

Savitribai Phule Pune University, Pune.

Structure and Content of the Syllabus

For

BACHELOR OF VISUAL ARTS – SCULPTURE

B.V.A. (Sculpture)

CBCS COURSE

Semester I & II

To be implemented from 2021-22

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Preamble of the syllabus:

With the view to enhance the existing syllabus and make it more practical based, industry affable and suitable to cater the needs of society and nation in present day context, the committee examined the drawbacks of the existing syllabus and after browsing through various other curricula of the existing universities in respective subjects in terms of content, quality and pattern of teaching and examination has completed the proposed curriculum. After guidance from industry professionals and senior faculty, feedbacks from the core faculty and intensive discussions the syllabus was completed. Globalisation has reduced distances. Many of our students aspire to seek admissions and jobs overseas, or even in India in multinational corporations. Thus there is an urgent need to elevate the syllabus to International levels, to facilitate easier transitions for Post Graduate Courses and Job prospects, overseas.

The syllabus needs revision in terms of preparing the student for the professional scenario with relevance to practical needs and requirements. The number of assignments also requires re-consideration with reference to learning objects for every subject and the time available

The modern world seems to be growing exponentially in the digital domain, and yet the print is also evolving like never before. Thus the syllabus needs to be structured with balance in learning skills in both the domains of design The syllabus needs to be made to promote the

flexibility and freedom of approach in teaching, within the structure of learning objectives. Overall the syllabus needs to work on holistic developments. This can be achieved by incorporating internships, visits to advertising agencies, design houses, printing and packaging industries, artists' studios etc

Program Objectives: The first year will prepare the foundation in Sculpture.

- To introduce the learners to history of sculpture and its basic concepts.
- To understand and develop the skill of sketching and drawing from caste and life, natural and manmade objects and structures in various medium like pencil, pen, ink, crayon, chalk, colour etc.
- To develop the sense of structure, and understand how forms achieve its structural unity through adherence to principals of physical nature of the material being observed and studied (e.g. Plants, insects, minerals etc).
- To develop the sense of observation and capacity to retain and recall images and their co-ordination.
- To introduce the basic visual elements of 2-D design with emphasis on basic fundamentals of two-dimensional designs. Study of two-dimensional spaces and its organization.
- To introduce the basic visual elements of 3-D design with emphasis on basic fundamentals of three-dimensional designs.
- To develop the sense of structure, gravitational and mechanical principals.
- To be develop the capacity to use the traditional as well as modern tools.
- To acquaint the learners with various perspective drawing methods.
- To acquaint the learners with colour theory and its use in practical.
- To facilitate the student to gain all types of technical knowledge essential for sculpture's profession
- To provide the students a sound background of the traditional and representational form in sculpture and enable him to develop his own vision
- To encourage the student to gain an ability to integrate all the technical aspects of sculpture and modelling as means to realize his creative ideas to shape into concrete and significant art form.
- Understanding the methods and materials of sculpture clay, plaster, cement, wood, stone, bronze, enlarging and reducing devises, welding torch

Pattern: Semester Pattern Credit System

Structure & Examination Pattern of First Year B.V.A.(SULPTURE)

BVA – SULPTURE. First Year

Semester – I

- History of Art (Indian)- I
- Fundamental of Art- I
- English - I
- Marathi/Hindi -I
- Drawing from manmade & Nature- I
- Drawing from Memory- I
- Drawing from Cast- I
- Modeling from Cast- I
- Design – 2 D- I
- Design – 3 D- I

Semester – II

- History of Art (Indian)- II
- Fundamental of Art- II
- English - II
- Marathi/Hindi -II
- Drawing from manmade & Nature- II
- Drawing from Memory- II
- Drawing from Cast- II
- Modeling from Cast- II
- Design – 2 D- II
- Design – 3 D- II

Rule No.1: Eligibility and Admission

First Year (Semester I) Bachelor of Visual Arts (Sculpture)

F.Y.B.V.A – Semester I (Sculpture): Pass H.S.C. Examination or Equivalent Examination from any stream (Arts/Science/Commerce) with minimum 45% aggregate marks (40% for reserved category) and clear Entrance Exam conducted College. The admissions shall be carried out by merit list prepared on the basis of marks obtained in the Common Entrance Test by College.

Note : *Eligibility Criteria*: Students seeking admission to First year (Semester I) of Bachelors Degree Course in Visual Art must fulfill the eligibility criteria laid down by Academic Council of SPPU as applicable from time to time.

Rule No.2: Duration and stages of the course (as per UGC)

- The Fine Art course shall be of minimum duration of 4 academic years (8 semesters) of approximately 15 working weeks or 90 days in each semester.
- The course contains practical training and Internship of 2 months between the vacation of VI and VII semesters.

Rule No.3: Scheme of Assessment

A candidate to be eligible for the degree of Bachelor of Visual Art (Sculpture) will be required to appear for and pass all examinations as under:

- Semester I Examination in Visual Arts (First Year Sem I)
- Semester II Examination in Visual Arts (First Year Sem II)
- Semester III Examination in Visual Arts (Second Year Sem III)
- Semester IV Examination in Visual Arts (Second Year Sem IV)
- Semester V Examination in Visual Arts (Third Year Sem V)
- Semester VI Examination in Visual Arts (Third Year Sem VI)
- Semester VII Examination in Visual Arts (Fourth Year Sem VII)
- Semester VIII Examination in Visual Arts (Fourth Year Sem VIII)

Rule No. 4: Granting of Academic Term

Each semester shall comprise of 15 weeks (Minimum 90 working days).

