lines in multi-hues.
MODULE - II
Still life painting of natural and man-made objects along with drapery composition from different angles using water colour / soft pastels / charcoal / crayons / colour pencils.
MODULE - III
Study of monochromatic painting of various scenes in water colour/poster colour/Soft pastel/Charcoal.
MODULE – IV
Use of different techniques in water colour / poster colour. Study of in/out door painting in different techniques like opaque/wet on wet/wet on dry (wash technique/spreading/layer) etc

SUBMISSION

4 paintings

Reference Books:

Animal anatomy: The Element of form - Eliot Goldfinger

Drawing the Head and Hands - Andrew Loomis

How to draw animals - Jack Hamm

Artist's Painting Techniques: Explore Watercolors, Acrylics, and Oils; Discover Your Own Style;

Grow as an Art by DK

Watercolor Painting For Dummies By Pitcher, Colette

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
III	SR21B3E3	Print Making - II			3	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	The understand basics of various print making mediums							1, 3	1, 2
CO2	To compose the layout							1, 7	1, 4
CO3	To observe and analyse process of relief printing							3, 7	2, 4
CO4	To understand and analyse wood cut process and using techniques							3, 7	2, 4

MODULE - I

Introduction to theory of Print Making: Introduction to the history of printing medium and techniques from the earliest woodcuts, through to lithography, Sciography, intaglio and other Etching process.

MODULE - II

Composition of drawing for wood cut

MODULE - III

Relief printing process: Study of the relief printing techniques such as the wood-cut or linoleum where the drawing of the image to appear in relief. This relief will then be inked, and used to make the basis of the final image, like in letter printing or stamping.

MODULE – IV

Wood Cut: Understanding of black and white textures and Study of Objects, animals, nature and life size figure etc. Materials and tools for woodcut, natural wood pine, poplar, birch, cherry, kamba wood called in Telugu, etc., sandpaper fine, medium rough Woodcut knife, small U, gouges V, sharpening stone, speedball soft rubber roller, glass Formica slab for rolling ink, printing ink letterpress, oil bas ink, paper, wood spoon or steel spoon.

BFA SCULPTURE - COURSE STRUCTURE

SUBMISSION:

3 class woks and drawings.

Reference Books:

The complete printmaker by john ross, free press

Relief printmaking by ann westley, crown publishing group

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
III	SR21B3K1	Photoshop	1		2	2	100		100
COs	Laboratory Outcomes							POs	BTLs
	The student will be able								
CO1	To know the basic computer knowledge							1, 2	1, 3
CO2	To understand and practice the MS Office							2, 3	2, 3
CO3	To understand and practice various photo editing soft wares							2, 3	2, 3
CO4	To Composition and practice learn digital painting							2, 5	3, 6

- Introduction to computer and its input and output devices. Introduction to windows and other administrative programmes and requirements supportive to design soft-wares.
- Exercises with Microsoft Office applications (Power point presentation, word, excel) and Paint
- Introduction to photo editing softwares. (Photoshop, illustrator, Gimp, Coral Draw). Practice with Photoshop software and various photo editing tools, techniques, effects, and filters.
- Digital painting exercises in Photoshop software

SUBMISSION:

2 Photo manipulation hard copies

2 Digital painting hard copies

Reference Books:

Understanding Computers Today And Tomorrow 14Th Edition by Morley D, Cengage Learning

Computer Fundamentals 6 ED by Pradeep K Sinha

Traditional Photographic Effects With Adobe Photoshop by Michelle Perkins and paul grants

Beginner's Guide to ZBrush

Maya Manual 2003 Edition by Daniel Lavender , Springer.

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

C04	to understand the functioning and distribution of financial resources between the centre and states.	6, 7	1, 2
C05	Be exposed to the reality of hierarchical Indian social structure and the ways the grievances of the deprived sections can be addressed to raise human dignity in a democratic way.	6, 7	1, 2
C06	To understand the international relations of India with the surrounding countries	6, 7	1, 2

MODULE - I

Evolution of the Indian Constitution: 1909 Act, 1919 Act and 1935 Act. Constituent Assembly: Composition and Functions; Fundamental features of the Indian Constitution.

MODULE - II

Union Government: Executive-President, Prime Minister, Council of Minister
State Government: Executive: Governor, Chief Minister, Council of Minister
Local Government: Panchayat Raj Institutions, Urban Government

MODULE - III

Rights and Duties: Fundamental Rights, Directive principles, Fundamental Duties

MODULE - IV

Relation between Federal and Provincial units: Union-State relations, Administrative, legislative and Financial, Inter State council, NITI Ayog, Finance Commission of India

MODULE - V

Statutory Institutions: Elections-Election Commission of India, National Human Rights Commission, National Commission for Women

MODULE - VI

India's External Relations: Cold War and Post-Cold War era. What is Foreign Policy? Basic Determinates of Foreign Policy Indian and its Neighbours India's Extended Neighbourhood in West Asia and South East Asia. India's relations with the United States and Russia. India and the World Organisations India in the 21st century

Reference Books:

1. D.D. Basu, Introduction to the constitution of India, Lexis Nexis, New Delhi
2. Subhash Kashyap, Our Parliament, National Book Trust, New Delhi
3. Peu Ghosh, Indian Government & Politics, Prentice Hall of India, New Delhi
4. B.Z. Fadia & Kuldeep Fadia, Indian Government & Politics, Lexis Nexis, New Delhi

SEMESTER – IV

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

CO2	To gain the knowledge about drawing, painting technique, sculpture from high renaissance	6, 7	1, 2
CO3	To understand the changes in history of art and know about mannerist arts	6, 7	1, 2
CO4	To learn more about baroque school about techniques, artist, paintings	6, 7	1, 2
CO5	To learn more about rococo school about techniques, artist, paintings	6, 7	1, 2
CO6	To know about theory of landscape painting through romanticism	6, 7	1, 2

MODULE - I

Early Renaissance. Beginning of Renaissance. - Study about Art and Artists, Characteristics, Classical Values of Humanism, Developments in the Visual Arts, Greater Realism in Painting, Artist- Duccio, Giotto, – MantegnaMasaccio – Uccello – John Van Eyek – Bellni - The golden section – Piero Della-Pollaivolo brothers – Sandro Botticelli- Sculptor - Donatello.

MODULE - II

High Renaissance. Concepts and ideals of High Renaissance. Study some great artist like- Leonardo Da Vinci, Monalisa, Ma-Michelangelo – Raphael. Paintings, sculptures i.e., Monalisa, Last supper, Vitruvian man, The Virgin of the rocks, Salvador Mundi, Lady with an Ermine, Pieta, The school of Athens, The Holy Trinity, Madonna with Lamb, Painting from Sistine Chapel, David.

Northern Renaissance – Characteristics and Important Achievement by Contemporary Painters from the North Include Albert Durer’s works- etching and paintings.

MODULE - III

Mannerism. - Artists- Caravaggio – El Greco – Tintoretto, Paintings- Jacopo da Pontormo, Joachim Uytewael, Sculptors: Bologna – Cellini, Characterises- subjectivity, intensified, emotional expression, Dynamism, Proportion, drama and supernaturalism

MODULE - IV

Baroque - Understand the concept of the Baroque art and Artist, Italian Baroque: Caravaggio – Poussin – Rembrandt – Vermeer Hals – Ruben –Bernini. Works- The Calling of St Matthew; The night watch, Portrait Painting, Genre Painting, The Lamentation over St. Sebastian, etc.

MODULE - V

Rococo – Style and Characterizes of paintings, exuberant decoration, Watteau – Boucher – Gain Borough - Reynolds – Hogarth. Neo Classicism - Definition, About the movement – main features, subversive art, diverse media painting, drawing, sculpture, popular prints; Artists David- Ingres – Giorgione – study works. JacquesLouis David, Oath of the Horatii, Nicolas Poussin, Et in Arcadia Ego, Vien, Joseph-Marie: The Toilette of a Bride in Ancient Dress, Psyche Revived by Cupid's Kiss By Antonio Canova etc

Romanticism. Concept of Romanticism. Context and place in history, Etymology, Artists- Goya and the Spanish Romanticism. Eugène Delacroix, Liberty Leading the People, Théodore Géricault, The Raft of the Medusa, Francisco Goya, The Third of May 1808, etc.

MODULE - VI

English Romanticism: English Romanticism, Championing of the Individual, The Importance of Nature, The Dangers of Technology, Artists- Turner, Constable and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism.

Realism. Ideological position of Realism. Study on works of Gustav Courbet. Millet, Corot, Rousseau –

BFA SCULPTURE - COURSE STRUCTURE

Daumier – Rodin. Jean-François Millet, The Gleaners, Gustave Courbet, The Stone Breakers, Gustave Courbet, After Dinner at Ornans, Jean-François Millet, The Sower, Bonjour, Monsieur Courbet by Gustave Courbet etc.

SUBMISSION:

2 assignment projects

Reference Books:

1. Anthony Hughes, Michelangelo, Phaidon Series 2010
2. Susie Hodge, Art, Qurcus , 2013
3. Michael Kittson, Rembrandt, Phaidon Series 2010
4. John Sunderland, John Constable, Phaidon Series 1981
5. Catherine Puglisi, Caravaggio, Phaidon Series 2010
6. Helen Langdon, Holbein, Phaidon series 2003
7. Edit Tomory , A History of Fine Arts in India and the West. Orient Longman.
8. Janis Tomlinson, Francisco Goya, Phaidon series 2010
9. Sir Lawrence Gowing , A History of Art , Andromeda 2002
10. Helen Gardner, Fred Kleiner Gardner's Art through the Ages: A Global History, Wadsworth Publishing Co Inc; 16th edition (1 January 2019)

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
IV	SR21B4P1	Portrait Study - II	1		5	5	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To understand and practice the human skull and muscle formation of drawings							1, 2	1, 3
CO2	To understand and model the human head study in clay							3, 4	2, 3
CO3	To observe and Practice the human torso in drawing and clay							1, 2	1, 3
CO4	To observe and understand mould making and casting techniques of POP/Fiber/Cement							1, 3	1, 2

MODULE - I

Study of human head in quick sketches and detail drawings from various angles of model. Understand the character, expression, and mood. Basic head study of various age groups in drawing and clay with the reference of model/live. Understand the skull and muscle formation of different ages.

MODULE - II

Detail study of human head with proper measurements. Observation and understanding of the head and skull structure in reference to it's basic form and contour lines, its characteristics, resemblance to the live model.

MODULE - III

Detail study of human head together with torso in drawing and clay of different ages groups with proper measurements. Observation and understanding of the anatomy and skeleton structure in reference to it's basic form

MODULE – IV

Mould making and fibre/cement/Paper/POP casting of torso. Understand the method and materials of medium.

