

**Savitribai Phule Pune University, Pune.**

**Rules, Structure and content of  
Syllabus**

**For**

**BACHELOR OF VISUAL ARTS – SCULPTURE  
S.Y.B.V.A. (SCUPT.)  
CBCS COURSE**

**Detailing of Semester III & IV  
Structure of 8 Semesters**

To be implemented from 2022-23

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**Preamble of the syllabus:**

India is known for its rich cultural heritage. Visual art is an important factor of cultural life. From the colonial period, Indian visual art lacks roots. Later on, many art schools in India develop their beliefs and stood according the modern period. Now as we see, the era of globalization has flattened various aspects of life. In another view globalization provided platform for localism, regionalism, individualism. There is need to reframe the ideas and opportunities in visual art and its education. The proposed curriculum is with the view to enhance the global and local relation and make it more contextual in present day.

After inputs from art professionals (Artists, Gallery owners, Curators) and senior academicians, feedbacks from the core faculty and intensive discussions the syllabus was suitably finalized. After analyzing other curricula of existing universities in respective subjects in terms of content, relevance, quality and pattern of teaching and examination has synthesized the present proposal. This syllabus provides bridge between practicing art field and art education. It also stresses on MOUs between art schools and art professionals. Thus, the opportunities will be created for being a freelance professional artist as well as self-employment.

Visual art field needs various professionals like freelance artist, curator, gallery manager, art critic, catalogue writer, art event manager, restoration artist, art promoter, art consultants, art researchers, documentation artist, art teachers etc. A holistic approach providing internships, handling live projects, field work, presentations etc. develops the student as a professional. There is focus on the development of soft skills, allied skills. Technical advancement is the key to a substantial teaching system in today's world and thus a great responsibility lies on the art curriculum to prepare students to rise to meet global standards and align seamlessly to changing trends.

Research base attitude in both, theoretical and practical work is needed for deep engagement of the creative process. The syllabus encourages research attitude through semester pattern in a systematic way. Awareness of environmental issues and physical education will help in the development of the students.

Sculpture has been identified as one of the vocational subjects at the High Educational Level because of its importance in the sustenance and development of the culture and arts of a society.

The curriculum provides the environment to grow as a professional artist with creative and analytic mind. It will develop the awareness of his/her role in society as an art professional.

### **Program Objectives: The Second 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, color 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 color 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 modeling 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

### **Program Outcomes of B.V.A Sculpture**

After completion of B.V.A program the students are expected to develop the qualities required for future, personal and professional life.

1. Develop various skills of drawing and rendering study
2. Develop various skills of modeling and sculpture making
3. Learn about different materials and mediums and its usage in various context
4. Understanding and study of visual elements through observations and analysis with respect to 3D image making

5. Learning to develop and understanding visual /relevant compositional scene towards expression of personal ideas
6. Understanding and developing of personal visual language
7. Understanding and developing various hands on physical skills related to various different material and mediums
8. Exposure to the practices of various styles and tradition of visual art practices
9. Learning to analyze and critique to evolve personal language and be able to continue art practice independently / professionally
10. To be able to undertake advance studies in specific area of interest in visual art
11. Get employment in Art studios, design studio and educational institutes. Also work as an art critique and Art Curator etc.

**Pattern: Semester Pattern Credit System**

**Structure & Examination Pattern of Second Year B.V.A. (Sculpture)**

**BVA – SCULPTURE First Year**

**Semester – III**

- History of Art (Indian)- I
- Aesthetics (Indian)- I
- Environment Science
- Carving -I
- Drawing from life- I
- Anatomy- I
- Modeling from life (Head Study in Clay)- I
- Sculptural Design (Clay, Plaster, Wood and Metal)- I

**Semester – IV**

- History of Art(Western)- II
- Aesthetics (Indian)- II
- Environment Science
- Carving -II
- Drawing from life- II
- Anatomy- II
- Modeling from life (Head Study in Clay)- II
- Sculptural Design (Clay, Plaster, Wood and Metal)- 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 by College. The admissions shall be carried out by merit list prepared on the basis of marks obtained in the Common Entrance Test by College.
- Lateral entry in Second Year (Semester III) Bachelor of Visual Arts (Sculpture) - Pass A.T.D. (Two Years course after 12th)