The candidate will be permitted to appear for semester examination only if he/she has,

- 75% attendance in each course that constitute a head of passing, prescribed by the university.

- Satisfactory completion of the 100% term work prescribed for each course.
- Satisfactory conduct as a bonafide student

The Principal/ Director of the institution shall have the right to withhold the student from appearing for examination of a specific course if the above requirements are not fulfilled.

Rule No. 5: Rules of ATKT

- A student shall be allowed to get admitted to Second Year B.V.A. (Sculpture) course if he/she has a backlog of not more than **Four Subjects** of passing at First year B.V.A. (Sculpture) (semester I and II considered together). which may include theory/practical or both subject's.
- A student shall be allowed to get admitted to Third Year B.V.A. (Sculpture) course if he/she has a backlog of not more than **Three Subjects** of passing at Second year B.V.A. (Sculpture) (semester III and IV considered together). which may include theory/practical or both subject's. & cleared all subjects of First year B.V.A
- A student shall be allowed to get admitted to Fourth Year B.V.A. (Sculpture) course if he/she has a backlog of not more than **Two Subjects** of passing at Third year B.V.A. (Sculpture) (semester V and VI considered together). which may include theory/practical or both subject's & cleared all subjects of First & Second year B.V.A. (Sculpture)
- **Class Improvement** – Make-up exam jury within 2 months (Only for Final Year-VII & VIII Semesters)

Rule No 6: Examinations

6.1. Conduct of Examinations

The university examinations for all the 8 semesters shall be conducted at the end of each semester by the University.

6.2. Pattern of Examination: The evaluation scheme for B.V.A. (Sculpture) comprises of;

University Examination (UE)

Internal Assessment (IA)

6.2.1: University Examination

UE will be conducted by the University and will be based on the entire syllabus. UE will be based on two parts ‘Academic Class work & Presentation of the same in front of Jury’. Assessment would be undertaken by the panel of internal and external examiner (Jury) jointly in equal weightage. Jury may call for on the spot Studio Test if required.

The nature of assessment will vary depending upon the subject and its delivery and whether it is practical-based studio work or theory based. Refer to detailed syllabus on the format of UE for individual subjects.

50% of total marks are reserved for University examination

50% of total marks are reserved for Internal Assessment

To pass the candidate must obtain at least 40% in individual subjects, in University examination each in all theory and practical subjects.

6.2.2: *Structure of Examination*

A. Compulsory Paper

All papers are compulsory.

B. Optional papers

V, VI, VII, VIII terms have a choice / option in elective subjects as well as in Skill Based Subjects.

C. Question paper

Theory subject: Written Exam

Total five question having equal marks (5 marks each question)

(5 Question X 5 = 25*)

Question 1 – Objectives (Fill in the Blanks/Answer in One sentence/Match the following)

Question 2 – Short Notes (Word Limit: 200-300)

Question 3

Question 4

Question 5

} **Descriptive Questions (Word Limit: 500-700)**

Practical: Jury Pattern

6.2.3: *Internal Assessment*

IA will be conducted by the Institution imparting B.V.A. (Sculpture) course. IA will be done by the teacher teaching the course through a continuous assessment system that is spread through the duration of course.

50% marks reserved for internal assessment.

To pass the candidate must obtain at least 40% in individual subjects, in internal assessment each in all theory and practical subjects.

Abided by all ATKT rules mentioned in rule no. 5, if a student fails in IE at least **two** and a maximum **four** of the below mentioned components of continuous assessment can be used for re-assessment.

Individual faculty member shall have the flexibility to design the continuous assessment in a manner so as to evaluate students' capabilities across knowledge, skills and attitudes. IA may be undertaken through any or combination of the methods stated below:

- Written Test /Open Book
- Essays / Tutorials
- Short answer questions
- Multiple choice questions/Quiz
- Dissertation/Research Project
- Report writings
- Practical Projects/ Group projects
- Reflective Practical assignments / Industry work / Field work
- Drawing Portfolios
- Learning logs/diaries
- Seminar / Workshop / Exhibition
- Reviews / presentation
- Study of best practices

The faculty shall announce in advance the units based on which continuous assessment shall be conducted. This progressive assessment for the IA must be communicated by the Institute to the university as per the schedule declared by the university. Detailed records of final assessment shall be maintained by the Institute. The student does not have facility of grade improvement, if he/she does not pass at IA in a course. (Applicable only for VII and VIII Semester)

6.2.4: Verification / Revaluation

- Verification will be done by panel appointed by University.
Revaluation will be done only for theory papers by panel appointed by University. Revaluation system is not applicable to practical subjects.

6.3: Assessment of Term work

- In respect of term work, “due date” shall be fixed for the completion of each assignment and the same shall be collected on the mentioned date.
- At the end of the semester term work shall be assessed by the internal and external examiners from amongst the panel approved by the University.
- Performance of a candidate in jury shall be assessed on basis of the depth of understanding of the principles involved.
- An examiner for any of the subjects of examinations shall have a minimum of 3 years teaching/ professional experience in his/her field of study.

Rule No. 7: Credits

- The credits are defined in terms of the student-time spent in hours which are divided into two parts such as face to face instruction and Notional (lectures and studio).
- The total credits to be earned by the student to achieve B.V.A.(PTG) degree will be 240 credits.