BFA SCULPTURE - COURSE STRUCTURE

SUBMISSION:

- 4 Portrait and Torso study drawings
- 1 Portrait study works
- 1 Torso Fibre/cement casting

Reference Books:

Modelling And Sculpting The Figure by Tanya Russell
 The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams
 Sculpting Basics by Karin Hessenberg
 Anatomy & Drawing by Victor Perard
 Figure Study Made Easy by Aditya Chari
 Ancient Greek Portrait Sculpture by Sheila Dillon

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
IV	SR21B4P2	Composition -II	1		5	5	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To compose and model the composition of human and nature in clay maquettes							4, 5	3, 6
CO2	To understanding and analyse of relief work in carving/subtraction method							3, 7	2, 4
CO3	To compose and model 3D composition of human bust/torso with man-made objects							4, 5	3, 6
CO4	To understanding and compose of armature and direct cement adding method							3, 5	2, 6

MODULE - I

Study of human, animal / bird anatomy in quick sketches and detail drawings from various angles of model. Understand the proportion, posture, contour, character. Study of human and animal / bird anatomy through maquettes and composition of a scene in clay.

MODULE - II

Compose and study relief modelling (low, high and sunken) in adding method with proper steps and techniques.

MODULE - III

Study and compose human bust/torso together with any man made object/tool/wearable/equipment involving in any activity. Observation of human emotions, involvement, relation while in activity following proportions, balance in figure. Use pencil/colour pencil/charcoal/pastel for drawing and clay for 3D composition.

MODULE – IV

Compose detail human bust/torso together with any man-made object in direct cement/POP/Clay adding method. Understanding of armature, method and material of the medium.

SUBMISSION:

- 5 Drawings
- 2 Relief Carving Compositions

BFA SCULPTURE - COURSE STRUCTURE

1 3D Composition

1 Assignment on relief sculpture. Explain low/ high/sunken, history, steps making, distance/depth creating techniques and explain aesthetics of a relief composition. Name and explain any five remarkable relief sculptures.

Reference Books:

Modelling And Sculpting The Figure by Tanya Russell

The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams

Sculpting Basics by Karin Hessenberg

Anatomy & Drawing by Victor Perard

Figure Study Made Easy by Aditya Chari

Ancient Greek Portrait Sculpture by Sheila Dillon

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
IV	SR21B4P3	Carving - II	1		4	5	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To observe and model of human and nature study of drawings							1, 4	2, 3
CO2	To prepare plan							5, 7	3, 4
CO3	To create composition works							7, 9	4, 6
CO4	To create composition in collaboration							3, 7	2, 4

MODULE - I

Reference from old master's work motifs like Indian miniatures/relief or western murals/painting and carving in POP/siporex/brick/Wood/Wax/Clay individual or group of students. Understanding of relief work (low, high and sunken) in carving/subtraction method with proper steps and techniques

MODULE - II

Preparation of sketch from previous study drawings and carve them using subtractive method in 2D (low, high and sunken) /3D in clay or any soft material as primary practice.

MODULE - III

Introduction to 3D carving and its tools, techniques in various materials. Carve any previous compositions in POP/ Ash brick/wood/soft stone, etc.

MODULE – IV

Carve any previous compositions in POP/ Ash brick/wood/soft stone, etc individual/collaborative.

SUBMISSION:

5 Drawings

3 Carving works

Reference Books:

Modelling And Sculpting The Figure by Tanya Russell

The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams

Sculpting Basics by Karin Hessenberg

Anatomy & Drawing by Victor Perard

BFA SCULPTURE - COURSE STRUCTURE

Figure Study Made Easy by Aditya Chari
Ancient Greek Portrait Sculpture by Sheila Dillon

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
IV	SR21B3E1	Drawing - II			3	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To observe and understand the objects							1, 3	2, 3
CO2	To study social surroundings							1, 7	2, 4
CO3	To study landscape							4, 7	3, 4
CO4	To study and respond to real space							9, 10	1, 2

Drawing is one of the important and primary approach to study form in 2D. Outline drawing/Sketch of any form is a practice to observe the contour of the three dimensional object. On the other hand, detail study of object's structure and surface by observing light, shade and perspective could improvise the understanding of texture, volume, depth and tonal value of form. These both exercises could enhances the observation of student that results better output and quality of sculpture.

MODULE - I

Study from still life composition of various combination of materials/colour/texture etc,

MODULE - II

Study of crowded areas like market/pilgrim/bus stand/railway station.

MODULE - III

Study of landscape from architecture and nature.

MODULE – IV

Tour to any near by historical places to study the identity of the ancestry, material culture, landscape, architecture etc through sketches (Study tour)

SUBMISSION:

3 Drawings

1 Assignment on Study tour

100 Sketches

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
IV	SR21B4E2	Painting -II			3	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To understand and compose the water colour medium using different brush strokes							3, 5	2, 6
CO2	To analyse and compose still life painting with different mediums							5, 7	4, 6
CO3	To study and compose monochromatic paintings in water colour/poster colour							1, 5	1, 6
CO4	To understand and compose outdoor paintings in various mediums							3, 5	2, 6

The Program includes how to draw and paint nature, architectonic forms flowers, trees, shrubs and vast meadows into harmonious compositions using transparent watercolours. Study of 'picture plane' including

BFA SCULPTURE - COURSE STRUCTURE

scenes of nature such as mountains, lakes, gardens, rivers, cityscapes - views of an urban setting or seascapes - views of an ocean etc.
MODULE - I
Study outline of nature and man-made in water colour using brush. Understanding the different brush strokes/lines in multi-hues.
MODULE - II
Still life painting of natural and man-made objects along with drapery composition from different angles using water colour / soft pastels / charcoal / crayons / colour pencils
MODULE - III
Study of monochromatic painting of various scenes in water colour / poster colour
MODULE – IV
Use of different techniques in water colour / poster colour. Study of in/out door painting in different techniques like opaque, wet on wet and wet on dry (wash technique, spreading, layer) etc

SUBMISSION

3 paintings

Reference Books:

Animal anatomy: The Element of form - Eliot Goldfinger

Drawing the Head and Hands - Andrew Loomis

How to draw animals - Jack Hamm

Artist's Painting Techniques: Explore Watercolors, Acrylics, and Oils; Discover Your Own Style;

Grow as an Art by DK

Watercolor Painting For Dummies By Pitcher, Colette

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

SUBMISSION:

3 class works

Reference Books:

The complete printmaker by john ross, free press

Relief printmaking by ann westley, crown publishing group

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Mark s	Ext. Marks	Total Marks
IV	SR21B4K1	Advanced communication skills	0	2	0	2	100	-	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To develop various elements of soft and effective communication skills.							9, 10, 12	2, 3, 6

Advanced communication skills (including laboratory)

The student must learn **Soft skills and Advanced communication skills (including laboratory)** which can be dealt by course instructor allotted by the department head.

Suggested Input Learnings:

➤ Soft skills:

- JAM
- Oral Presentation
- Group Discussion
- Debate
- Role Play

➤ Advanced Communication Skills Laboratory:

- Listening Skills
- Note Taking/Note making
- Resume/CVV writing
- PPT slides
- Interview Skills- Mock Interview/ Public speaking

Note:

Marks can be awarded based on internal assessment such as submissions, performance, viva voce etc.

Total marks:100

- 50M - Day to day performance, Record, Viva, Attendance &
- 50M –{soft skills- 25M (Write up - 10M, Performance - 15M) , AELCS- 25M (Write up – 10M, Performance – 15M)}

BFA SCULPTURE - COURSE STRUCTURE

[illegible]

- Introduction to Maya software installation, interface, canvas axis, topology, menus options, tools, and its possibilities. Saving, exporting and importing format purposes.
- Introduction to various brushes, vertices/edges/faces transformation. Practice basic props and sets to make understand various tools and for better control.
- Practice creating complex man-made and natural object structure using required tools/options to develop the sense of three dimensional quality in various objects and contour, volume.
- Study of human body parts like eyes, nose, ears and mouth etc. on the structure created earlier and texturing and lighting as well in Maya software.

SUBMISSION:

- 5 study works in Maya software
- 1 Notes maintained in classroom (all details about software short cuts, options and their uses, processes)

Reference Books:

Understanding Computers Today And Tomorrow 14Th Edition by Morley D, Cengage Learning
Computer Fundamentals 6 ED by Pradeep K Sinha
Traditional Photographic Effects With Adobe Photoshop by Michelle Perkins and paul grants
Beginner's Guide to ZBrush
Maya Manual 2003 Edition by Daniel Lavender , Springer

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

	knowledge.		
CO4	To Interpret the concepts of Intellectual property to protect the traditional knowledge.	6, 7	1, 2
CO5	To Explain the importance of Traditional knowledge in Agriculture and Medicine.	6, 7	1, 2
CO6	To understand the importance of Indian ancient education system and benefits	6, 7	1, 2

MODULE - I

Introduction to traditional knowledge: Define traditional knowledge, nature and characteristics, scope and importance, kinds of traditional knowledge, Indigenous Knowledge (IK), characteristics, traditional knowledge vis-a-vis indigenous knowledge, traditional knowledge Vs western knowledge traditional knowledge.

MODULE - II

Legal framework and TK: The Scheduled Tribes and Other Traditional Forest Dwellers (Recognition of Forest Rights) Act, 2006, Plant Varieties Protection and Farmer's Rights Act, 2001 (PPVFR Act); The Biological Diversity Act 2002 and Rules 2004, the protection of traditional knowledge bill, 2016.

MODULE - III

Protection of traditional knowledge: The need for protecting traditional knowledge Significance of TK Protection, value of TK in global economy, Role of Government to harness TK.

MODULE - IV

Traditional knowledge and intellectual property: Systems of traditional knowledge protection, Legal concepts for the protection of traditional knowledge, Patents and traditional knowledge, Strategies to increase protection of traditional knowledge.

MODULE - V

Traditional Knowledge in Different Sectors: Traditional knowledge and engineering, Traditional medicine system, TK in agriculture, Traditional societies depend on it for their food and healthcare needs, Importance of conservation and sustainable development of environment, Management of biodiversity, Food security of the country and protection of TK

MODULE - VI

Education System in India: Education in ancient, medieval and modern India, aims of education, subjects, languages, Science and Scientists of Ancient India, Science and Scientists of Medieval India, Scientists of Modern India.