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 (Sculpt.) 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. (Sculpt.) course if he/she has a backlog of not more than **Four Subjects** of passing at First year B.V.A. (Sculpt.) (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. (Sculpt.) course if he/she has a backlog of not more than **Three Subjects** of passing at Second year B.V.A. (Sculpt.) (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. (Sculpt.) course if he/she has a backlog of not more than **Two Subjects** of passing at Third year B.V.A. (Sculpt.) (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. (Sculpt.)
- **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. (Sculpt.) 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. (Sculpt.) 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.( Sculpt.) 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.

- 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

- Semester Grade Point average (SGPA) which is grade point average for all the semester
- 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 honors are as given in table below

Range of CGPA	Final Grade	Letter Grade
$9.50 \leq \text{CGPA} \leq 10.00$	O	Outstanding
$9.00 \leq \text{CGPA} \leq 9.49$	A+	Excellent
$8.00 \leq \text{CGPA} \leq 8.99$	A	Very Good
$7.00 \leq \text{CGPA} \leq 7.99$	B+	Good
$6.00 \leq \text{CGPA} \leq 6.99$	B	Average
$5.00 \leq \text{CGPA} \leq 5.99$	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 in Examination**

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

## **Structure and Contents**

**For**

**Bachelor of Visual Arts – Sculpture**

**2021 CBCS COURSE**

**(Structure of 8 semesters)**

**Detailing of**

**B.V.A (Sculpture)-Semester III & IV**

## 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	VA-SP-T101	History of Art (Indian)- I	2		2	2	30	4	25	25	50
	VA-SP-T102	Fundamentals of Arts	2		2	2	30	4	25	25	50
Skill Devp.	VA-SP-T103	English- I	2		2	2	30	6	25	25	50
Ability En.	VA-SP-T104	Marathi/Hindi - I	2		2	2	30	4	25	25	50
Core Practical	VA-SP-P101	Drawing from Manmade & nature - I		3	3	3	45	3	50	50	100
	VA-SP-P102	Memory Drawing- I		3	3	3	45	6	50	50	100
	VA-SP-P103	Drawing from Cast -I		3	3	3	45	3	50	50	100
	VA-SP-P104	Modeling from Cast - I		6	6	6	90	6	50	50	100
	VA-SP-P105	2D Design - I		4	4	4	60	6	50	50	100
	VA-SP-P106	3D Design - I		3	3	3	45	6	50	50	100
<b>Total</b>			<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>48</b>	<b>400</b>	<b>400</b>	<b>800</b>

- 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.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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## Structure & Examination Pattern of First Year, Semester -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	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total				I.A	U.E	Total
Core Theory	VA-SP- T201	History of Art (Indian)- II	2		2	2	30	4	25	25	50
	VA-SP- T202	Material and Methods	2		2	2	30	4	25	25	50
Ability Enhancement	VA-SP- T203	English- II	2		2	2	30	6	25	25	50
Skill Development	VA-SP-- T204	Marathi/Hindi - II	2		2	2	30	4	25	25	50
Core Practical	VA-SP- P201	Drawing from Manmade & nature - II		3	3	3	45	3	50	50	100
	VA-SP- P202	Memory Drawing- II		3	3	3	45	6	50	50	100
	VA-SP- P203	Drawing from Cast -II		3	3	3	45	3	50	50	100
	VA-SP- P204	Modeling from Cast - II		6	6	6	90	6	50	50	100
	VA-SP- P205	2D Design - II		4	4	4	60	6	50	50	100
	VA-SP- P206	3D Design - II		3	3	3	45	6	50	50	100
<b>Total</b>			<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>60</b>	<b>400</b>	<b>400</b>	<b>800</b>