Semester	I	II	III	IV	V	VI	VII	VIII
Credits	30	30	30	30	30	30	30	30

- Where, one credit is equal to 15 hour of Lectures or Studio (Practical)

Rule No.8: Criteria for Passing

To pass in every semester examination and earn the assigned credits, a candidate must obtain minimum 40% marks in each head of passing.

- a) For all courses, both UE and IA constitute separate heads of passing. In order to pass in such courses and earn the assigned credits.

The student must obtain minimum grade point of 5.0(40% marks) at UE and also minimum grade point of 5.0 (40%) marks at IA.

Or

If he/she fails in IA, the student passes in the course provided he/she obtains a minimum of 25% in IA and grade point average(GPA) for course is at least 6.0

(50%in aggregate) the GPA for a course will be calculated only if student passes at UE.

- b) A student who fails at UE in a course has to reappear at UE as a backlog candidate and clear the head of passing. Similarly, a student who fails in a course at IA has to reappear only at IA as a backlog and clear head of passing.
- c) Students with backlog in IA will have to present themselves and their work for progressive marking throughout the semester for which they intend to appear.

Rule No.9: Grading system

9.1: Conversion of Marks to Grade points and Grades.

The marks shall be converted to grade points and grades as given in table below.

Range of marks (out of 100)	Grade Point	Grade
$80 \leq \text{Marks} \leq 100$	10	O
$70 \leq \text{Marks} < 80$	9	A+
$60 \leq \text{Marks} < 70$	8	A
$55 \leq \text{Marks} < 60$	7	B+
$50 \leq \text{Marks} < 55$	6	B
$40 \leq \text{Marks} < 50$	5	C
Marks < 40	0	D

9.2: Performance

The performance of a student will be evaluated in terms of two indices, viz

- a) Semester Grade Point average (SGPA) which is grade point average for all the semester
- b) Cumulative Grade point average (CGPA) which is the grade point average for all the completed semesters at any point.

9.3: Semester Grade point average (SGPA)

SGPA measures the cumulative performance of a learner in all courses in a particular semester. SGPA is calculated by the formula

$$SGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where C_k is the credit-value assigned to a course and GP_K is a GPA obtained by the learner in the course.

The SGPA shall be calculated up to two decimal place accuracy.

9.4: Cumulative Grade point average (CGPA)

CGPA measures the cumulative performance of a learner in all courses since his/her enrolment. CGPA is calculated by the formula

$$CGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where C_k is the credit-value assigned to a course and GP_K is a GPA obtained by the learner in the course.

The CGPA shall be calculated up to two decimal place accuracy.

The CGPA calculated after the minimum credits specified for the program are earned will be the final result.

9.5: Award of Honours

A student who has completed the minimum credits specified for the program shall be declared to have passed in the program. The final result will be in terms of letter grade only and is based on the CGPA of all courses studied and passed. The criteria for the award of honours are as given in table below

Range of CGPA	Final Grade	Letter Grade
$9.50 \leq CGPA \leq 10.00$	O	Outstanding
$9.00 \leq CGPA \leq 9.49$	A+	Excellent
$8.00 \leq CGPA \leq 8.99$	A	Very Good
$7.00 \leq CGPA \leq 7.99$	B+	Good
$6.00 \leq CGPA \leq 6.99$	B	Average
$5.00 \leq CGPA \leq 5.99$	C	Satisfactory
CGPA Below 5.00	F	Fail

Rule No.10: Introduction of this Curriculum

The new curriculum for the degree course in Fine Arts B.V.A. (Sculpture) will be introduced from Academic Session 2021 -2022

- First year B.V.A.(Sculpture) Course from June 2021
- Second year B.V.A.(Sculpture) Course from June 2022
- Third year B.V.A.(Sculpture) Course from June 2023
- Fourth year B.V.A.(Sculpture) Course from June 2024

Rule No 11: Completion

Degree of Bachelors in Visual Arts shall be awarded only after successful completion of 4 years/8 semesters.

Earned credits: A candidate who has successfully completed all the Core courses and elective courses, not less than minimum number of credits prescribed shall be eligible to receive the degree.

Rule No.12: Medium of Instruction & Examination

- Medium of Instruction for the course will be English/Hindi/Marathi
- Medium of Examination for the course will be English/Marathi

Structure and Contents

For

Bachelor of Visual Arts – Sculpture

2021 CBCS COURSE

(Structure of 8 semesters)

Detailing of

B.V.A (Sculpture)- Semester I & II

Structure & Examination Pattern of First Year, Sem-I Bachelor Visual Art (Sculpture)

Semester-1		First year	Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week		Total Credits - 30	
Subject Type	Subject code	Subject	Hrs/Week			Credits Total	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total				I.A	U.E	Total
Core Theory	FA-SP-T101	History of Art (Indian)- I	2		2	2	30	4	25	25	50
	FA-SP-T102	Fundamentals of Arts	2		2	2	30	4	25	25	50
Skill Devp.	FA-SP-T103	English- I	2		2	2	30	6	25	25	50
Ability En.	FA-SP-T104	Marathi/Hindi - I	2		2	2	30	4	25	25	50
Core Practical	FA-SP-P101	Drawing from Manmade & nature - I		3	3	3	45	3	50	50	100
	FA-SP-P102	Memory Drawing- I		3	3	3	45	6	50	50	100
	FA-SP-P103	Drawing from Cast -I		3	3	3	45	3	50	50	100
	FA-SP-P104	Modeling from Cast - I		6	6	6	90	6	50	50	100
	FA-SP-P105	2D Design - I		4	4	4	60	6	50	50	100
	FA-SP-P106	3D Design - I		3	3	3	45	6	50	50	100
	Total		8	22	30	30	450	48	400	400	800