Text books:

1. Traditional Knowledge System in India, by Amit Jha, 2009.
2. Narain, "Examinations in ancient India", Arya Book Depot, 1993
3. Satya Prakash, "Founders of Sciences in Ancient India", Vijay Kumar Publisher, 1989
4. M. Hiriyanna, "Essentials of Indian Philosophy", Motilal Banarsidass Publishers, ISBN 13: 978- 8120810990, 2014

Reference Books:

1. "Knowledge Traditions and Practices of India" Kapil Kapoor1, Michel Danino2.
2. "Science in Sanskrit", Samskrita Bharti Publisher, ISBN 13: 978-8187276333, 2007

BFA SCULPTURE - COURSE STRUCTURE

3. Kapil Kapoor, "Text and Interpretation: The India Tradition", ISBN: 81246033375, 2005
 4. "Science in Samskrit", Samskrita Bharti Publisher, ISBN 13: 978-8187276333, 2007
 5. NCERT, "Position paper on Arts, Music, Dance and Theatre", ISBN 81-7450 494-X, 200
 6. Narain, "Examinations in ancient India", Arya Book Depot, 1993
 7. Satya Prakash, "Founders of Sciences in Ancient India", Vijay Kumar Publisher, 1989
- M. Hiriyan, "Essentials of Indian Philosophy", Motilal Banarsidass Publishers, ISBN 13: 978-8120810990, 2014

SEMESTER – V

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5C1	Indian Art Since 1850	3	0	0	3	50	50	100
Cos	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To understand the culture of east India company, and political scenario of Bengal							6, 7	1, 2
CO2	To acquire the knowledge on Oleographs through theory of Ravi Varma and impact of Japanese techniques on artists.							6, 7	1, 2
CO3	To acquire the knowledge on Bengal school ideology.							6, 7	1, 2
CO4	To gain the knowledge on the contribution of eminent artists of India in art.							6, 7	1, 2
CO5	To gain the knowledge on theory on philosophical approach in art.							6, 7	1, 2
CO6	This will help them in expressing their originality in modern idiom and explore the contemporary international art scenes.							6, 7	1, 2

MODULE – I

Company School of Painting: General overview of the political scenario - East India Company, Patrons and artists, Materials, Composition, subject matter, Origins of the form, Bengal 1857 and others; emergence of new centres like Patna, Murshidabad, Benaras, Artworks- East India Company official and servants, Five Recruits Ummee Chund, Indradyumna in a carriage, Market scene, Patna, Weaver, Murshidabad, A wedding procession, Patna etc. Kalighat Paintings- Indian Mythology, Materials Used, The Making, Variety, Present Day Scenario and Global Influence, Innovations, Artworks- Ravana and Hanuman, Ganesha in the lap of Parvati, Durga and Mahishasura, Barber Cleaning a Woman's Ear, etc.

MODULE – II

Raja Ravi Varma - Personal life, Art career, Raja Ravi Varma Press, Academic realist style (Victorian Salon style) and a new body of Indian imagery. Oleographs. Artworks- A Lady Playing Swarbat, Arjuna and Subhadra, Jatayu (a bird devotee of Lord Rama), Lady with Fruit, Shakuntala, Shakuntala Composing a Love Letter to King Dushyanta etc

Impact of Amrita Shergil and Rabindranath Tagore paintings in Indian Art: A new perspective of Indian art, Invention of a pan Indian art with the link of Japanese art and artist. Introduction of Avant-garde western styles into Indian Art by Amrita Shergil- Group of Three Girls, Young Girls, 1932, Sleep, 1932, South Indian Villagers Going to Market, 1937, Village Scene, 1938, etc.

BFA SCULPTURE - COURSE STRUCTURE

MODULE – III
The Bengal School of Art: Origin, Development and Main Features of the Bengal School of Painting, Nationalist sentiments mid-19th century, Influences, Linear Delicacy, colour scheme, - Abhanindranath Tagore Bharat Mata, , Nandalal Bose- New Clouds, Gaganendranath Tagore - My Love of My Country is as Big as I am; , Meeting at the Staircase, Abdur Rehman Chughtai- Rabindranath Tagore. Ramkinker Vajj- Santhal Family, Buddha, Sujatha.
MODULE – IV
Jamini Roy and Nandalal Bose: Contribution to the emergence of art in India, Style, Folk art style, colour application, mythology impact on art works; Two cats holding a large prawn, Manasa (The Snake Goddess), Boating, Santhal Dance etc. Nandalal Bose; Yama and Savitri, Saraswati, Shiva drinking world poison. Young Turks (1941)- P. T. Reddy, Bhabesh Sanyal and Sailoz Mukherjee- subject matters, forms and composition, philosophy, style, exhibitions, Introduction to influenceable artist- Charles Gerrard.
MODULE – V
The Calcutta Group (1943-53), core members- Subho Tagore, Nirode Mazumdar, Rathin Moitra, Prankrishna Pal, Gopal Ghosh, Paritosh Sen, Pradosh Das Gupta, Kamala Das Gupta, Formation, philosophy- Makers of Modernism in Indian Art.
MODULE – VI
Progressive Group, Bombay- Francis Newton Souza, Maqbool Fida Husain, Syed Haider Raza, Krishna Hawlaji Ara, Hari Amba Das Gade and S. Bakre, -Artistic development, Varied Styles, individuality, The Decline of the PAG and some famous art works- M. F. Husain, Untitled (Bharat Mata), F N Souza, Birth, 1955, oil on board, F N Souza, Nude with a Mirror, M.F. Husain, Mother And Child, S H Raza, Bindu, K H Ara, Nude with Bird, H A Gade, Omkareshwar, Emerging Art of India-Installation, Kinetic Sculpture etc.

Reference Books:

1. Edit Tomory , A History of Fine Arts in India and the West. Orient Longmann
2. Vaidya Daheja : Indian Art , Vadhera Art Gallery, New Delhi.
3. Raja Ravi Varma: Painter of Colonial Indian by Rupika Chawla, Pub: Mapin Publishing, Ahmedabad, March 2010.
4. Ratan parimoo, Modern Indian Sculpture, , Baroda.
5. Yashodara Dalmia –Indian contemporary Art, Vadhera Art Gallery, New Delhi
6. Indian Modern Art A Visual History., by Kishore Singh, Delhi Art Gallery.
7. Despair and Modernity (Reflections from Modern Indian Painting), Harsha V. Dehejia, Prem Shankar Jha & Ranjit Hoskote, Motilal Banarsidass Publishers Pvt. Ltd.
8. Tapati Guha-Thakurta, The making of a new "Indian" art : artists, aesthetics, and nationalism in Bengal, c. 1850-1920, New York, NY, USA : Cambridge University Press, 1992.
9. Geeta Kapur, When was Modernism: Essays on Contemporary Cultural Practice in India, 2000.
10. Yashodhara Dalmia, Amrita Sher-Gil: A Life, 2006.
- 11 William Dalrymple, Forgotten Masters: Indian Painting for the East India Company, Philip Wilson Publishers, 2019.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	AH21B5C2	Indian Aesthetics	3	0	0	3	50	50	100

BFA SCULPTURE - COURSE STRUCTURE

Cos	Course Outcomes	POs	BTLs
	The student will be able		
CO1	To understand the central concepts, themes and prerequisites to be found in the classical Indian philosophy of art.	6, 7	1, 2
CO2	To understand the aesthetic reflections of modern Indian philosophers on classical Indian aesthetics.	6, 7	1, 2
CO3	To acquire the knowledge on fundamental aesthetic insights of savants of modern Indian thought.	6, 7	1, 2
CO4	To understand the navarasa concepts with examples.	6, 7	1, 2
CO5	To gain the knowledge on the brief study of Bharathamuni written text also reflects philosophical approach towards art.	6, 7	1, 2
CO6	They would be exposed to the range of themes that have informed Indian aesthetics.	6, 7	1, 2

MODULE – I

Theories of Rasa: Intro with Rasa, History, Elements- Delight (Rati), Laughter (Hasya), sorrow (Soka), Anger (Krodha), Heroism (Utsaha), Fear (Bhaya), Disgust (Jugupsa), and wonder (Vismaya). Corresponding to these mental states are eight Rasas: The Erotic (srngara), the Comic (Hasya) the Pathetic (Karuna), the Furious (Raudra), the Heroic (Vira), the Terrible (Bhayanaka), the Odious (Bibhatasa), the Marvelous (Adbhuta), the Peaceful (Shanta). Rasa- Role in art.

MODULE – II

Dhvani : Meaning of Dhvani, Levels of Meaning, Illustration of Dhvani, learn about the prominent dhvani theorists, functions of dhvani and recognize various kinds of dhvani and their significance in the interpretation of Literature, Classifications of Dhvani i.e, Laukika Vyangya, Vastudhvani, Alamkāra Dhvani, AlaukikaVvyangya (rasa dhvani).

MODULE – III

Alamakara and Rati- History of Alamkara – shastra, Alamkara as a school- Bhamaha, Definition of alamkara: Udbhatta, Dandi, Rudrata, Jayadeva - followers of this school.
Rati: Introduction to Rati, Associations and its iconographical significance. Rati- reflection on Sculpture and Temple Architectures.

MODULE – IV

Bhava: Introduction with bhava with poetic meaning (kāvyārtha) through words, physical gestures, feeling, emotion and movements and psycho-physical representations.
 Emotion and a mental state, bhāva, sanchāri bhāva, anubhāva etc- harmonious combination to understand the Rasa.

MODULE – V

Shadanga- (Six limbs): Origin and development of Sadanga, Role in Sadanga in development of art, Applications of Six limbs in Indian Aesthetics-Detailed study of shadanga- “Roop-Bheda, Pramanani, BhavaLavanya, Yojnam, Sadradhyam, Varnika-Bhanga,

MODULE_ VI

Interrelationship of visual, performing arts and Shadanga relevance to Vishnudharmottara Purana: Śrīśankuka Interpretation of Rasa- Anumitivada, Bharat on Rasa (Aesthetic Experience) and its place in Nāṭya, Abhinavagupta- Interpretation of Rasa- Abhivyaktivada .

BFA SCULPTURE - COURSE STRUCTURE

Inter relationship of the above concepts and their relevance to arts. Modern Indian aesthetics: A K Coomorswamy, Rabindranath Tagore, Aurobindo

Reference Books:

1. B. Croce : Aesthetics, D. Mehra, Rupa & Co., Bankin Chatterjee Street, Calcutta.
2. A History of India Painting: The Modern Period: Krishana Chaitanya. New Delhi: Abhinav Publication, 1994.
3. Read, Herbert: The Meaning of Art . New Delhi: Penguin Books, 2003.
4. Coomaraswamy : The Transformation of Native in Art.
5. Coomaraswamy, A.K.: The Dance of Shiva. New Delhi: Agar Publication, 1987
6. David Cooper: A Companion to Aesthetics, USA: Blackwell Publisher, 1992.
7. M A Mehendale, The History and Culture of the India People: The Age of Imperial Unity, (Bharatiya Vidya Bhavan, 7th ed. 2001).
8. A. Tagore: Six Limbs of Painting.
9. A. Coomarswamy: Aesthetics of Shukraniti *

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
V	SR21B5P1	Life Study - I	1		4	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To study and observe human anatomy in 2D							1, 2	1, 3
CO2	To study and observe human anatomy in 3D							1, 2	1, 3
CO3	To improve skill of shaping material							2, 3	2, 3
CO4	To understand the medium and techniques							3, 7	2, 4
MODULE - I									
Study of full human/ animal anatomy in freehand drawing and detail observation of volume, texture, proportion, balance of posture from various angles.									
MODULE - II									
Study of full human/ animal anatomy in clay modelling with detail observation of volume, texture, proportion, balance of posture.									
MODULE - III									
Understanding of armature preparation, butterflies tag, clay application, drapery modelling, texture perfection.									
MODULE – IV									
Piece mould making and castings of half life size figure. Lecture about various moulding and casting methods and materials has been used/using in contemporary world.									