- 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.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Second Year, Semester -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	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total				I.A	U.E	Total
Core Theory	VA-SP-T301	History of Art - I	2		2	2	30	3	25	25	50
	VA-SP-T302	Aesthetics (Indian) - I	2		2	2	30	3	25	25	50
Ability Enhancement	VA-SP-T303	Environment Science	2		2	2	30	3	25	25	50
Skill Development	VA-SP-P301	Carving - I		2	2	2	30	3	25	25	50
Core Practical	VA-SP-P302	Drawing form life - I		4	4	4	60	4	50	50	100
	VA-SP-P303	Anatomy - I		4	4	4	60	4	50	50	100
	VA-SP-P304	Modeling From Life (Head Study in clay) - I		6	6	6	90	5	75	75	150
	VA-SP-P305	Sculptural Design (Clay, Plaster wood and Metal) - I		8	8	8	120	7	100	100	200
	<b>Total</b>			<b>6</b>	<b>24</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>32</b>	<b>375</b>	<b>375</b>

- 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.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Second Year, Semester-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	VA-SP-T401	History of Art - II	2		2	2	30	3	25	25	50
	VA-SP-T402	Aesthetics (Indian) - II	2		2	2	30	3	25	25	50
Ability Enhancement	VA-SP-T403	Cyber Security	2		2	2	30	3	25	25	50
Skill Development	VA-SP-P401	Carving - II		2	2	2	30	3	25	25	50
Core Practical	VA-SP-P402	Drawing form life - II		4	4	4	60	4	50	50	100
	VA-SP-P403	Anatomy- II		4	4	4	60	4	50	50	100
	VA-SP-P404	Modeling From Life(Head Study in clay)- II		6	6	6	90	5	75	75	150
	VA-SP-P405	Sculptural Design (Clay, Plaster wood and Metal) - II		8	8	8	120	7	100	100	200
	<b>Total</b>			<b>6</b>	<b>24</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>32</b>	<b>375</b>	<b>375</b>

- 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.

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

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## Structure & Examination Pattern of Fourth Year, Semester -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	VA-SP-T501	History of Art - III	2		2	2	30	3	25	25	50
	VA-SP-T502	Aesthetics (Indian) - I	2		2	2	30	3	25	25	50
Ability Enhancement	VA-SP-T503	Presentation Skills /Resume Writing/ E-Portfolio Making	2		2	2	30	3	25	25	50
Skill Development	VA-SP-P501	Experiential learning – Community Work		2	2	2	30	3	25	25	50
Core Practical	VA-SP-P502	Drawing form life - III		6	6	6	90	5	75	75	150
	VA-SP-P503	Modelling From Life (Full Figure) - I		8	8	8	120	7	100	100	200
	VA-SP-P504	Sculptural Design - I		8	8	8	120	7	100	100	200
	<b>Total</b>		<b>6</b>	<b>24</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>31</b>	<b>375</b>	<b>375</b>	<b>750</b>

- 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.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Third Year, Semester -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			I.A	U.E	Total
Core Theory	VA-SP-T601	History of Art - IV	2		2	2	30	3	25	25	50
	VA-SP-T602	Aesthetics (Indian) - II	2		2	2	30	3	25	25	50
Ability Enhancement	VA-SP-T603	Workshop/Seminar/Exhibition	2		2	2	30	3	25	25	50
Skill Development	VA-SP-P601	Experiential learning – Outdoor Study		2	2	2	30	3	25	25	50
Core Practical	VA-SP-P602	Drawing form life - III		6	6	6	90	5	75	75	150
	VA-SP-P603	Modelling From Life (Full Figure) - I		8	8	8	120	7	100	100	200
	VA-SP-P604	Sculptural Design - I		8	8	8	120	7	100	100	200
	<b>Total</b>		<b>6</b>	<b>24</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>31</b>	<b>375</b>	<b>375</b>	<b>750</b>

- 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.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Fourth Year, Semester -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	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total				I.A	U.E	Total
Core Theory	VA-SP- T701	History of Art - V	2		2	2	30	3	25	25	50
	VA-SP- T702	Dissertation - I	2		2	2	30	3	25	25	50
Core Practical	VA-SP- P701	Drawing From Full Figure - I		8	8	8	120	4	100	100	200
	VA-SP- P702	Specialization Subject(Any One) Representational Or Non-Representational - I		10	10	10	150	7	125	125	250
	VA-SP- P703	Sub-Subject(Any One) Portrait Sculpture Or Monumental Sculpture - I		8	8	8	120	6	100	100	200
	<b>Total</b>		<b>4</b>	<b>26</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>23</b>	<b>375</b>	<b>375</b>	<b>750</b>