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Site Visit, Computer Knowledge, research-based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of First Year, Sem-II Bachelor Visual Art (Sculpture)

Semester-II		first year		Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days		
									36hrs / week		
									Total Credits - 30		
Subject Type	Subject code	Subject	Hrs/Week			Credits	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total	Total			IA	U.E	Total
Core Theory	FA-AA-T101	History of Art (Indian)- II	2		2	2	30	4	25	25	50
	FA-AA-T102	Material and Methods	2		2	2	30	4	25	25	50
Ability Enhancement	FA-AA-T103	English- II	2		2	2	30	6	25	25	50
Skill Development	FA-AA-T104	Marathi/Hindi - II	2		2	2	30	4	25	25	50
Core Practical	FA-AA-P101	Drawing from Manmade & nature - II		3	3	3	45	3	50	50	100
	FA-AA-P102	Memory Drawing- II		3	3	3	45	6	50	50	100
	FA-AA-P103	Drawing from Cast -II		3	3	3	45	3	50	50	100
	FA-AA-P104	Modeling from Cast - II		6	6	6	90	6	50	50	100
	FA-AA-P105	2D Design - II		4	4	4	60	6	50	50	100
	FA-AA-P106	3D Design - II		3	3	3	45	6	50	50	100
		Total	8	22	30	30	450	60	400	400	800

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Site Visit, Computer Knowledge, research-based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

Detailed Syllabus - SEM I AND II

First year Bachelor of Visual Arts – Sculpture Semester - I

Subject Name	Content & Details			Objectives
History of Art (Indian)- I	Pre historic art – Indus valley mauryan art and stupa architecture	Bhimbetka Rock Paintings Terracotta- Sculpture and Pottery- Mother goddesses Seals- Images of bull and etc Architecture- Town planning Sculptures- priest, Torso, Dancing figure Sculptures-Yaksh, Pillars- Saranaath, Inscriptions Architecture- Lomas Rishi Cave Stupa- barhoo, Sanchi and Amaravati Relief Jatakas	Period Purpose Subjects Material Features Relation to Tribal Art -Relevance between Artifacts and social life Trade Religion Development of ancient urban culture Purpose- propaganda o religion Style- Influence and Stone as Medium Bouddha Religion as Institute Development of Stupa Compositional study of Relief	To introduce the learners to history of painting and its basic concepts
Fundamentals of Arts- I	1. Line 2. Form 3. Tone 4. Colour 5. Texture	1. Definition, Types of line & Its representation 2. Shape- contour – Form, Definition, Dimension, Negative & Positive Space, Important of Negative Space, Closed Form / open form, Visual Illusion. 3. Tone- Definition - Gray scale – High Key, Middle key, Low Key <u>Shade and light-</u> High Light, Light, Middle Light, Shadow, Reflected light, Cast Shadow, <u>Contrast</u> - High Contrast, Middle Contrast, Low Contrast 4. colour - -colour knowledge, Colour Theory- Artist colour theory (CMYK), Newton's Light colour theory (RGB) colour pigment - Mineral, Vegetable, Metallic, Biotic, chemical Colour Binder- oil, gum, egg, acrylic, wax, Definition - Hue, chromatic, value, tint, <u>Color wheel-</u> Primary, Secondary, Tertiary, Quaternary <u>Color scheme-</u> Achromatic, monochromatic,		

		<p>Polychromatic, Complementary, Split complementary, Double split complementary, Analogous, Warm and cool.</p> <p>5. Texture- Surface texture & visual texture rendering methods of visual textures- Wash, broken, impasto, Super imposition etc. Surface texture- Types of taxes of paper & canvas.</p>	
<p>AECC Skill Development</p> <p>English- I</p>	<p>Technical Writing</p> <p>Creative Writing</p>	<ul style="list-style-type: none"> • Descriptive writing • Report Writing • Paragraph Writing (50 words) • Summary Writing • Writing Personal emails • Writing Academic emails • Common errors in sentences especially regarding number, gender, pronoun, preposition, article, degree, etc. • Kinds of sentences • Transformation of sentences • Writing on a hypothetical situation • Writing on a photograph • Essence writing 	<ul style="list-style-type: none"> • To develop the skill and understanding of language for creating a platform for creative writing.
<p>AECC Ability Enhancement</p> <p>Marathi/Hindi - I</p>		<p>साहित्य आणि संज्ञापन घटक विश्लेषण</p> <ul style="list-style-type: none"> • आत्मसंवाद फ : संपादक - प्रा. डॉ. रमेशदेवरे, सुमतीप्रकाशन, पुणे. <ul style="list-style-type: none"> ○ माझा अविस्मरणीय क्षण - सुनीलगावसकर ○ गोठण्याचीशाळा - माधवकोंडविलकर ○ जडण घडण - यशवंतरावचव्हाण ○ किंचित वक्ता, किंचित लेखक - सुर्यकांत मांडरे ○ धार्मिक - अनिलअवचट • व्यावहारिक व उपयोजित मराठी <ul style="list-style-type: none"> ○ निबंध लेखन: वैचारिक, प्रासंगिक, काल्पनिक ○ प्रसारमाध्यमे : वृत्तपत्र, नभोवाणी, दूरचित्रवाणी सारांशलेखन <ul style="list-style-type: none"> • Akio Morita • Dhirubhai Ambani • G.D. Naidu • G.R. Gopinath • Ramachandrarao Kirloskar and Laxmanrao Kirloskar 	<ol style="list-style-type: none"> १. विद्यार्थ्यांची वाचन व लेखनक्षमता विकसितकरणे. २. नेमलेल्या कलाकृतींच्या संदर्भात साहित्य परंपरेचा स्थूल परिचय करून घेणे. ३. प्रसार माध्यमांचे समाजातील उपयोजन समजावून देणे. ४. विद्यार्थ्यांमध्ये वाङ्मयीन अभिरुची विकसितकरणे. <ul style="list-style-type: none"> • To expose students to good blend of old and new light literary extracts having various teams those are entertaining and lightning and