SUBMISSION:

- 5 Anatomy study drawings
- 2 clay study works
- 1 casting work

Reference Books:

BFA SCULPTURE - COURSE STRUCTURE

- *Modelling And Sculpting The Figure* by Tanya Russell
- *The Making of Sculpture The Materials and Techniques of European Sculpture* by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams
- *Sculpting Basics* by Karin Hessenberg
- *Anatomy & Drawing* by Victor Perard
- *Figure Study Made Easy* by Aditya Chari
- *Ancient Greek Portrait Sculpture* by Sheila Dillon

[illegible]

MODULE - I

Prepare a sketches of various compositions representing any conceptual idea by inspiring from own surroundings/experiences.

MODULE - II

Create a Clay/Plaster maquettes for a chosen conceptual idea for an three dimensional awareness

MODULE - III

Enlargement of the maquettes in required size, material, process, technique.

MODULE – IV

Conduct a research on selected concept/visual language to know related artists and theories connected to it. Student has to prepare a write up by explaining the intention behind artwork created and how those finding connecting with his/her own concept.

SUBMISSION:

- 5 Composition drawings
2 Composition works
1 Write up

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

CO3	To understand and model different technique of pottery making	3, 4	2, 3
CO4	To understand firing process	3, 7	2, 4
MODULE - I			
Introduction to various clay bodies and clay preparation methods.			
MODULE - II			
Drawing of pattern, designs and any other motifs from surroundings to work on Terracotta medium in adding or subtracting method.			
MODULE - III			
Techniques of making Terracotta sculpture in coil process, pinching method, throwing, slab making, texturing techniques.			
MODULE – IV			
Science of various kilns and kiln making process. Pre-firing and final firing of terracotta in kiln.			

SUBMISSION:

2 sculpture woks and drawings.

Reference Books:

Modelling And Sculpting The Figure by Tanya Russell

The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams

Sculpting Basics by Karin Hessenberg

Anatomy & Drawing by Victor Perard

Figure Study Made Easy by Aditya Chari

Ancient Greek Portrait Sculpture by Sheila Dillon

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

MODULE – IV

Conduct a research on artists, who worked in wood remarkably. Prepare a write on various contexts of using wood in contemporary art field in comparison with ancient wood carving works.

SUBMISSION:

- | | |
|---|-------------------|
| 3 | Drawings |
| 1 | Wood carving work |

[illegible]

Drawing is one of the important and primary approach to study form in 2D. Outline drawing/Sketch of any form is a practice to observe the contour of the three dimensional object. On the other hand, detail study of object's structure and surface by observing light, shade and perspective could improvise the understanding of texture, volume, depth and tonal value of form. These both exercises could enhances the observation of student that results better output and quality of sculpture.

MODULE - I

Study from still life composition of various combination of materials/colour/texture etc, using soft pastel/crayons/charcoal.

MODULE - II

Study of crowded areas like market/pilgrim/bus stand/railway station.

MODULE - III

Study of landscape from architecture and nature.

MODULE – IV

Tour to any near by historical places to study the identity of the ancestry, material culture, landscape, architecture etc through sketches (Study tour)

SUBMISSION:

- 3 Drawings
1 Assignment on Study tour
100 Sketches

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

	The student will be able		
CO1	To understand and compose the models using different mediums	3, 5	2, 6
CO2	To study and compose anatomy in monochromatic painting	1, 5	1, 6
CO3	To observe and analyse with different painting mediums	1, 5	1, 6
CO4	To understand and compose outdoor paintings in various mediums	3, 5	2, 6
Study of unity and harmony in arrangement of figures, shapes, colours, recession/perspective, use of chiaroscuro use of textures, volume and treatment			
MODULE - I			
Study of Model, Male and female figures in Monochrome. Half-length studies of human bust made out of plaster and from live model. Use of Charcoal and soft pastel to draw the bust of male and female models. Emphasis is given on study of head, drapery and the play of light and shade. Lectures and demonstrations on portrait painting will be given.			
MODULE - II			
Study of Human-head in monochrome. Study anatomy of the skull, and masses of the head from different angles and eye levels with detail study capturing the likeness			
MODULE - III			
Study of character and, expression Half-length studies of human portrait painting the bust of male and female models with their character, emotive expression and likeness. Emphasis is given on study of drapery and the play of light with desired tonal difference.			
MODULE – IV			
Use of different mediums. Exploring the possibility of different painterly approaches such as bold application of brush, colour and treatment.			

SUBMISSION:

- 4 Portrait study works
- 1 Torso study

Reference Books:

- *Animal anatomy: The Element of form - Eliot Goldfinger*
- *Drawing the Head and Hands - Andrew Loomis*
- *How to draw animals - Jack Hamm*
- *Artist's Painting Techniques: Explore Watercolors, Acrylics, and Oils; Discover Your Own Style; Grow as an Art by DK*
- *Watercolor Painting For Dummies By Pitcher, Colette*

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

Advance study of relief printing: Advanced study of a relief printing process- Use of Various textures for tonal values: study of experimentation with various textures, plate levels and treatments to achieve different tonal values.

MODULE - II

Composition drawing of surrounding nature/human anatomy/architecture etc.

MODULE - III

Registration step by step for multi-colour Printing Process, and this is either rubbed by hand produce an image. Dry point Printing Process.

MODULE – IV

Wood cut: Advanced methods of Dry point - monochrome/ Color.

SUBMISSION:

3 works

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	SR21B5K1	Z-Brush	1		2	2	100		100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To understand software							3, 4	2, 3
CO2	To understand tools and options							3, 4	2, 3
CO3	To understand and create structure							3, 4	2, 3
CO4	To create details, texturing and lighting							3, 4	2, 3

- Introduction to Z-Brush software installation, interface, canvas axis, lightbox, topology/Polymesh, tools, subtools and its possibilities. Saving, export and import formats purposes.
- Introduction to various brushes, vertices/edges/faces transformation. Practice basic props and sets to make understand various tools and for better control.
- Practice complex man-made and natural object structure using Z-Sphere or other tools/options to develop the sense of three dimensional quality in various objects and contour, volume.
- Study of human body parts like eyes, nose, ears and mouth etc. on the structure created earlier and texturing and lighting as well in Z-brush/Maya software.

SUBMISSION:

- 5 study works in Z-brush/Maya software
- 1 Notes maintained in classroom (all details about software short cuts, options and their uses, processes)

Reference Books:

- *Understanding Computers Today And Tomorrow 14Th Edition* by Morley D, Cengage Learning
- *Computer Fundamentals 6 ED* by Pradeep K Sinha
- *Traditional Photographic Effects With Adobe Photoshop* by Michelle Perkins and paul grants

BFA SCULPTURE - COURSE STRUCTURE

- Beginner's Guide to ZBrush
- Maya Manual 2003 Edition by Daniel Lavender , Springer

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V	GN21B5CSP	Community Service Project	(During Vacation) 180 hours			4	100	—	100
COs	Course Outcomes							POs	BTLs
	The student will be able to								
CO1	Involve in community development and service activities and applies the experience to personal and academic development.							12	2, 3

Introduction:

- Community Service Project is an experiential learning strategy that integrates meaningful community service with instruction, participation, learning and community development.
- Community Service Project involves students in community development and service activities and applies the experience to personal and academic development.
- Community Service Project is meant to link the community with the college for mutual benefit. The community will be benefited with the focused contribution of the college students for the village/ local development. The college finds an opportunity to develop social sensibility and responsibility among students and also emerge as a socially responsible institution.

Objective:

Community Service Project should be an integral part of the curriculum, as an alternative to the 2 months of Summer Internships / Apprenticeships / On the Job Training, whenever there is an exigency when students cannot pursue their summer internships.

The specific objectives are;

- To sensitize the students to the living conditions of the people who are around them,
- To help students to realize the stark realities of the society.
- To bring about an attitudinal change in the students and help them to develop societal consciousness, sensibility, responsibility and accountability.
- To make students aware of their inner strength and help them to find new /out of box solutions to the social problems.
- To make students socially responsible citizens who are sensitive to the needs of the disadvantaged sections.
- To help students to initiate developmental activities in the community in coordination with public and government authorities.
- To develop a holistic life perspective among the students by making them study culture, traditions, habits, lifestyles, resource utilization, wastages and its management, social problems, public administration system and the roles and responsibilities of different persons across different social systems.

Implementation of Community Service Project:

- Every student should put in a 6 weeks for the Community Service Project during the summer vacation.
- Each class/section should be assigned with a mentor.
- Specific Departments could concentrate on their major areas of concern.
- A log book has to be maintained by each of the student, where the activities undertaken/involved to be

recorded.

- The logbook has to be countersigned by the concerned mentor/faculty incharge.
- Evaluation to be done based on the active participation of the student and grade could be awarded by the mentor/faculty member.
- The final evaluation to be reflected in the grade memo of the student.
- The Community Service Project should be different from the regular programmes of NSS/NCC/Green Corps/Red Ribbon Club, etc.
- Minor project report should be submitted by each student. An internal Viva shall also be conducted by a committee constituted by the principal of the college.
- Award of marks shall be made as per the guidelines of Internship/apprentice/ on the job training.

Procedure

- A group of students or even a single student could be assigned for a particular habitation or village or municipal ward, as far as possible, in the near vicinity of their place of stay, so as to enable them to commute from their residence and return back by evening or so.
- The Community Service Project is a twofold one –
 - First, the student/s could conduct a survey of the habitation, if necessary, in terms of their own domain or subject area. Or it can even be a general survey, incorporating all the different areas. A common survey format could be designed. This should not be viewed as a duplication of work by the Village or Ward volunteers, rather, it could be another primary source of data.
 - Secondly, the student/s could take up a social activity, concerning their domain or subject area. The different areas, could be like –

Agriculture	Law & Order
♣ Health	♣ Excise and Prohibition
♣ Marketing and Cooperation	♣ Mines and Geology
♣ Animal Husbandry	♣ Energy
♣ Horticulture	♣ Internet
♣ Fisheries	♣ Free Electricity
♣ Sericulture	♣ Drinking Water
♣ Revenue and Survey	♣ Irrigation
♣ Natural Disaster Management	

EXPECTED OUTCOMES

BENEFITS OF COMMUNITY SERVICE PROJECT TO STUDENTS

Learning Outcomes

- Positive impact on students' academic learning
- Improves students' ability to apply what they have learned in "the real world"
- Positive impact on academic outcomes such as demonstrated complexity of understanding, problem analysis, problem-solving, critical thinking, and cognitive development
- Improved ability to understand complexity and ambiguity.

Personal Outcomes

- Greater sense of personal efficacy, personal identity, spiritual growth, and moral development
- Greater interpersonal development, particularly the ability to work well with others, and build leadership and communication skills.

Social Outcomes

- Reduced stereotypes and greater inter-cultural understanding.
- Improved social responsibility and citizenship skills.
- Greater involvement in community service after graduation.

Career Development

- Connections with professionals and community members for learning and career opportunities.
- Greater academic learning, leadership skills, and personal efficacy can lead to greater opportunity.

Relationship with the Institution

- Stronger relationships with faculty.
- Greater satisfaction with college.
- Improved graduation rates.

BENEFITS OF COMMUNITY SERVICE PROJECT TO FACULTY MEMBERS

- Satisfaction with the quality of student learning.
- New avenues for research and publication via new relationships between faculty and community.
- Providing networking opportunities with engaged faculty in other disciplines or institutions.
- A stronger commitment to one's research.