- 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.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Fourth Year, Semester -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	VA-SP- T801	History of Art - VI	2		2	2	30	3	25	25	50
	VA-SP- T802	Dissertation - I	2		2	2	30	3	25	25	50
Core Practical	VA-SP- P801	Drawing From Full Figure - I		8	8	8	120	4	100	100	200
	VA-SP- P801	Specialization Subject (Any One) Representational Or Non-Representational - I		10	10	10	150	7	125	125	250
	VA-SP- P801	Sub-Subject (Any One) Portrait Sculpture Or Monumental Sculpture - I		8	8	8	120	6	100	100	200
	<b>Total</b>			<b>4</b>	<b>26</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>23</b>	<b>375</b>	<b>375</b>

- 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.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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## Detailed Syllabus - SEMESTER III & IV

### Second year Bachelor of Visual Arts – Sculpture Semester – III

Subject Name	Content & Details	Course Outcomes
<b>History of Art (India)-III</b> -	<p><b>1) Gupta Period</b></p> <ul style="list-style-type: none"> <li>• Evolution of Temples: Aihole Badami, Pattadakal, bhittargoan.</li> <li>• Sculptures- Standing Buddha from Mathura and Sarnath, Bodhisatva.</li> <li>• Copper Buddha from Sultanganj.</li> <li>• Avalokiteshavar.</li> </ul> <p><b>2) Medieval Period</b></p> <ul style="list-style-type: none"> <li>• Indo- Aryan temples,</li> <li>• Orissa, Bhuvaneshwar, konark, Khajuraho, Rajaputana, Gujrat.</li> <li>• Modhera Sun Temple.</li> </ul> <p><b>3) Dravidian Architecture-</b></p> <ul style="list-style-type: none"> <li>• Pallava Period, SaptrathaMandir, Descent of Ganga (Mamallapuram), Sculptures.</li> <li>• Kailashnath Temple (Ellora).</li> <li>• Chola Period, Raj Rajeshawar Temple, ShrirangamVijaynagara Style,</li> <li>• Great Temple of Madhurai.</li> <li>• Somnath Temple Halebid.</li> <li>• Bronzes of South India, Nataraj.</li> </ul> <p>(Period, Purpose, Subjects, Object, Material, Features, Casting process, Relevance between Artefacts and social life, Trade, Religion, Style.)</p>	<p>1. The students understand the geographical, social, political, technical &amp; cultural events and their impact on Indian Art.</p> <p>2. The students will able to understand the development of style.</p> <p>3. The students understand the chronological historical development</p> <p>4.The students will understand cultural scenario through the Art.</p>
<b>Aesthetics (Indian)-I</b>	<p><b>1) Introduction to the basic principles of Indian Philosophy and relation with art.</b></p> <ul style="list-style-type: none"> <li>• Indian notion of Aesthetics.</li> <li>• Nature of Art.</li> <li>• Inter-relation of Visual and performing arts in Indian Aesthetics</li> <li>• Kala/ Lalit Kala/ Vidya</li> </ul>	<p>1) To learn the basic principle of Art and Aesthetics.</p> <p>2) To study Indian Tradition of Aesthetics.</p> <p>3) The students will learn the Indian notion of appreciation of Art and its</p>