		<ul style="list-style-type: none"> • Luis Braille • Mallika Srinivasan • Muhammad Yunus 	<p>informative so that they realise the beauty and communicative power of English</p> <ul style="list-style-type: none"> • To make students aware of the cultural values and the major problems in the world today • To develop literary sensibilities and communicative abilities among the students
Drawing from Manmade & nature - I	<p>Nature Drawing</p> <p>Drawing from objects</p> <p>Groups- Nature & object Drawing</p>	<p>1.Transparent Nature, (Capsicum, Tomato, Grapes etc.) 2.Opaque Nature (Brinjol, Apple etc.) 3 Peeled fruits (Banana, Orange, Sweet lime, Pomegranate etc.) 4.Various Textures (Bitter guard, Pine apple, Stone etc.) 5.Vegetable Like (Radish, Spring Onion etc.)</p> <p>1.Basic Shapes – (Trangle, Square, Circle) 2.Second Basic Shapes (Cone, Rectangle Pyramid, Cylinder) 3.Opaque Objects 4.Transparent Object 5.Various Material (Wood, cloth) 6. Soft & Hard Man- Made & Nature 7. Stone. 8. Various Keys – 9. Transparent Nature & opaque man –made, 10. Related Groups</p>	<p>A) To develop the sense of structure Study from any kind of forms in nature-pods. Shells, butterflies, flowers, plants, bones etc. To Understand how these form achieve their structural Unity through adherence to principals consistent with physical nature of the material being observed and studied through various rendering media and techniques in various light Conditions.</p> <p>B) Drawing from Human Figure – Mainly based on general form and gesture.</p> <p>Drawing from cubes, cones, Cylindrical objects ,Cast ,Drapery, Still life groups etc. observed and Studied in Various Rendering media and techniques in various light Conditions</p>
Memory Drawing- I		<p>Memory Drawing Base on following Subjects.</p> <p>1.Daily routine events 2. Drama 3. Public Place 4.Figure with animals 5.1 Pet animal and human - 6.Use one point perspective (Railway Station, Market)</p>	<p>1.Drawing through retaining and recalling experience from memory rendering complexities of vision through light and Shades –In door and outdoor</p>

		<p>7. Use two point perspectives 8. Give object (Bench, light etc.,) - 3 Assi. 9. Give one Story - 3 Ass. 10. Subject base on Atmosphere -2 Assi.</p>	<p>2. Sketching. Subject which can be useful for realistic drawing and painting. (Railway Station, Railway, Road etc.) 3. Study of different expression and movements of man and animals (Bus Stop, Market etc.) 4. To Increase the awareness of Subject by using drawing of different objects. (Bench) 5. Using landscape as background in memory drawing. 6. Use of different mediums Pen, Paper etc.</p>
Drawing from Cast	<p>Cast</p> <p>live model.</p>	<p>1. Nose - from Cast. 2. Lips - from Cast. 3. Eye -from Cast. 4. Ear -from Cast. 5. Hand-from Cast. 6. Foot -from Cast. 7. Head Study from Cast .(Planes of Head) 8. Study of limb From live model. 9. Study of Full Figure (Cast) 10. Drawing From Full Figure (Sitting Position) – 2 Assi. 11. Drawing From Full Figure (Sitting Position on chair) - 2 Assi. 12. Drawing From Full Figure (Standing Position) 13. Drawing From Full Figure (Sitting on Bench) 14. Drawing From Full Figure (Reclining Position) Student Should draw from different angles.</p>	<p>1. Drawing from Cast and Figure- Rendering of Cast and Statues for Construction and proportion of human bodies, Anatomy of human body, 2. study from Nature animal and human figure with line, masses, effect of light and shade.</p>
Modelling from Cast- I			
2D Design - I	A) Colour	<p>Media: - Transparent colours (Watercolour, Waterproof ink etc.) Opaque colours (Poster colour ect.) Pastels : Wax crayons. Transparent papers (Cellophane) Experience of colour as : Visual effect... What is light? What is colour? Function of Eye. Physical propertiesHue : value, chromo Shade and tone, Gray Scale, Chromatic value scale and Colour value Scale, Colour experience in : Primary (Pigment and light theory) Secondary. Tertiary. Quaternary. Achromatic. Polychromatic. High, average, and low key. High, average, and low contrast. Experience in colour harmonies : Complementary. Split complementary</p>	<p>1. To understand the formal structure of colour through analysis of colour theory and notation. Experience of colour through experiments in various 1. Study of two dimensional space and its organizational possibilities. 2. Elements of pictorial expression related to concepts of space and forms Developing an awareness of pictorial elements such as point line, shape, volume texture. Light and colour</p>