BENEFITS OF COMMUNITY SERVICE PROJECT TO COLLEGES AND UNIVERSITIES

- Improved institutional commitment.
- Improved student retention.
- Enhanced community relations.

BENEFITS OF COMMUNITY SERVICE PROJECT TO COMMUNITY

- Satisfaction with student participation.
- Valuable human resources needed to achieve community goals.
- New energy, enthusiasm and perspectives applied to community work.
- Enhanced community-university relations.

SUGGESTIVE LIST OF PROGRAMMES UNDER COMMUNITY SERVICE PROJECT

The following the recommended list of projects for Engineering students. The lists are not exhaustive and open for additions, deletions and modifications. Colleges are expected to focus on specific local issues for this kind of projects. The students are expected to carry out these projects with involvement, commitment, responsibility and accountability. The mentors of a group of students should take the responsibility of motivating, facilitating, and guiding the students. They have to interact with local leadership and people and appraise the objectives and benefits of this kind of projects. The project reports shall be placed in the college website for reference. Systematic, Factual, methodical and honest reporting shall be ensured. For Engineering Students

1. Water facilities and drinking water availability	21. Plant diseases
2. Health and hygiene	22. Yoga awareness and practice
3. Stress levels and coping mechanisms	23. Health care awareness programmes and their impact
4. Health intervention programmes	24. Use of chemicals on fruits and vegetables
5. Horticulture	25. Organic farming
6. Herbal plants	26. Crop rotation
7. Botanical survey	27. Flourey culture
8. Zoological survey	28. Access to safe drinking water
9. Marine products	29. Geographical survey
10. Aqua culture	30. Geological survey
11. Inland fisheries	31. Sericulture
12. Animals and species	32. Study of species
13. Nutrition	33. Food adulteration
14. Traditional health care methods	34. Incidence of Diabetes and other chronic diseases
15. Food habits	35. Human genetics
16. Air pollution	36. Blood groups and blood levels
17. Water pollution	37. Internet Usage in Villages
18. Plantation	38. Android Phone usage by different people
19. Soil protection	39. Utilisation of free electricity to farmers and related issues
20. Renewable energy	40. Gender ration in schooling level- observation.

Complementing the community service project the students may be involved to take up some

awareness campaigns on social issues/special groups. The suggested list of programmes are:

Programmes for School Children

1. Reading Skill Programme (Reading Competition)
2. Preparation of Study Materials for the next class.
3. Personality / Leadership Development
4. Career Guidance for X class students
5. Screening Documentary and other educational films
6. Awareness Programme on Good Touch and Bad Touch (Sexual abuse)
7. Awareness Programme on Socially relevant themes.

Programmes for Women Empowerment

1. Government Guidelines and Policy Guidelines
2. Womens' Rights
3. Domestic Violence
4. Prevention and Control of Cancer
5. Promotion of Social Entrepreneurship

General Camps

1. General Medical camps
2. Eye Camps
3. Dental Camps
4. Importance of protected drinking water
5. ODF awareness camp
6. Swatch Bharath
7. AIDS awareness camp
8. Anti Plastic Awareness
9. Programmes on Environment
10. Health and Hygiene
11. Hand wash programmes
12. Commemoration and Celebration of important days.

Programmes for Youth Empowerment

1. Leadership
2. Anti-alcoholism and Drug addiction
3. Anti-tobacco
4. Awareness on Competitive Examinations
5. Personality Development

Common Programmes

1. Awareness on RTI
2. Health intervention programmes
3. Yoga
4. Tree plantation
5. Programmes in consonance with the Govt. Departments

Role of Students:

- Students may not have the expertise to conduct all the programmes on their own. The students then can play a facilitator role.
- For conducting special camps like Health related, they will be coordinating with the Governmental agencies.
- As and when required the College faculty themselves act as Resource Persons.
- Students can work in close association with Non-Governmental Organizations like Lions Club, Rotary Club, etc or with any NGO actively working in that habitation.
- And also with the Governmental Departments. If the programme is rolled out, the District Administration could be roped in for the successful deployment of the programme.
- An in-house training and induction programme could be arranged for the faculty and participating students, to expose them to the methodology of Service Learning.

TIMELINE FOR THE COMMUNITY SERVICE PROJECT ACTIVITY

BFA SCULPTURE - COURSE STRUCTURE

Duration: 8 weeks

1. Preliminary Survey (One Week)

- A preliminary survey including the socio-economic conditions of the allotted habitation to be conducted.
- A survey form based on the type of habitation to be prepared before visiting the habitation with the help of social sciences faculty. (However, a template could be designed for different habitations, rural/urban.
- The Governmental agencies, like revenue administration, corporation and municipal authorities and village secretariats could be aligned for the survey.

2. Community Awareness Campaigns (One Week)

- Based on the survey and the specific requirements of the habitation, different awareness campaigns and programmes to be conducted, spread over two weeks of time. The list of activities suggested could be taken into consideration.

3. Community Immersion Programme (Three Weeks)

Along with the Community Awareness Programmes, the student batch can also work with any one of the below listed governmental agencies and work in tandem with them. This community involvement programme will involve the students in exposing themselves to the experiential learning about the community and its dynamics. Programmes could be in consonance with the Govt. Departments.

4. Community Exit Report (One Week)

- During the last week of the Community Service Project, a detailed report of the outcome of the 8 weeks work to be drafted and a copy shall be submitted to the local administration. This report will be a basis for the next batch of students visiting that particular habitation. The same report submitted to the teacher-mentor will be evaluated by the mentor and suitable marks are awarded for onward submission to the University.
- Throughout the Community Service Project, a daily log-book need to be maintained by the students batch, which should be countersigned by the governmental agency representative and the teacher-mentor, who is required to periodically visit the students and guide them.

SEMESTER – VI

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

	Works of Salvador Dali		
MODULE – I			
<p>Impressionism: Impressionism as the ideological premise. Impressionism and the techniques of painting, Content and composition, Women Impressionists, Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot Alfred Sisley – Camille Pissarro. Challenges, characterises of works, Some Artworks.</p> <p>Post Impressionism: Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art, subject matter, composition, colour application, techniques, Artist -Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.</p>			
MODULE – II			
<p>Expressionism: Setting up Expressionism in the 20th century: 19th-century roots and influences, Characteristics of the movement, Modernity and “Wildness”, Imagination, tradition, and progress Die Brücke, blue rider and Modernity - Edward Munch- The Scream – Egon Schiele – Prone Young Woman with Black Stocking, Chaim Soutine: Side of Beef, Emil Nolde: Dance Around the Golden Calf.</p>			
MODULE – III			
<p>Fauvism- Fauvism and colour theory, Art and Artists-: Henri Matisse- Luxe, Calme et Volupté (1904), Pinède à Cassis- André Derain etc.</p> <p>Symbolism: Colour philosophy, Precursors and origins, –Klimt - Henri Rousseau – Munch, Jupiter and Semele: Gustave Moreau, Death and Life: Gustav Klimt etc.</p>			
MODULE – IV			
<p>Cubism: Proto-Cubism, Early Cubism, Abstraction and the ready-made, Crystal Cubism, Cubism after 1918, Intentions and criticism, Cubist sculpture, Influence of Post-Impression on Cubism. - Pablo Picasso Blue Period, Rose Period -Analytic cubism and Synthetic Cubism -George Braque, Fernand Leger, Juan Gris and their works, Georges Braque, 1909–10, La guitar, Georges Braque- Violin and Candlestick, Pablo Picasso, -La Femme au Violon, Francis Picabia- 1912, La Source the Spring. Pablo Picasso, 1918, Arlequin au violon etc.</p>			
MODULE – V			
<p>Dadaism: Historical significance, Origin of Dadaism, Advent of the Readymade, Different modes of Dadaism, compositions, Materials, Zurich: Artist and some art works:- Marcel Duchamp: Fountain, Bicycle Wheel (1913), Jean Arp and Marcel Janco, Marcel Duchamp, Raoul Hausmann’s Mechanical Head, Man Ray’s Ingres’s Violin, and Francis Picabia, Andre Breton., Reception, Downfall, and Dissemination of Dadaist Ideals.</p>			
MODULE – VI			
<p>Surrealism: Founding of the movement, Key Ideas & Accomplishments, Manifesto, Expansion, Definition, Art & Characteristics, Psychophysics and the Surrealist Object- Psychic automatism - Study on Works of Salvador Dali- The Persistence of Memory, René Magritte, Joan Miró- Carnival of Harlequin, Max Ernst- The Barbarians, Man Ray- Mannequin, André Masson- Battle of Fishes, Yves Tanguy,-Giorgio de Chirico. The Treachery of Images, by René Magritte.</p>			

. Reference Books:

1. Impressionism by Herbert, Robert L, Art, Leisure, and Parisian Society. New Haven: Yale University Press, 1988.
2. Monet: Nature into Art. New Haven, House, John, Yale University Press, 1986.
3. A.N. Hodge, The History of Art, Arcturus 2009

BFA SCULPTURE - COURSE STRUCTURE

4. Markpowell Jones, Impressionism Phaidon Series 2003
5. William Gaunt, Renoir , Phaidon Series 2003
6. Christopher Lloyd , Pissarro, Phaidon Series 2012
7. Christian, John. Symbolists and Decadents. London: Thames & Hudson, 1977.
8. Lucie-Smith, Edward. Symbolist Art. London: Thames & Hudson, 2001.
9. Mathieu, Pierre-Louis. The Symbolist Generation, 1870–1910. New York: Skira, 1990.
10. David Cottington, Cubism (New York: Cambridge University Press, 1998)
11. John Boulton, Munch, Phaidon series 2010

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	AH21B6C2	Western Aesthetics	3	0	0	3	50	50	100
COs	Studio Outcomes							POs	BTLs
	The student will be able								
CO1	The student will be able to know Introduction to Western Aesthetics, Greek Philosophers, Plato's views on Art and Aesthetics.							6, 7	1, 2
CO2	To able to understand the Aristotle's theory: Imitation and the concepts of catharsis, Heinrich Wofflin - Five pair of opposed visual concepts.							6, 7	1, 2
CO3	To acquire the knowledge from Theories relating to the aesthetic response Psychic distance, pleasure- Art in relation to Society. Art of surrealists.							6, 7	1, 2
CO4	To gain the knowledge from Theories relating to the work of art (Neo Classism to Modern Art): Roger Fry on vision and design, Sussane larger on the concept of symbols.							6, 7	1, 2
CO5	To understand the importance of Analytic art theories: Propositions of Sigmund Freud. Study of works on Leonardo Davinci, Michelangelo. Sigmund Freud on Aesthetics							6, 7	1, 2
CO6	To understand the impact of Clive Bell on Aesthetics Hypothesis and post impressionism: Essentialism, Significant Form, The Subjectivity of Aesthetic Experience, Beauty and Aesthetic Experience.							6, 7	1, 2

MODULE – I

Introduction to Western Aesthetics: Western Aesthetics and its scope. Theories relating to the origin and creation of art by Greek Philosophers, Communication expression and release of emotions: imitation, play and intuition, inspiration, imagination and the role of the subconscious.