	<p>(What is Art?, Purpose of Art, Beauty, Rasa, Kala, Theories, Various views on aesthetics.)</p> <p><b>2) Six Limbs of Art</b></p> <ul style="list-style-type: none"> <li>• Shadanga Theory from Jayamangalya Yashodhara (Commentary on Kamasutra) Historical Background of 'Bharat Shilp ke Shadang' by Abanindranath Tagore</li> </ul> <p>3) Vishnudharmottarapurana- Chitrasautra - Types of Paintings/ Tools/ Surfaces</p> <p>4) Introduction of Shilpa Text (ancient texts on visual arts)</p>	<p>sensibility towards various art forms.</p> <p>4. What is Art? What is aesthetical beauty? To understand the difference between Art and Craftsmanship.</p>
<p><b>Ability Enhancement</b></p> <p><b>Environment Science</b></p>	<ul style="list-style-type: none"> <li>• <b>Unit 1</b> : Multidisciplinary nature of environmental studies <ul style="list-style-type: none"> <li>○ Definition, scope and importance Need for public awareness.</li> </ul> </li> <li>• <b>Unit 2</b> : Natural Resources <ul style="list-style-type: none"> <li>○ Renewable and non-renewable resources :</li> </ul> </li> <li>• <b>Unit 3</b> : Ecosystems</li> <li>• <b>Unit 4</b> : Biodiversity and its conservation</li> <li>• <b>Unit 5</b> : Environmental Pollution</li> <li>• <b>Unit 6</b> : Social Issues and the Environment</li> <li>• <b>Unit 7</b> : Human Population and the Environment</li> <li>• <b>Unit 8</b> : Field work <ul style="list-style-type: none"> <li>• <a href="https://www.ugc.ac.in/oldpdf/modelcurriculum/env.pdf">https://www.ugc.ac.in/oldpdf/modelcurriculum/env.pdf</a></li> </ul> </li> </ul>	<p>1.The need for sustainable development is a key to the future of mankind.</p> <p>2.Continuing problems of pollution, loss of forest, solid waste disposal, degradation of environment, issues like economic productivity and national security, Global warming, the depletion of ozone layer and loss of biodiversity have made everyone aware of environmental issues.</p> <p>3. Students should be able to take cognizance of deteriorating status of the environment to study it for finding solution.</p>
<p><b>AECC Skill Development</b></p> <p><b>Carving - I</b></p>	<ol style="list-style-type: none"> <li>1. POP Carving.</li> <li>2. Soap Carving.</li> <li>3. Wood Carving.</li> </ol> <ul style="list-style-type: none"> <li>• Construction of artefact by the carpentry tools.</li> <li>• 'Plaster of Paris' and its characteristics</li> <li>• Durability and maintenance of POP.</li> </ul>	<ol style="list-style-type: none"> <li>1. The students will learn the process of High and low Relief Carving.</li> <li>2. The objective of the course is to: familiar students with the aesthetical properties of wood and metal and their handling.</li> </ol>

<b>Drawing form life - I</b>	<p>1. The study of Human figure in action and anatomical structure by using pencil, char-coal, crayon, pestle, dry pestles, as a medium of expression.</p> <p>2. The student will concentrate only rendering with study of tonal values, highlight, Cast shadow, Reflected light, Volume of human body.</p> <p>3. Students are required to make study of antique piece</p> <p><b>Paper Size-</b> ½ imperial paper- Cartage paper, oil paper, Handmade paper etc.</p> <p><b>Medium-</b> pencil, water colour, acrylic colour, oil colour, mix medium.</p>	<p>1. The students will learn to capture full human figure's anatomical structure.</p> <p>2. The student will understand the rendering tonal values, highlight, Cast shadow, Reflected light, Volume of human body.</p> <p>3. By doing life study the students illustrate their thoughts by positive work of creating.</p>
<b>Anatomy</b>	<p>Study from a torso (male/female / infant) from replica.</p> <p>Structural and proportion study from eyes, lips, nose, Ear, leg, hand etc.</p> <p><b>Paper Size-</b> ½ imperial paper- Cartage paper, oil paper, Handmade paper etc.</p> <p><b>Medium-</b> pencil, water colour, acrylic colour, oil colour, mix medium.</p>	<p>1. The students will learn to capture full human figure's anatomical structure.</p> <p>2. The student will understand the rendering tonal values, highlight, Cast shadow, Reflected light, Volume of human body.</p> <p>3. By doing life study the students illustrate their thoughts by positive work of creating.</p>
<b>Modeling From Life (Head Study in clay)- II</b>	<p>1. Plains Head.</p> <p>2. Structural Portrait (copy)</p> <ul style="list-style-type: none"> <li>• Mannequin.</li> <li>• Geometric Head.</li> <li>• Angular pattern study.</li> <li>• Creating composition from figures</li> </ul>	<p>1. The students will understand the proportion of the human head.</p> <p>2. The students will learn tonal values and volume of human head.</p> <p>3. The students will understand the complex plans of face.</p> <p>4. Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.</p>
<b>Sculptural Design (Clay, Plaster wood</b>	<ul style="list-style-type: none"> <li>• Composition through basic geometric shape.</li> <li>• Creation of a composition from</li> </ul>	<p>1. The students will understand the direct handling of clay, elementary techniques, materials and Machines.</p>