	<p>B) DESIGN –</p>	<p>Double split complementary Analogous, Warm and cool. Naturalisation of colour Optical illusion Advancing and receding colours Simultaneous and successive colours Visual mixing Experience in rendering methods Wash, broken, impasto Super imposition etc. Students should be made aware of all these principles of colour harmony by exposing them to the actual works of art done in various periods and styles</p> <ol style="list-style-type: none"> 1. Space – Division (Different types of line with keys.) 2. Space – Division (Form with contrast keys) 3. Combination of line and form (Primary Colours) 4. Design base on natural form 6. Design base on man-made form 7. Design base on man-made & Nature 8. Arrange the design in 2-D form in one Square and other square convert the same design in 3-D effect 9. Textural Base (Rendering of various types brush.) 11. Colour the design without brush 12. Create a form with accidental effects 13. Design base on out Door study (animals / human) 14. Design base an out Door study (table, building, (Objects) 15. Object orientated 16. Visual experience 17. Related Man-Made.- 2 Ass 	<p>basic design problems. 3. Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images. 4. Developing as awareness of pictorial space – division of space, form and its relation with space-observation of primitive folk and miniature as Designs well as graphic designs. 5. Developing an awareness of inter-relationship of different shapes and relative values. 6. Activation of space through form and colour-Optical illusions. Handling of various types of material for pictorial organization and rendering such as :- Pencil, Pen, Brushes, Water colours, Pastel crayon, Inks. Cellophanes, Old newsprint and other college material. Gums and Adhesives, Wax Crayon with inks. etc. A co-coordinated series of basic design problems with Aesthetic and analytical approach.</p>
<p>3D Design - I</p>		<p>Expanding structure through unit etc. Experiments through various types of material and their combinations such as :-</p> <ol style="list-style-type: none"> 1. Card board 2. Wood block 3. Wire 4. Clay – 2 Ass 5. Plasticine 6. Plaster of Paris 7. Metal sheets 8. Plastic, thermocole 9. String 10. Gums and adhesives 11. Wax 13. Found objects, etc. 	<p>To develop the sense of structure. Operational problems in building up structure. Gravitational and mechanical principles. Principles of composition and the study of the principles that hold the structure. Simple assignments in organizing various units through :- Symmetrical load bearing structure. Cantilever construction.</p>

			Flexibility and ability to stretch. Geometrical regularity. Arched structure. Control of tensions. Hinge construction
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First year Bachelor of Visual Arts – Sculpture Semester - II

Subject Name	Content & Details			Objectives
History of Art (Western)- II	Pre historic Art	Cave Paintings: Lascaux, Altamira Sculpture: Willendorf Architecture: Stonehenge	Purpose Material Subject Features	<ul style="list-style-type: none"> To introduce the learners to history of painting and its basic concepts
	Egyptian Art	Sculptures: Carved and constructed Architecture: Pyramid and Temples Script: Paintings: Law of frontality	Purpose (Social and Religious) Features and Developments River and culture	
	Mesopotamia and Persia	Architecture Relief Sculptures	Purpose Tigris and Euphrates rives Trade to India	
Material & Methods- II	Study of various materials which used to prepare the sculpture	Material Clay Wood Metal POP C4X Cardboard Etc. Methods Pinching, Slab, Coil. Carving Moulding – Casting Cutting Pasting Welding		

			<p>today</p> <ul style="list-style-type: none"> To develop literary sensibilities and communicative abilities among the students
Drawing from Manmade & nature - II	Nature Drawing	<ol style="list-style-type: none"> Transparent Nature, (Capsicum, Tomato, Grapes etc. Opaque Nature (Brinjol, Apple etc.) Peeled fruits (Banana, Orange, Sweet lime, Pomegranate etc.) Various Textures (Bitter guard, Pine apple, Stone etc.) Vegetable Like (Radish, Spring Onion etc.) 	<p>A)To develop the sense of structure Study from any kind of forms in nature-pods. Shells, butterflies, flowers, plants, bones etc. To Understand how these form achieve their structural Unity through adherence to principals consistent with physical nature of the material being observed and studied through various rendering media and techniques in various light Conditions.</p> <p>B)Drawing from Human Figure – Mainly based on general form and gesture.</p> <p>Drawing from cubes, cones, Cylindrical objects ,Cast ,Drapery, Still life groups etc. observed and Studied in Various Rendering media and techniques in various light Conditions</p>
	<p>Drawing from objects</p> <p>Groups- Nature & object Drawing</p>	<ol style="list-style-type: none"> Basic Shapes – (Cone, Square, Circle) Second Basic Shapes (Cone, Rectangle Pyramid, Cylinder) Opaque Objects Transparent Object Various Material (Wood, cloth) Soft & Hard Man- Made & Nature Stone. Various Keys – Transparent Nature & opaque man –made, Related Groups 	
Drawing from life -II	live model.	<ol style="list-style-type: none"> Study of limb From live model. Study of Full Figure (Cast) Drawing From Full Figure (Sitting Position) – Drawing From Full Figure (Sitting Position on chair) - Drawing From Full Figure (Standing Position) Drawing From Full Figure (Sitting on Bench) Drawing From Full Figure (Reclining Position) <p>Student Should draw from different angles.</p>	<ol style="list-style-type: none"> Drawing From Cast and Figure- Rendering of Cast and Statues for Construction and proportion of human bodies, Anatomy of human body, study from Nature animal and human figure with line, masses, effect of light and shade.