Plato's views on Art and Aesthetics: Plato (Mimesis, the Arts and Unity of Values) and Aristotle (Mimetic Arts and Techne, Emotions and Catharsis), Beauty as the Object of Love, Beauty and Truth.

MODULE – II

BFA SCULPTURE - COURSE STRUCTURE

Aristotle's theory: Imitation and the concepts of catharsis, Art as Human Work, The Mimetic Character of Art, Ontological and Aesthetic Conceptions of Art, Beauty as the Epiphany of Form. Heinrich Wölfflin - Five pair of opposed visual concepts: Linear and Painterly, Plane and Recession, Closed and Open, Multiplicity and Unity, Absolute and Relative - differentiating the classical High Renaissance and the Baroque phase.
MODULE – III
Theories relating to the aesthetic response and appreciation: Psychic distance, pleasure- Art in relation to Society. Art of surrealists.
MODULE – IV
Theories relating to the work of art (Neo Classicism to Modern Art): Organic structure content and form expressiveness. Roger Fry on vision and design, Sussane larger on the concept of symbols, form and feeling.
MODULE – V
Analytic art theories: Propositions of Sigmund Freud. Study of works on Leonardo Davinci, Michelangelo. Sigmund Freud on Aesthetics and psychology of wish fulfilment, Theory of Dreams, It's influence on surrealistic movement.
MODULE – VI
Clive Bell on Aesthetics Hypothesis and post impressionism: Essentialism, Significant Form, The Subjectivity of Aesthetic Experience, Beauty and Aesthetic Experience, The Autonomy of Art. Beauty and ugly: Views of Plotinus, St. Augustine and David Hume etc.

Reference Books:

1. S.H. Butcher, Aristotle's Theory of Poetry and Fine Arts.
2. G.V. Karandikar, Aristotle the kayasastra.
3. Erwin Panofsky, Studies in Iconology, Chap. VI
4. Dr. Muktadevi Prashant Mohite: Prachin Bhartiy Kala ani Adhunik Jahirati Lekhan, Prakashak- Visa Buksa.
5. Heinrich Wölfflin, Principles of Art History: The Problem of the Development of Style in Later Art, Dover Publications
6. Heinrich Wölfflin, Kathrin Simon, Renaissance and Baroque.
7. H. Wölfflin. Gedenken zur Kunstgeschichte (Thoughts on Art History), (1941).
8. Bell, C . Art. Oxford, Oxford University Press. (1987).
9. Fry, Roger. "An Essay in Aesthetics." New Quarterly, 2 (April 1909), 171-90. Reprinted in Vision and Design (Chatto and Windus, 1928)
10. Francis Frascina, et. al., Modernity and Modernism: French Painting in the Nineteenth Century. New Haven and London: Yale University Press, 1993.
11. Charles Harrison and Paul Wood, eds Art in Theory: 1900-1990, Oxford: Blackwell, 1992.
12. Roger Fry, Vision and Design, The Project Gutenberg E-Book.

BFA SCULPTURE - COURSE STRUCTURE

[illegible]

SUBMISSION:

- 5 Anatomy study drawings
2 clay study works
1 casting work

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

CO4	To learn expressing orally	3, 5	2, 3
Conduct a research on selected concept/visual language to know related artists and theories connected to it. Student has to prepare a write up by explaining the intention behind artwork created and how those finding connecting with his/her own concept.			
MODULE - I			
Prepare a sketches of various compositions based on previous write up to represent concept in sculptural form.			
MODULE - II			
Create a Clay/Plaster maquettes for a chosen conceptual idea for an three dimensional awareness			
MODULE - III			
Enlargement of the maquettes in required size, material, process, technique.			
MODULE – IV			
Student has to prepare an artist note to explain in seminar about the intention behind artworks created.			

SUBMISSION:

- 5 Composition drawings
- 2 Composition works
- 1 Seminar presentation

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VI	SR21B6P3	Terracotta - II	1		2	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To learn and understand clay preparation methods							1, 3	1, 2
CO2	To experiment different relief methods							3, 7	2, 4
CO3	To understand and model different technique of pottery making							3, 4	2, 3
CO4	To understand firing process							3, 7	2, 4
MODULE - I									
Drawing of pattern, designs and any other motifs from surroundings to work on terracotta clay in adding method and method.									
MODULE - II									
Preparing maquette without armature									
MODULE - III									
Introduction to various grog mixers in Terracotta. Techniques of making terracotta sculpture/pottery in coil process, pinching method, throwing, slab making surface decoration techniques.									
MODULE – IV									
Science of various kilns and kiln making process. Pre-firing and final firing of terracotta in kiln									

SUBMISSION:

- 2 sculpture woks and drawings.
- 1 Assignment on terracotta medium (history and popular artworks, types of clay, properties in clay, grog, clay preparation steps, kneading/wedging, modelling, coil process, pinching method, throwing,

BFA SCULPTURE - COURSE STRUCTURE

slab making, Science of various kilns and kiln making process. Pre-firing and final firing of terracotta in kiln. Well known Artist's contribution in terracotta medium.

Reference Books:

Modelling And Sculpting The Figure by Tanya Russell
 The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams
 Sculpting Basics by Karin Hessenberg
 Anatomy & Drawing by Victor Perard
 Figure Study Made Easy by Aditya Chari
 Ancient Greek Portrait Sculpture by Sheila Dillon

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
V1	SR21B6P4	Stone Carving	1		2	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To learn about the various stone characteristics							1, 3	1, 2
CO2	To learn different compositions for carving							2, 3	2, 3
CO3	To understand different tools and techniques							1, 2	2, 3
CO4	To learn various sculpting methods in stone carving							3, 5	2, 3
MODULE - I									
Introduction to various types of stone and its characteristics. Various methods and Techniques of carving stone									
MODULE - II									
Drawing and Clay/Plaster maquettes for simple compositions suitable for stone carving with appropriate emphasis on techniques									
MODULE - III									
Introduction to different characteristics of stone and various methods of sculpting rock (cutting, carving, chisel handling, grinding etc.). Introduction to methods of assembling stone block.									
MODULE – IV									
Tools and technique - Use and handling of stone carving tools (Round and flat tools, power tools and machines).									

SUBMISSION:

- 4 Study drawings
- 2 Maquettes
- 1 Stone works
- 1 Assignment on Stone carving

BFA SCULPTURE - COURSE STRUCTURE

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
VI	SR21B6E1	Drawing - IV			3	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To observe and understand the objects							1, 3	2, 3
CO2	To study social surroundings							1, 7	2, 4
CO3	To study landscape							4, 7	3, 4
CO4	To study and respond to real space							9, 10	1, 2

Drawing is one of the important and primary approach to study form in 2D. Outline drawing/Sketch of any form is a practice to observe the contour of the three dimensional object. On the other hand, detail study of object's structure and surface by observing light, shade and perspective could improvise the understanding of texture, volume, depth and tonal value of form. These both exercises could enhances the observation of student that results better output and quality of sculpture.

MODULE - I

Study from still life composition of various combination of materials/colour/texture etc, using soft pastel/crayons/charcoal.

MODULE - II

Study of crowded areas like market/pilgrim/bus stand/railway station.

MODULE - III

Study of landscape from architecture and nature.

MODULE – IV

Tour to any near by historical places to study the identity of the ancestry, material culture, landscape, architecture etc through sketches (Study tour)

SUBMISSION:

3 Drawings

1 Assignment on Study tour

100 Sketches

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

Painting of full human figure in various colours media (water, Pastel, Oil), Human figure in background and in various pose, understanding of the composition of figure in the space. Study of light fallen on figure & background.

MODULE - I

Analytical study of Human form:

Observation and rendering of proportions of human body from a Model depicting basic proportions, grace of the figure, structure and construction, plains of the body and drapery, shade and light, Study of the anatomy of the entire human figure with the construction of muscles and bones.

MODULE - II

Exploration of the possibilities of Tonal Variation, texture, colour:

Study of character, tactile quality, achieving tonal differences according to the play of light and symbolic aspect of color texture working with figure and ground relationship

MODULE - III

Use of water colour, oil and other medium acrylic

MODULE – IV

Study of tactile quality, experimentation with variety of mediums, painterly techniques and surfaces

SUBMISSION:

2 PAINTINGS

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
V1	SR21B6E3	Print making - IV			3	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	The understand basics of various print making mediums							3, 9	3, 6
CO2	The understand basics of various print making mediums							3, 9	3, 6
CO3	The understand basics of various print making mediums							3, 9	3, 6
CO4	The research about contemporary art field							3, 9	3, 6

MODULE - I

Introduction to Collagraphy in practical printing process

MODULE - II

Theoretical explanation of methods/process/steps and materials used in mediums stencil cut, linocut, wood cut, collagraphy, lithography other surface printing process. Example video/animated/image presentation of process, equipment, materials involved. Assign students to prepare a short project report on all mediums methods and materials.

MODULE - III

Theoretical explanation of methods/process/steps and materials used in mediums dry point, etching aquatint/line drawing, sugar lift, gum byte, mezzotint, Photogravure, screen printing, viscosity printing process. Example video/animated/image presentation of process, equipment, materials involved. Assign students to prepare a short project report on all mediums methods and materials.

BFA SCULPTURE - COURSE STRUCTURE

MODULE – IV
Eminent printmaking artists contributed in art field and their works.

SUBMISSION:

- 1 Collagraphy work
- 2 Assignments on printmaking mediums process, techniques, materials, tools, artists etc.

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
V1	SR21B6K1	3D Printing/CNC	1		2	2	100		100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To create 3D forms in natural and man made things							1, 3	1, 2
CO2	To learn basics in Auto Cad software							2, 3	2, 3
CO3	To learn basics in Coral Draw software							1, 2	2, 3
CO4	To learn basics in CNC software							3, 5	2, 3

- Create a digital 3D models using required software
- Preparing model for 3D Printing and its file formats. 3D Printer operation knowledge.
- Introduction to Auto CAD/CORAL DRAW/CNC/Sketchup software to create emboss sculptures out of 2D image.
- Preparing model for CNC carving and its file formats. CNC operating knowledge and introduction to other CNC technologies.

SUBMISSION:

- 1 - 3D printed sculpture
- 1 - CNC carved emboss sculpture
- 1 Notes maintained in class (all details about software short cuts, options and their uses, processes)
-

Reference Books:

- *Understanding Computers Today And Tomorrow 14Th Edition by Morley D, Cengage Learning*
- *Computer Fundamentals 6 ED by Pradeep K Sinha*
- *Traditional Photographic Effects With Adobe Photoshop by Michelle Perkins and paul grants*
- *Beginner's Guide to ZBrush*
- *Maya Manual 2003 Edition by Daniel Lavender , Springer*
- *CAD/CAM : Theory and Practice by Ibrahim Zeid (Author), R Sivasubramanian (Author)*
- *Getting Started With CNC: Personal Digital Fabrication With Shapeoko And Other Computer-Controlled Routers by edwad ford*

BFA SCULPTURE - COURSE STRUCTURE

SEMESTER – VII

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VII	SR21B7PT	Industrial Mini Project/Internship	540 Hours			12	100		100
COs	Course Outcomes							POs	BTLs
	The student will be able to								
CO1	Involve in community development and service activities and applies the experience to personal and academic development.							3, 6, 7, 8	6

During the Industrial Mini Project/Internship, students work under/with an expert/institute for a period of 540 Hours on the area related to sculpture field as a participant in project or as an internee.