<b>and Metal) - II</b>	<p>objects.</p> <ul style="list-style-type: none"> <li>• Creation of a composition from four basic figures. (Animal)</li> <li>• Plaster of Paris: its properties advantage and disadvantage, different ways of reinforcing the plaster moulding and casting, surface treatment of plaster.</li> <li>• The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.</li> </ul>	2. Creation of three dimensional creative forms readymade object by required techniques.
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**Second year Bachelor of Visual Arts – Sculpture  
Semester – IV**

<b>Subject Name</b>	<b>Content &amp; Details</b>	<b>Course Outcomes</b>
<b>History of Art (western)-II</b>	<p><b>1) Romanesque Art –</b></p> <ul style="list-style-type: none"> <li>• Mosaics in France.</li> <li>• Manuscripts and Handbook covers.</li> <li>• Decorative objects.</li> </ul> <p>(Period, Purpose, Subjects, Material Features, Trade, Religion, Development plan)</p> <p><b>2) Gothic Art –</b></p> <ul style="list-style-type: none"> <li>• Gothic cathedrals.</li> <li>• Stained glass.</li> <li>• Gothic ribbed- vaulting.</li> <li>• Church of Salisbury.</li> <li>• Flying buttress.</li> <li>• Rose windows.</li> <li>• Elevation of nave.</li> </ul> <p>(To study Style, Pattern, Structure, Material, Purpose)</p> <p><b>3) Renaissance Period –</b></p> <ul style="list-style-type: none"> <li>• Sculpture, Painting and Architecture of this period.</li> </ul>	<p>1. The students understand the geographical, social, political, technical &amp; cultural events and their impact on Western Art.</p> <p>2. The students will able to understand the development of style.</p> <p>3. The students understand the chronological historical development</p> <p>4. The students will understand cultural scenario through the Art.</p>

	<p><b><u>Artists:</u></b></p> <ul style="list-style-type: none"> <li>• Niccolo Dell'Arca.</li> <li>• Giotto di Bondone.</li> <li>• Filippo Brunelleschi.</li> <li>• Donatello. (Sculptor)</li> <li>• Masaccio.</li> <li>• Sandro Botticelli.</li> <li>• Andrea Mantegna.</li> <li>• Leonardo da Vinci.</li> <li>• Michelangelo. (Sculptor)</li> <li>• Raphael</li> </ul> <p>(To study Religious symbols, It's Representation, Narration, New emerging style in painting, Sfumato, Chiaroscuro, Perspective, Foreshortening, Proportion)</p> <p><b>4)Mannerism –</b></p> <ul style="list-style-type: none"> <li>• Agnolo Bronzino.</li> <li>• Giovanni Da Bologna.</li> <li>• Giovanni Bellini.</li> <li>• Titian.</li> <li>• Tintoretto.</li> </ul> <p><b>5)Renaissance in other parts of Europe</b></p> <ul style="list-style-type: none"> <li>• Jan Van Eyck.</li> <li>• Rogier van der Weyden.</li> <li>• Durer.</li> <li>• Pieter Brugel the Elder.</li> <li>• El- Greco.</li> <li>• Hans Memling</li> </ul> <p>(To introduce the learner to history of Western painting and its advance features. Chronological development of art, society, culture and politics. Outline key events, locations, and figures of the Renaissance. Compare and contrast pre- and post-Renaissance. Art architecture. Analyze the Renaissance economy)</p>	
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<p><b>Aesthetics (Indian)-II</b></p>	<p><b>1) Theory of Rasa –(Bharatmuni)</b></p> <ul style="list-style-type: none"> <li>• Definition, Nature and scope.</li> <li>• Poetry as Emotive meaning.</li> <li>• The Validity of Rasa as a Theoretical concept.</li> <li>• Natyasastra: a curtain raiser.</li> <li>• The term Rasa and Rasa sutra (Terms, Values, Purpose, Mode of creation)</li> </ul> <p><b>2)Four Commentators of Rasa- sutra -</b></p> <ul style="list-style-type: none"> <li>• Abhinavgupta’s contribution.</li> <li>• Bhatta lolatta and his Utpattivada.</li> <li>• Sri Sankuka and his Anumitivada.</li> <li>• Bhatta Nayaka and his Bhuktivada</li> </ul> <p><b>3)Navarasa and Rasa-vighna</b></p> <p><b>4) Dhvani-Siddhanata</b></p> <ul style="list-style-type: none"> <li>• Alankar.</li> <li>• Auchittyā.</li> <li>• Riti.</li> <li>• Guna- Doshā.</li> </ul>	<p>1) To learn the basic principle of Art and Aesthetics.</p> <p>2) To study Indian Tradition of Aesthetics.</p> <p>3) The students will learn the Indian notion of appreciation of Art and its sensibility towards various art forms.</p> <p>4) To summarize various comments on Indian Aesthetics Theories.</p>
<p><b>AECC Ability Enhancement</b></p> <p><b>Cyber security</b></p>	<p><b>Introduction to Cyber Security</b></p> <ul style="list-style-type: none"> <li>• Cybercrime and Cyber law</li> <li>• Social Media Overview and Security</li> <li>• E-Commerce and Digital Payments</li> <li>• Digital Devices Security, Tools and Technologies for Cyber Security</li> </ul> <p>Link of detailed syllabus prescribed by UGC <a href="https://www.ugc.ac.in/pdfnews/0774897_Final-Cyber-security-Course-UGPG.pdf">https://www.ugc.ac.in/pdfnews/0774897_Final-Cyber-security-Course-UGPG.pdf</a></p>	<p>Understand the Cyber Security threat landscape.</p> <p>b. Develop a deeper understanding and familiarity with various types of Cyber-attacks, cybercrimes, vulnerabilities and remedies thereto.</p> <p>c. Analyse and evaluate existing legal framework and laws on Cyber Security.</p> <p>d. Analyse and evaluate the digital payment system security and remedial measures against digital payment frauds.</p> <p>e. Analyse and evaluate the importance of personal data its privacy and security.</p> <p>f. Analyse and evaluate the security aspects of social media platform</p>

		<p>and ethical aspects associated with use of social media.</p> <p>g. Analyse and evaluate the cyber security risks.</p> <p>h. Based on the Risk assessment, plan suitable security controls and audit and compliance.</p> <p>i. Evaluate and communicate the human role in security systems with an emphasis on ethics, social engineering vulnerabilities and training.</p> <p>j. Increase awareness about cyber-attack vectors and safety against cyber-frauds.</p> <p>k. Take measures for self-cyber-protection as well as societal cyber-protection.</p>
<p><b>AECC Skill Development</b></p> <p><b>Carving – II</b></p>	<ul style="list-style-type: none"> <li>• Block Carving. (Geometric Shapes, Patters, Pillar)</li> <li>• Wood wire inlay.</li> <li>• C4X Block.</li> <li>• Brick.</li> <li>• Wood.</li> </ul> <p>(1-Ellenwood Everett. The Complete Book of Woodcarving: Everything You Need to Know to Master the Craft.</p> <p>2-Taylor Zachary. Decorative Wood Inlay: Manual of Techniques. 1997.)</p>	<p>1. The student will understand the aesthetical properties of wood and metal and their handling.</p>
<p><b>Drawing form life – II</b></p>	<p>1. The study of Human figure in action and anatomical structure by using pencil, char-coal, crayon, pestle, dry pestles, as a medium of expression.</p> <p>2.The student will concentrate only rendering with study of tonal values, highlight, Cast shadow, Reflected light, Volume of objects Students are required to make study of antique piece</p>	<p>1. The students will understand the proportion of head with body.</p> <p>2.The student will understand the rendering tonal values, highlight, Cast shadow, Reflected light, Volume of human body.</p> <p>3. The students will understand the scope of expression of human body and its different postures.</p>