Memory Drawing- II		Memory Drawing Base on following Subjects. 1.Sketching in Class room 2.Sketching from Drama (Create Drama in Class) 3.Sketching from Public Place (Bus- Stop, Market) 4.Figure with animals 5.1 Pet animal and human - 6.Use one point perspective (Railway Station, Market) 7.Use two point perspectives 8.Give object (Bench, light etc.,) - 3 Assi. 9.Give one Story - 3 Ass. 10.Subject base on Atmosphere -2 Assi.	1.Drawing through retaining and recalling experience from memory rendering complexities of vision through light and Shades –In door and outdoor 2.Sketching.Subject which can be useful for realistic drawing and painting. (Railway Station, Railway, Road etc.) 3.Study of different expression and movements of man and animals (Bus Stop, Market etc.) 4.To Increase the awareness of Subject by using drawing of different objects. (Bench) 5.Using landscape as background in memory drawing. 6.Use of different mediums Pen, Paper etc..
Modelling from Cast- II		<ul style="list-style-type: none"> • Cast drawing (Eye, Ear, Nose, Plain Head) etc- • Perspective studies from our environment in indoor and outdoor (objects and spaces) • Basic solid geometry • Outdoor (Sketching projects) 	<ul style="list-style-type: none"> • To introduce the learners to basic human anatomy through drawing and observation • To introduce the learners to different perspective study aspects to be implemented in further studies • To study and understand various angles for compositions • To introduce the learners to Basic solid geometry to understand structures
2D Design - II	A) Colour	Media:- Transparent colours (Watercolour, Waterproof ink etc.) Opaque colours (Poster colour etc.) Pastels: Wax crayons. Transparent papers (Cellophane) Experience of colour as : Visual effect... What is light? What is colour? Function of Eye. Physical properties ...Hue : value, chromo Shade and tone, Gray Scale, Chromatic value scale and Colour value Scale, Colour experience in : Primary (Pigment and	1. To understand the formal structure of colour through analysis of colour theory and notation. Experience of colour through experiments in various 1. Study of two dimensional space and its organizational possibilities. 2. Elements of pictorial

	<p>B) DESIGN –</p>	<p>light theory) Secondary. Tertiary. Quaternary. Achromatic.Polychromatic. High, average, and low key.High, average, and low contrast. Experience in colour harmonies : Complementary.Split complementary Double split complementary Analogous,Warm and cool. Naturalisation of colour Optical illusion Advancing and receding colours Simultaneous and successive colours Visual mixing Experience in rendering methods Wash, broken, impasto Super imposition etc. Students should be made aware of all these principles of colour harmony by exposing them to the actual works of art done in various periods and styles</p> <ol style="list-style-type: none"> 1. Space – Division (Different types of line with keys.) 2. Space – Division (Form with contrast keys) 3.Combination of line and form (Primary Colours) 4.Design base on natural form 6. Design base on man-made form 7. Design base on man-made & Nature 8. Arrange the design in 2-D form in one Square and other square convert the same design in 3-D effect 9.Textural Base (Rendering of various types brush.) 11.Colour the design without brush 12. Create a form with accidental effects 13. Design base on out Door study (animals / human) 14. Design base an out Door study (table, building, (Objects) 15. Object orientated 16. Visual experience 17. Related Man-Made.- 2 Ass 	<p>expression related to concepts of space and forms Developing an awareness of pictorial elements such as point line, shape, volume texture. Light and colour basic design problems. 3. Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images. 4. Developing as awareness of pictorial space – division of space, form and its relation with space-observation of primitive folk and miniature as Designs well as graphic designs. 5. Developing an awareness of inter-relationship of different shapes and relative values. 6. Activation of space through form and colour-Optical illusions. Handling of various types of material for pictorial organization and rendering such as :- Pencil, Pen, Brushes, Water colours, Pastel crayon, Inks. Cellophanes, Old newsprint and other college material. Gums and Adhesives, Wax Crayon with inks. etc. A co-coordinated series of basic design problems with Aesthetic and analytical approach.</p>
<p>3D Design - II</p>		<p>Expanding structure through unit etc. Experiments through various types of material and their combinations such as :-</p> <ol style="list-style-type: none"> 1. Card board 2. Wood block 3. Wire 4. Clay – 2 Ass 5. Plasticine 6. Plaster of Paris 	<p>To develop the sense of structure. Operational problems in building up structure. Gravitational and mechanical principles. Principles of composition and the study of the principles that hold the</p>

		<p>7. Metal sheets 8. Plastic, thermocole 9. String 10. Gums and adhesives 11. Wax 13. Found objects, etc.</p>	<p>structure. Simple assignments in organizing various units through : - Symmetrical load bearing structure. Cantilever construction. Flexibility and ability to stretch. Geometrical regularity. Arched structure. Control of tensions. Hinge construction</p>
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**Structure & Examination Pattern of Second Year, Sem-III
Bachelor Visual Art (Sculpture)**

Semester- III			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
								Total Credits - 30			
Subject Type	Subject code	Subject				Credits	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total	Total			I.A	U.E	Total
Core Theory	FA-AA-T301	History of Art - I	2		2	2	30	3	25	25	50
	FA-AA-T302	Aesthetics (Indian) - I	2		2	2	30	3	25	25	50
Ability Enhancement	FA-AA-T303	Environment Science	2		2	2	30	3	25	25	50
Skill Development	FA-AA-P301	Carving - I		2	2	2	30	3	25	25	50
Core Practical	FA-AA-P302	Drawing form life - I		4	4	4	60	4	50	50	100
	FA-AA-P303	Anatomy - I		4	4	4	60	4	50	50	100
	FA-AA-P304	Modeling From Life (Head Study in clay) - I		6	6	6	90	5	75	75	150
	FA-AA-P305	Sculptural Design (Clay, Plaster wood and Metal) - I		8	8	8	120	7	100	100	200
	Total			6	24	30	30	450	32	375	375