- The Industrial Mini Project is meant to develop a better understanding of the process involved in field work under a guidance of experts to built interaction with industry for articulating and analysing experiences further. Student will gain hands on experience and satisfactory qualification.
- Internship Programme can be an intensive study or investigation of company's management and networking in field and also can study in a new subject related area. The student and guide will mutually select the art/craft practice.

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VII	SR21B7PW	Project Thesis	540 Hours			13	100	100	200
COs	Course Outcomes							POs	BTLs
	The student will be able to								
CO1	Involve in community development and service activities and applies the experience to personal and academic development.							12	4, 6

During the Industrial Mini Project/Internship programme, students should document the what he/she studied and understand the system, process, technique on an particular topic.

- This can be a project report or thesis submitted for intensive study or investigation on any concept or can be a study of community/traditional art. The student has to submit a project containing images and a minimum of two thousand words.
- The project is meant to develop a better understanding of the process involved in creating a work and to develop skills for articulating and analysing for a greater clarity.

Submission:

Project thesis & Viva presentation

BFA SCULPTURE - COURSE STRUCTURE

[illegible]

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VII	SR21B7IN	Industrial/Research Internship				12	100		100
COs	Course Outcomes							POs	BTLs
	The student will be able to								
CO1	Involve in community development and service activities and applies the experience to personal and academic development.							3, 6, 7, 8	6
<p>During the Internship, students work under/with an expert/institute for a period of 180 Hours on the area related to sculpture field as a participant in project or as an internee.</p> <ul style="list-style-type: none"> ● The Industrial internship is meant to develop a better understanding of the process involved in field work under a guidance of experts to built interaction with industry for articulating and analysing experiences further. Student will gain hands on experience and satisfactory qualification. ● Research Internship Programme can be an intensive study or investigation of company's management and networking in field and also can study in a new subject related area. The student and guide will mutually select the art/craft practice. 									

SEMESTER – VIII

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

CO1	To gain the Knowledge on different groups of modern Indian artists	6, 7	1, 2
CO2	To learn about post-independence art practices in India	6, 7	1, 2
CO3	To know more about individual artist group and artist	6, 7	1, 2
CO4	To learn about school base art practices individual artist	6, 7	1, 2
CO5	To learn on Modern Indian sculptors and their valuable sculptures	6, 7	1, 2
CO6	To gain the knowledge on contemporary art practices in India	6, 7	1, 2

MODULE - I

Continuation of Progressive Artists' Group: Introduction to the postmodern Indian art - Reference to other mediums of expression literature, films, theatre both street and mainstream; 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.

MODULE - II

Post-Independence Art Movements: Other Progressive Schools/ Groups: Cholamandal: Cholamandal Centre for Contemporary Art and Artists' Village, An unassuming introduction to local art, painters and sculptors from South India, their artworks, style, i.e, K.C.S. Paniker, S. G. Vasudev, M. V. Devan .

MODULE - III

Delhi Shilpi Chakra: Delhi Shilpi Chakra: Innovative Means of Art Market – Raghav Kaneria, M. Reddeppa Naidu, Ambadas Khobragade, Rajesh Mehra, Gulam Mohammed Sheikh, Jagdish Swaminathan, Himmat Shah, Jeram Patel, S. G. Nikam, Eric Bowen, Jyoti Bhatt, and Balkrishna Patel, details of artist's Group exhibition, works and ideology.

MODULE - IV

Baroda School of Fine Arts, Painters, Printmakers and Sculptors: Early history, Years of Inception, Faculty members- N. S.Bendre, Prodsh Das Gupta, Sankho Chowdhury, K. G. Subramanian- Works, variety, individuality of artist.

MODULE - V

Modern Indian Sculpture: Study about Indian modern sculptors. –Ramkinker Vaij- Sankho Chowdhury - DP Roy Chowdhury- Ravinder Reddy- PV Janaki Ram. Modern sculpture developed a unique indigenous language; in sculpture, 1950's marked by experimentations with wood and stone, breaking traditional concept.

Art and Artist (Modern Art of India): Ramkinkar Baij, The Santhal Family, mill call, Gandhi Dandi March, Yaksha and Yakshini, Adi Davierwala, Galaxy, Welded steel, Brass, Glass, 1966, Sankho Chaudhuri, Untitled, bronze and wooden base, Meera Mukherjee, Untitled, Bronze, circa the 1970s,

MODULE - VI

21st Century Indian Art: Installation, Public Art, land Art, Popular Art, viz- Tribal and Folk Art in India. Art and Artist: Jatin Das (painter), Gulam Mohammed seikh, Atul Dodiya, Subodh Gupta, Anju Dodiya, Jogen Chowdary, Anupam Sud, Laxma Goud, Ravindra Reddy, Mithu Sen, Dhruv Mistri, Nalini, Malini, R M Palaniappan, Jothi Bhatt, V Ramesh, and many more.

Materialization and Exploration in Contemporary Art: Introduction Plastic Medium, Scrap, Video Art, Workshop, National and International Workshop, Introduction to the Gallery base practice, Collaboration and Project works.

Reference Books:

BFA SCULPTURE - COURSE STRUCTURE

1. Edit Tomory, A History of Fine Arts in India and the West. Orient Longmann
2. Vaidya Daheja : Indian Art , Vadhera Art Gallery, New Delhi.
3. Ratan parimoo, Modern Indian Sculpture, Baroda.
4. Yashodara Dalmia –Indian contemporary Art, Vadhera Art Gallery, New Delhi.
5. Anupa Mehta, India 20: Conversations with Contemporary Artists (Contemporary Indian Artist Series), Grantha Corporation; 1st edition (2 September 2020).
6. Kapur, Geeta. When Was Modernism: Essays on Contemporary Cultural Practices in India. New Delhi: Tulika, 2000
7. Yvette Kumar, Ella Datta, Santo Datta Indian Contemporary Art: Post Independence: 1. Vadehra Art Gallery; Reprint edition (5 February 2009).
8. Mitter, Partha, The Triumph of Indian Modernism: India's Artists and the Avant-garde (1922-1947). New Delhi: Oxford University Press, 2007.

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
VIII	AH21B8C2	20th Century Western Art	3	0	0	3	50	50	100
COs	Course Outcomes							POs	BTLs
	The student will be able								
CO1	To know about 1 st half of 20 th Century's Modern art like German expressionist and its artist							6, 7	1, 2
CO2	To know more about Constructivism & Futurism art works and design							6, 7	1, 2
CO3	To enhance the knowledge on Abstract expressionism							6, 7	1, 2
CO4	To know about western history of art on Popular and Optical art							6, 7	1, 2
CO5	To know about evaluation and invention of modern sculptor and their sculptures							6, 7	1, 2
CO6	To know what's going around worldwide in art field in contemporary time							6, 7	1, 2

MODULE - I

German Expressionism: Definition and origins of the movement, History, Influence and legacy, Interpretation, Details of the paintings and philosophical view of Die Brücke, (The Bridge)- Ernst Ludwig Kirchner -Erich Heckle -Emil Nolde, Kandinsky-, abstraction, colour application. Art and Artist- Heinz Schulz-Neudamm, Metropolis.

MODULE - II

Constructivism & Futurism: About the movement- characteristics of the works and Artists, Art in the service of the Revolution, Tatlin- 'Construction Art' and Productivism, Constructivism and consumerism, Photography and photomontage, Constructivist graphic design, Legacy, Russian constructivism and suprematism.

MODULE - III

Abstract Expressionism: Action or Gesture painters, philosophical views, style, Jackson Pollock, William de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin Colour Field painting, Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour. Art and Artist: Jackson Pollock-Yellow Islands.

MODULE - IV

BFA SCULPTURE - COURSE STRUCTURE

Pop Art: About the movement, Historical background, characteristics of the works, American Pop art, Britain Pop art, Techniques, Artists, and Examples that Shaped the Movement - Richard Hamilton –collage Just what is it that makes today's homes so different, so appealing? Jasper Johns – Roy Lichtenstein – Andy Warhol- Campbell's Tomato Juice Box, The Cheddar Cheese canvas, Roy Lichtenstein- Drowning Girl.

Op Art: Optical illusion, Op Art historical background in the 1960s, The Responsive Eye, Method of operation, Black-and-white and the figure-ground relationship, Colour, Colour interaction, Movement in Squares, Hesitate Bridget Riley, Banya- Victor Vasarely,

MODULE - V

Modern Sculpture: Trends of modern Sculpture, Artist and their Works: Auguste Rodin- The Burghers of Calais, The Three Shades, The Thinker, Henry Moore- Double Oval, – David Smith – CUBI VI , Post-1950s- Contemporary movements, Toni Smith – Alexander Calder – Albert Giacometti- Cat, – Geam Dubuffet – Anish Kapoor. Head of a Woman-Pablo Picasso,

MODULE - VI

Conceptual Art: Precursors, Origins, Language and/as art, 21st century western art practices with mediums and materials-Installation, kinetic Art, land Art, Conceptual art and artistic skill, Contemporary influence in Public Art, Artistic Media.

Art as Idea: The Aesthetic Value of Art, The Interpretation of Art, The Cognitive Value of Art, Art and Artist: Collection of One Hundred Plaster Surrogates by Allan McCollum (1982–1990), Cadillac Ranch by Chip Lord, Hudson Marquez, and Doug Michels (1974), The Physical Impossibilities of Death in the Mind of Someone Living by Damien Hirst (1991), Surrounded Islands by Christo and Jean-Claude (1983), Joseph Kosuth-One and Three Chairs (1965), Skylanding by Yoko Ono (2016), Wall Drawings From 1968 to 2007 by Sol LeWitt (2012), Electronic Superhighway: Continental US, Alaska, Hawaii by Nam June Paik (1995–1996), Device to Root Out Evil by Dennis Oppenheim (1997), Work No. 200: Half the Air in a Given Space by Martin Creed (1998), Memorial for the Victims of Nazi Military Justice by Olaf Nicolai (2014), A yarn installation by Sébastien Preschoux, Marsyas (2002) on view at Tate Modern's Turbine Hall.-Anish Kapoor, Cloud Gate, 2004, Houghton Hall, 2020.

Reference Books:

1. Davbid Joselit, Art since 1900 modernism, anti-modernism, post modernism, Thames & Hudison
2. Susie Hodg, Art, Qurcus , 2013
3. Mark Francis, POP, Phaidon Series
4. Edit Tomory, A History of Fine Arts in India and the West. Orient Longmann.
5. Sir Lawrence Gowing, A History of Art, Andromeda 2002
6. Alberro, Alexander & Blake, Stimson (eds.), 1999. Conceptual Art: A Critical Anthology, Cambridge, MA: MIT Press.
7. Alberro, Alexander& Buchmann, Sabeth (eds.), 2006. Art after Conceptual Art, Cambridge, MA & Vienna: MIT Press/General Foundation.
8. Beardsley, Monroe, 1970. The Possibility of Criticism, Detroit: Wayne State University Press.
Wood, Paul, 2002. Conceptual Art, London: Tate Publishing. Series: Movements in Modern Art. Bell, Clive, 1914. Art, London.
9. Ashley Rooney, Barbara Purchia, Contemporary Ice Sculpture, Schiffer; 1st edition (November 28, 2018)
10. Tempkin Ann, MoMA Masterpieces Painting and Sculpture /anglaise, THAMES HUDSON (July 1, 2015).
11. Peter Parkinson, Making Sculpture from Scrap Metal, The Crowood Press; Illustrated edition (May 1, 2016).
12. Terry Friedman, Andy Goldsworthy, Hand to Earth: Andy Goldsworthy - Sculpture 1976-1990, Gardners Books; 0 edition (May 31, 2004).

BFA SCULPTURE - COURSE STRUCTURE

13. Vivienne Becker, Takaaki Matsumoto, Nicolas BosDaniel Brush: Jewels Sculpture (Rizzoli Electa),.
14. Larry Lederman, Cynthia Bronson Altman, Todd Forrest, Cassie Banning, Dominique BrowningThe Rockefeller Family Gardens: An American Legacy (THE MONACELLI P), The Monacelli Press; Illustrated edition (April 25, 2017).
15. Alexander Alberro), Sabeth Buchmann Art After Conceptual Art, The MIT Press; 1st Edition (October 27, 2006).
16. Art21 Blog [The blog for the PBS series on 21st-century art, with links to artist information, short videos, and images].
17. Brooklyn Museum Feminist Art Base [An online archive dedicated to feminist art; profiles of 21st- century artists include images, video and audio clips, short biographies, CVs, and statements]
18. Rhizome Artbase [An online archive of new media art sponsored by a site dedicated to emerging artistic practices that engage technology, affiliated with the New Museum, NY]
19. The Tate Museum's Channel [An online archive of video and audio programs].

SEMESTER	Course Code	Course Title	L	T	P/ S	C	Int. Marks	Ext. Marks	Total Marks
VIII	SR21B8P1	Metal Casting	1		4	5	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To learn basic history of metal casting techniques							1, 3	1, 2
CO2	To create the wax/clay model							2, 3	2, 3
CO3	To learn lost wax process techniques							1, 2	2, 3
CO4	To learn metal casting and Patination techniques							3, 5	2, 3
The course intends to teach the method of lost wax process of metal casting, while giving brief introduction to Indian and Western metal casting processes.									
MODULE - I									
Introduction to various metals and lost wax casting basic history and method and material with visual references. Preparation of Creative composition drawing and maquettes keeping in mind about metal casting process and its output..									
MODULE - II									
Preparation of core material and Wax Application on core, sculpting direct with wax, wax sheet or coils.									
MODULE - III									
Connect runner risers and pouring basin according Direct and Indirect method of metal pouring. Making the investment mould for metal casting. De-waxing and metal melting and pouring of the metal									
MODULE – IV									
Finishing, polishing and various Patination techniques									

SUBMISSION:

- 3 Drawings.
- 2 Maquettes
- 1 Casted Metal work

BFA SCULPTURE - COURSE STRUCTURE

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
VIII	SR21B8P2	Direct Metal	1		5	5	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To know and understand sculptural elements							1, 3	1, 2
CO2	To gathering materials suitable to sculpture							1, 3	2, 3
CO3	To draw layout							2, 3	2, 3
CO4	To Understand techniques and materials							4, 9	2, 5

MODULE - I

Research on automobile scrap art and artists contributed in this medium.

MODULE - II

Introduction to different types, techniques of welding. Sourcing the automobile metal scrap materials available according to concept/idea.

MODULE - III

Draw a layout according to the available materials in an interesting way to create some meaning out of it visually.

MODULE – IV

According layout arrange/weld them together technically and aesthetically strong.

SUBMISSION:

- 5 Drawings
- 2 assemblage works

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
VIII	SR21B8P3	New Media	1		4	5	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To know about the various new media artworks							1, 3	1, 2
CO2	To learn different techniques in required technology							2, 3	2, 3
CO3	To prepare plan of execution							1, 2	2, 3
CO4	To execute and document the whole process							3, 5	2, 3

MODULE - I

Introduction to various types of new media art happening in contemporary art world. Various methods and technologies involved

MODULE - II

Learn any of new medium of expression in relevance to concept and possibility in execution (new mediums include electronic media, technologies, comprising of virtual art, computer graphics, digital art, interactive art, sound art, internet art, video art, robotics, 3D printing, performing art or any other advanced mediums)

BFA SCULPTURE - COURSE STRUCTURE

MODULE - III

Plan/design technique, process for execution of medium into your required form.

MODULE – IV

Mastery and uniqueness in application of medium on his/her own art expression and documentation of whole research step by step and present.

SUBMISSION:

- 6 Drawings/Plan/design
1 New media art/performance/play

[illegible]

MODULE - I

Research about Installation art and artists contributed. Introduction to different techniques and ready made-materials to create a work of art.

MODULE - II

Plan/draw an idea of ready-made objects to connects with real space to create an interaction between them and visitors as well.

MODULE - III

Sourcing the ready-made materials available plan or design execution technique and process

MODULE – IV

Make documentation of whole process and prepare and conceptual write up on an site specific installation done.

SUBMISSION:

- 5 Drawings
1 Installation works

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

CO2	To study the social surround through drawings and respond to real space	1, 7	2, 4
CO3	To practice creative drawings	4, 7	3, 4
CO4	To study the surround through drawings and respond to real space	9, 10	1, 2

MODULE - I

Research about various creative drawing composition throughout history till the date

MODULE - II

Study the surround through drawings and respond to real space by understanding the visual culture/meaning from objects

MODULE - III

Practice creative drawings on current working concept

MODULE – IV

Tour to any near by historical places to study the identity of the ancestry, material culture, landscape, architecture etc through sketches (Study tour)

SUBMISSION:

3 Drawings

1 Assignment on Study tour

VIII	SR21B8E2	Wood carving			3	3	50	50	100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To know about carving medium							1, 3	1, 2
CO2	To plan to remove negative space of form							4, 7	4, 5
CO3	To techniques to shape/carve form							3, 4	2, 4
CO4	To learn advance techniques in the carving medium							3, 9	4, 6

MODULE - I

Introduction to various types of wood and its characteristics. Various methods of carving. Techniques of Jointing wood. Tools and technique of handling wood carving tools (Round and flat tools, power tools and machines).

MODULE - II

Drawing and Clay/Plaster maquettes for compositions suitable for wood (block/log) carving in appropriate size and technique

MODULE - III

Carving the wood using suitable methods like cutting, chopping, carving, burning etc. Introduction to methods of assembling wood Pieces or any other medium to wood.

MODULE – IV

Conduct a research on artists, who worked in wood remarkably. Prepare a write on various contexts of using wood in contemporary art field in comparison with ancient wood carving works.

SUBMISSION:

3 Drawings

1 Wood carving work

BFA SCULPTURE - COURSE STRUCTURE

[illegible]

Annual Art Exhibition:

Through Art Exhibit Program, the Department allows organizations to display creative and award-winning artwork from students in a highly public place and provides a forum to showcase emerging and established student artistic talent through exhibit openings and ribbon cuttings that foster meaningful dialogue among student artists, educators and the wider arts community.

In addition to the opening events, the Department receives visitors for the duration of the exhibits during normal business hours. Space making, displaying works, catalogue preparing for their own works for Exhibition which will provide by the university, will be open for all people. Along with Sculpture exhibitions will bring installations, new media art. Concept on placing light, frame for 2D works, display method- Unbound materials, bound materials with suitable pedestals if require.

This activity intends to prepare the students to think, plan and work to the realization of their concept/s.

- Relooking at their work.
- Conceptualizing for the show.
- Preparation of new work/compositions
- Preparation of artist statement.
- Planning the display.

Submission:

1. **Practical Record**
 - a. Methods and materials learned.
 - b. Write up about the concept of the work.
 - c. Sketches and Drawings.

Maquettes and completed work.

Open Electives

Open Elective - I

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

CO2	To understand the compositional drawings for mural	2, 3	2, 3
CO3	To understand the various methods of mural sculpture	1, 2	2, 3
CO4	To Understand the moulding and casting techniques	3, 5	2, 3

MODULE - I

Introduction to Mural Art, learning of various techniques of mural design and understanding the traditional and contemporary mediums and material.

MODULE - II

Mural designing/drawing: Prepare a creative compositional drawing/layout expressing a concept and suitable to the medium of mural.

MODULE - III

Mural Making:

Study of preparing Mural panels, execution of traditional and contemporary designs and collective approach to mural making

MODULE – IV

Casting POP/Paper mache.

Taking waste plaster mould and casting into another medium like casting POP/Paper mache

SUBMISSION:

- 2 drawings
- 1 works

Open Elective - II

SEMESTER	Course Code	Course Title	L	T	P/S	C	Int. Marks	Ext. Marks	Total Marks
IV	SR21B4O1	Terracotta Sculpture			2	2	100		100
COs	Studios Outcomes							POs	BTLs
	The student will be able								
CO1	To learn and understand clay preparation methods							1, 3	1, 2
CO2	To experiment different relief methods							3, 7	2, 4
CO3	To understand and model different technique of pottery making							3, 4	2, 3
CO4	To understand firing process							3, 7	2, 4

MODULE - I

Introduction to various clay bodies and clay preparation methods.

MODULE - II

Drawing of pattern, designs and any other motifs from surroundings to work on clay slab in adding method and subtracting method.

MODULE - III

Techniques of making relief sculpture/pottery in coil process, pinching method, throwing, slab making surface decoration techniques

MODULE – IV

Science of various kilns and kiln making process. Pre-firing and final firing of terracotta in kiln

SUBMISSION:

- 2 drawings

BFA SCULPTURE - COURSE STRUCTURE

- 1 ceramic/pottery works

Reference Books:

Modelling And Sculpting The Figure by Tanya Russell

The Making of Sculpture The Materials and Techniques of European Sculpture by Victoria and Albert Museum, Paul Williamson · Harry N. Abrams

Sculpting Basics by Karin Hessenberg

Anatomy & Drawing by Victor Perard

Figure Study Made Easy by Aditya Chari

Ancient Greek Portrait Sculpture by Sheila Dillon

Open Elective - III

[illegible]

SUBMISSION:

- 2 drawings
- 1 ceramic/pottery works

Open Elective - IV

[illegible]

BFA SCULPTURE - COURSE STRUCTURE

	The student will be able		
CO1	To know and understand sculptural elements	1, 3	1, 2
CO2	To gathering materials suitable to sculpture	1, 3	2, 3
CO3	To draw layout	2, 3	2, 3
CO4	To Understand techniques and materials	4, 9	2, 5

MODULE - I

Introduction to different techniques and ready made-materials to create a work of art.

MODULE - II

Sourcing the ready-made materials available and

MODULE - III

Draw a layout according to the available materials in an interesting way to create some meaning out of it visually

MODULE – IV

According layout putting them together technically and aesthetically strong

SUBMISSION:

- 2 Drawings
- 1 assemblage works