	<p>3. Drawing and clay modelling Study from a torso from replica.</p> <p>4. Drawing and clay modelling study from portrait from a replica.</p> <p><b>Paper Size-</b> ½ imperial paper- Cartage paper, tinted paper etc.</p> <p><b>Medium-</b> pencil, Charcoal , mix media.</p>	<p>4. The students learn face expression and corrector while studying.</p>
<b>Anatomy- II</b>	<p>1. Human Skeleton.(Male / Female)</p> <p>2. Anatomical structure of the head, it's plain, depth, raised portion and the parts of the head. Rendering to be done in pencil, charcoal, <b>Pencil</b> and <b>Pen</b>.</p> <p><b>Paper Size-</b> ½ imperial paper- Cartage paper, tinted paper etc.</p> <p><b>Medium-</b> pencil, Charcoal , mix media.</p>	<p>1. The student will understand basics of human skeleton and anatomy.</p> <p>2. Student will understand elements of sculpture, which are important for three dimensional articulation of a human body.</p>
<b>Modelling From Life(Head Study in clay)- II</b>	<p>1. Head Study.</p> <p>2. Portrait. (Male / Female)</p> <p>Creation of a composition from four basic figures. (Human)</p> <ul style="list-style-type: none"> <li>● Planes / Masses in shade and light. Structural drawing from the cast, Human figure in action. Birds, Animals study. Rendering in different medium.</li> <li>● Study of the head through different directions and angles.</li> <li>● Anatomical structure of the head, it's plane, depth, raised portion and the parts of the head.</li> </ul>	<p>1. The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.</p>
<b>Sculptural Design (Clay, Plaster wood and Metal) – II</b>	<p>1. Rhythmic forms, Speedy forms, Pot Carving., Scrap welding, Design Form., Greek or Roman Pattern</p> <p>2. Its properties, different proportion of sand cement, armature, laminations and durability, methods of working directly, texture and finishing.</p>	<p>1. The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.</p>

	<p>3. Wood: nature and types of wood, its growth and process of seasoning use of various tools and equipment, blocking out toughening and hollowing surface treatment for Preservation: mixed methods: new approaches.</p>	
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### Recommended Books -

- Indian art- Mitter Parth ( Oxford University press )
- Introduction to the History of Art in India and West- Edith Tomory
- The Oxford History of Western art - Martin Kemp
- The History of Western Art- Sandhya Ketker
- The History of Western Art - Peter Whitefield
- Introduction of Indian Art- A.K Coomarswamy
- Indian Sculpture - Stella Kramrisch
- A modern introduction to Indian Aesthetic theory – S.S Barlingay
- ‘History of Art’- Sir Lawrence Gowing , An Andromeda Book,
- भारतीय चित्रकलेचा- श्री. बाळकृष्ण, मातृभूमी प्रकाशन, पुणे
- भारतीय कलेचा इतिहास- प्रा. जयप्रकाश जगताप, जगताप प्रकाशन पुणे.
- पाश्चमात्या कलेचा इतिहास- प्रा. जयप्रकाश जगताप, जगताप प्रकाशन पुणे.
- पाश्चमात्या कलेचा इतिहास- प्रा. श्री. शहाणे, जगताप प्रकाशन पुणे.
- सौंदर्य मीमांसा- आर बी पाटणकर,
- कलास्वाद- संभाजी कदम,
- पाश्चात्य सौंदर्यशास्त्र- डॉ. विनोद इंदुरकर
- लालित्य दर्शन- पश्चिम- डॉ. विनोद इंदुरकर,
- लालित्य दर्शन- पूर्व -डॉ. विनोद इंदुरकर,
- भारतीय साहित्यशास्त्र- ग. त्र्य. देशपांडे,
- सौंदर्य अनुभव- प्रभाकर पाध्ये
- Drawing the head and hands – Andrew Loomis
- Figure drawing – Andrew Loomis drawing
- Drawing the Head for the Artist- Oliver Sin
- Drawing technique a complete guide for the Artist – Peter Stanyer
- Portraits- Vasudev Kamat ( Jyothsna Prakashan)
- Life drawing- Robert Barrett
- Draw People Every day- kagan McLeod
- Mastering composition- Ian Roberts
- Creative Composition and Design- Pat Dews

- Madhav Satwalekar- (Jyothsana Prakashan)