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

**Structure & Examination Pattern of Second Year, Sem-IV
Bachelor Visual Art (Sculpture)**

Semester- IV			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
								Total Credits - 30			
Subject Type	Subject code	Subject				Credits	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total	Total			I.A	U.E	Total
Core Theory	FA-AA-T401	History of Art - II	2		2	2	30	3	25	25	50
	FA-AA-T402	Aesthetics (Indian) - II	2		2	2	30	3	25	25	50
Ability Enhancement	FA-AA-T403	Environment Science	2		2	2	30	3	25	25	50
Skill Development	FA-AA-P401	Carving - II		2	2	2	30	3	25	25	50
Core Practical	FA-AA-P402	Drawing form life - II		4	4	4	60	4	50	50	100
	FA-AA-P403	Anatomy- II		4	4	4	60	4	50	50	100
	FA-AA-P404	Modeling From Life(Head Study in clay)- II		6	6	6	90	5	75	75	150
	FA-AA-P405	Sculptural Design (Clay, Plaster wood and Metal) - II		8	8	8	120	7	100	100	200
	Total			6	24	30	30	450	32	375	375

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of Fourth Year, Sem-V Bachelor Visual Art (Sculpture)

Semester- V			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days				
								36hrs / week				
Total Credits - 30												
Subject Type	Subject code	Subject				Credits	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)			
			L	S	Total	Total			I.A	U.E	Total	
Core Theory	FA-AA-T501	History of Art - III	2		2	2	30	3	25	25	50	
	FA-AA-T502	Aesthetics (Indian) - I	2		2	2	30	3	25	25	50	
Ability Enhancement	FA-AA-T503	Presentation Skills /Resume Writing/ E-Portfolio Making	2		2	2	30	3	25	25	50	
Skill Development	FA-AA-P501	Experiential learning – Community Work		2	2	2	30	3	25	25	50	
Core Practical	FA-AA-P502	Drawing form life - III		6	6	6	90	5	75	75	150	
	FA-AA-P503	Modelling From Life (Full Figure) - I		8	8	8	120	7	100	100	200	
	FA-AA-P504	Sculptural Design - I		8	8	8	120	7	100	100	200	
	Total		6	24	30	30	450	31	375	375	750	

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

**Structure & Examination Pattern of Third Year, Sem-VI
Bachelor Visual Art (Sculpture)**

Semester- VI			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
								Total Credits - 30			
Subject Type	Subject code	Subject				Credits	Total Hours/sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total	Total			IA	U.E	Total
Core Theory	FA-AA-T601	History of Art - IV	2		2	2	30	3	25	25	50
	FA-AA-T602	Aesthetics (Indian) - II	2		2	2	30	3	25	25	50
Ability Enhancement	FA-AA-T603	Workshop/Seminar/Exhibition	2		2	2	30	3	25	25	50
Skill Development	FA-AA-P601	Experiential learning – Outdoor Study		2	2	2	30	3	25	25	50
Core Practical	FA-AA-P602	Drawing form life - III		6	6	6	90	5	75	75	150
	FA-AA-P603	Modelling From Life (Full Figure) - I		8	8	8	120	7	100	100	200
	FA-AA-P604	Sculptural Design - I		8	8	8	120	7	100	100	200
	Total		6	24	30	30	450	31	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

**Structure & Examination Pattern of Fourth Year, Sem-VII
Bachelor Visual Art (Sculpture)**

Semester- VII			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
								Total Credits - 30			
Subject Type	Subject code	Subject				Credits	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total	Total			I.A	U.E	Total
Core Theory	FA-AA-T701	History of Art - V	2		2	2	30	3	25	25	50
	FA-AA-T702	Dissertation - I	2		2	2	30	3	25	25	50
Core Practical	FA-AA-P701	Drawing From Full Figure - I		8	8	8	120	4	100	100	200
	FA-AA-P702	Specialization Subject(Any One) Representational Or Non-Representational - I		10	10	10	150	7	125	125	250
	FA-AA-P703	Sub-Subject(Any One) Portrait Sculpture Or Monumental Sculpture - I		8	8	8	120	6	100	100	200
	Total		4	26	30	30	450	23	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

**Structure & Examination Pattern of Fourth Year, Sem-VIII
Bachelor Visual Art (Sculpture)**

Semester- VIII			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
								Total Credits - 30			
Subject Type	Subject code	Subject				Credits	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total	Total			I.A	U.E	Total
Core Theory	FA-AA-T801	History of Art - VI	2		2	2	30	3	25	25	50
	FA-AA-T802	Dissertation - I	2		2	2	30	3	25	25	50
Core Practical	FA-AA-P801	Drawing From Full Figure - I		8	8	8	120	4	100	100	200
	FA-AA-P801	Specialization Subject (Any One) Representational Or Non-Representational - I		10	10	10	150	7	125	125	250
	FA-AA-P801	Sub-Subject (Any One) Portrait Sculpture Or Monumental Sculpture - I		8	8	8	120	6	100	100	200
	Total		4	26	30	30	450	23	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination
