

Savitribai Phule Pune University, Pune.

Structure and Content of the Syllabus

For

BACHELOR OF VISUAL ARTS – SCULPTURE

B.V.A. (Sculpture)

CBCS COURSE

**Detailing of - Semester V&VI
Structure of - V&VI Semesters**

To be implemented from 2023 - 24

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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. Globalization 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, 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

Pattern: Semester Pattern Credit System

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

BVA – Sculpture Third Year

Semester – V

- History of Art (Indian)- V
- Aesthetics (Western)- III
- Experiential learning- Community work.
- Presentation Skills/ Resume Writing/ E- Portfolio Making.
- Drawing from Life- III
- Modeling from Life (Full figure)- III
- Sculptural Design- III

Semester – VI

- History of Art (Western)- VI
- Aesthetics (Western)- IV
- Experiential learning- Outdoor work.
- Workshop/ Seminar/ Exhibition.
- Drawing from Life- IV
- Modeling from Life (Full figure)- IV
- Sculptural Design- IV

Rule No.1: Eligibility and Admission

Third Year (Semester V & VI) Bachelor of Visual Arts (Sculpture)

T.Y.B.V.A– Semester V&VI ((Sculpture)Pass S.Y.B.V.A (Sculpture)Examination or Equivalent Examination etc. F.Y.B.F.A (Sculpture)By eligibility by SPPU.

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 & 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 & 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 & 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 waitage. 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)
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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 Honors?*

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
$9.50 \leq CGPA \leq 10.00$	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
2023 CBCS COURSE
(Structure of 8 semesters)

Detailing of
B.V.A (Sculpture)- Semester V&VI

**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	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total				IA	U.E	Total
Core Theory	FA-AA-T501	History of Art (Indian) - V	2		2	2	30	3	25	25	50
	FA-AA-T502	Aesthetics (Western) - III	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) - III		8	8	8	120	7	100	100	200
	FA-AA-P504	Sculptural Design - III		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, 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	Total Hours/ sem	No. of Assignments	Examination Scheme (marks)		
			L	S	Total				IA	U.E	Total
Core Theory	FA-AA-T601	History of Art (Western) - VI	2		2	2	30	3	25	25	50
	FA-AA-T602	Aesthetics (Western) - III	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 - IV		6	6	6	90	5	75	75	150
	FA-AA-P603	Modelling From Life (Full Figure) - IV		8	8	8	120	7	100	100	200
	FA-AA-P604	Sculptural Design - IV		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

Detailed Syllabus - SEMESTER V & VI

Third year Bachelor of Visual Arts – Sculpture Semester – V

Subject Name	Content & Details	Course Outcomes
History of Art (Indian)- V	<p>1) Wall painting of Ajanta Caves, Bagh, Sittanvasal <u>In the North:</u></p> <ul style="list-style-type: none"> • Ajanta (200 B.C. – 200 A.D) and 4th – 6th Century A.D) • Bagh (5th – 6th Century A.D) • Badami (c. 578 A.D) • Ellora (750 – 800 A.D) <p><u>In the South:</u></p> <ul style="list-style-type: none"> • Sittanavasal (9th Century A.D) • Tanjavur (10th – 11th Century A.D) <p>2) Jain / Pal Miniature:</p> <ul style="list-style-type: none"> • Manuscripts with Jain KalpaSūtra, • Kālakācārya-kathā, • Vasant Vilas (1450). <p>3) Mughal School of Art:</p> <ul style="list-style-type: none"> • Humayum (1530 – 1556 A.D) • Akbar (1556- 1605 A.D) • Jahangir (1605 – 1627 A.D) • Shah Jahan (1627- 1657 A.D) <p>4) Rajput School of Painting:</p> <ul style="list-style-type: none"> • Bundi (17th – 18th Century) • Basohli (17th – 18th Century) • Kishangarh (18th Century) • Kotah (18th – 19th Century) <p>5) Pahadi:Guler, Kangra.</p> <p>[Look for : Paintings, Sculptural Evolution, Architecture Style & Artist]</p>	<ul style="list-style-type: none"> • To acquaint the students with cultures from the past to the present. The course is designed on the conviction that the learners can understand its relation to his own time bringing awareness about his artistic predecessors

<p>Aesthetics (Western)- III</p>	<p>1) The Comparison and inter-relationship among the visual, literally and performing art.</p> <ul style="list-style-type: none"> • Theories relating to origin and creation of art. <p>2) Socrates on Art and Artists.</p> <p>3) Plato’s Theory of Ideal World, Theory of Imitation & Allegory of Cave.</p> <p>4) Aristotle’s Doctrine of Katharas is in relation to the Visual arts and performing arts.</p> <p>5) Plotinus on Intellectual Beauty.</p>	<ul style="list-style-type: none"> • Students will be acquainted with the theory relating to the origin of art. • This course is essential for all the students acquiring fine arts skill to improve their sense of beauty. An artist must have a clear concept regarding theory of beauty to execute their idea in proper way.
<p>AECC Skill Development</p> <p>Experiential learning-Community work.</p>	<p>1) Concept of large scale works, idea of site specific works, Installations, video art and other innovative approaches in contemporary works of important artists to be discussed on global platform.</p> <p>2) Students should work in groups to create innovative art forms.</p> <p>3) Relief sculptures in campus or on site.</p> <p>4) Site specific sculptures in various mediums (Fiber, Wood, C4X, Stone)</p>	<ul style="list-style-type: none"> • Advanced exercise on composition work provides thorough knowledge on theory of composition, individual approach to the possibilities and experimental innovative aspects to create unique visual presentation enriched with artistic and aesthetic value. Working with figurative and nonfigurative arrangement of objects.
<p>AECC Ability Enhancement</p> <p>Presentation Skills/ Resume Writing/ E- Portfolio Making.</p>	<p>1) PowerPoint presentation on Art forms, Art Styles and Artists both Local and Academic.</p> <p>2) Creative Writing for Scholarships, Workshops & Exhibitions.</p> <ul style="list-style-type: none"> • RESUME. • Artist Statement writing. • Exhibition Review. • Artwork description. 	<ul style="list-style-type: none"> • The Course is planned for detail training on methods and materials to work with through the edges. It is to provide technical knowledge of Writing, Presenting and Discussion.

	3) Catalogue Designing and Portfolio developing.	
Drawing from Life- III	<p>List of practical exercises conducted in the Studio:</p> <p>1) Practical exercises of drawings based on the life study of full human figure.</p> <p>2) Exercises to develop a physical and aesthetic idea human anatomy.</p> <p>3) Practical exercises to develop a spontaneous and independent style of drawing.</p> <p>4) Drawing of life, cast and surrounding with proper light and shaded. (With different media)</p>	<ul style="list-style-type: none"> • The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc. • Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.
Modelling from Life- III	<p>1) Drawing of life, cast and surrounding with proper light and shaded. (With different media)</p> <p>2) Clay modelling of life and portrait from alive given model.</p> <p>3) Study of Folds, Texture, Drapery.</p>	<ul style="list-style-type: none"> • The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc. • Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.
Sculptural Design- III	<ul style="list-style-type: none"> • Creation of a composition from four basic figures(Human) • Create a composition in Clay, 	<ul style="list-style-type: none"> • The objective of the course is to: enhance basic understanding of sculptural composition with

	<p>Wood, Stone.</p> <ul style="list-style-type: none"> • Study of Relief Sculpture from Indian/indigenous and different traditions of world art. • Direct plaster and cement casting. • Simple composition with direct clay. (Terracotta) <p>Note: Focus should be on site specific sculpture, functional sculpture.</p>	<p>aesthetical approach .Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.</p>
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Third year Bachelor of Visual Arts – Sculpture
Semester – VI

Subject Name	Content & Details	Course Outcomes
History of Art (Western) - VI	<p>1) Baroque Art, Architecture & Artist:</p> <ul style="list-style-type: none"> • Gian Lorenzo Bernini (Sculptor) • François Duquesnoy (Sculptor) • Francesco Borromini (Architect) • Caravaggio • Rosa • Velazquez • Rubens • Frans Hals • Rembrandt • Jan Vermeer • Nicolas Poussin <p>2) Rococo Art, Architecture & Artist:</p> <ul style="list-style-type: none"> • Jean-Antoine Watteau • François Boucher • Joshua Reynolds • Thomas Gainsborough • William Hogarth • Giovanni Battista Bernero (Sculptor) • Narciso Tomé (Architect) <p>3) Neoclassicism:</p> <ul style="list-style-type: none"> • Jacques-Louis David • Jean Auguste Dominique Ingres • Antonio Canova (Sculptor) <p>4) Romanticism:</p> <ul style="list-style-type: none"> • Théodore Géricault • Eugène Delacroix • J. M. W. Turner • John Constable • Francisco Goya <p>5) Realism:</p> <ul style="list-style-type: none"> • Honoré Daumier • Jean-François Millet 	<ul style="list-style-type: none"> • The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

	<ul style="list-style-type: none"> • Gustave Courbet • Thomas Eakins • Andrew Wyeth <p>6) Impressionism:</p> <ul style="list-style-type: none"> • Édouard Manet • Claude Monet • Pierre-Auguste Renoir • Edgar Degas • Mary Cassatt <p>7) Post-Impressionism:</p> <ul style="list-style-type: none"> • Paul Cézanne • Vincent van Gogh • Paul Gauguin • Georges Seurat • Henri Rousseau 	
Aesthetics (Western)-IV	<p>1) Medieval Aesthetics</p> <ul style="list-style-type: none"> • St. Augustine Aesthetical thoughts • St. Thomas Aquinas • Renaissance movement <p>2) Hegel (1770 – 1831)</p> <p>3) Benedetto Croce (1866 - 1952)</p> <p>4) 20th Century Aesthetic Thinkers</p> <ul style="list-style-type: none"> • Conscious, Sub-conscious and Pre-conscious Mind Theory of Sigmund Freud. <p>5) Theory of Formalism by Roger Fry & Clive Bell.</p> <p>6) Theory of Susan Langer for Vision and perception.</p> <p>7) Edward Bullough.</p>	<ul style="list-style-type: none"> • This course is designed to provide a good sense of beauty and related theoretical aspects.
AECC Skill Development Experiential learning- Outdoor work.	<p>1) Concept of large scale works, idea of site specific works, Installations, video art and other innovative approaches in contemporary works of important artists to be discussed on global platform.</p> <p>2) Students should work in groups to create innovative art forms.</p>	<ul style="list-style-type: none"> • The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

	<p>3) Site specific artwork should be created.</p> <p>4) Creation of sculptural mural through the readymade objects.</p>	
<p>AECC Ability Enhancement</p> <p>Workshop/Seminar/Exhibition.</p>	<p>1) Students are required to visit any Art Gallery or Museum or Craft Centre at least once in an academic Semester.</p> <p>2) The project will comprise of: The student's firsthand experience with art or artifacts. Interaction with the artist/s, art curators, Gallery owners, Museum director/s, etc.</p> <p>3) To write a brief synopsis highlighting the experience. Preparation of PowerPoint presentation based on the experience obtained from the visit. The assessment/evaluation will be based on the submission of synopsis and PowerPoint presentation.</p> <p>4) Attain at least 07 Days Workshop related to enhancement of Skill and technique in Traditional art OR Academic subject.</p> <p>5) Take active part in Research seminar.</p>	<ul style="list-style-type: none"> • Ability to develop a research aptitude and engage with gallery spaces, museum spaces and craft activities of nearby places. • Ability to develop writing skills to review original art works, artifacts or crafts. • Ability to develop presentation skills.
<p>Drawing from Life- IV</p>	<p>1) Execute detailed life study of full human figure.</p> <p>2) Develop an anatomical, physical and aesthetic articulation of human body structure.</p> <p>3) Execute and articulate the relationship between figure and ground, negative and positive space.</p> <p>4) Apply the capabilities to develop imaginative and creative drawings.</p>	<ul style="list-style-type: none"> • Advanced drawing exercise is an exposure to various creative aspects and contemporary techniques of drawing exploring all available drawing tools and mediums such as pencil, charcoal, crayons, ink, colour and brush. This exercise provides accuracy in observation and wide opportunity to study and experiment variety of significant possibilities of

		line work.
Sculptural Design- IV	<p>List of practical exercises conducted in the Studio:</p> <p>1) Practical exercises on developing independent compositions.</p> <p>2) Practical exercises encouraging spontaneity and experimentation.</p> <p>3) Student need to develop personalized and individual compositions.</p>	<ul style="list-style-type: none"> Analyzing composition. Application of Compositional methods and approaches. Exercises in composition based on the aesthetic execution of space. Creating composition from drawings. Independent compositions. Ability to develop personal expression.
Modelling from Life - IV	<p>1) Portraiture (Character Study in Clay) and casting in other materials like cement, fiber glass, POP, etc.</p> <p>2) Use of armature in sculpture.</p> <p>3) Observation from life, bodies in action.</p> <p>4) Introduction of waste mould and its cast in plaster.</p>	<ul style="list-style-type: none"> Learning mass, volume, scale, proportion, anatomy, character, etc. of Male/Female. Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

Recommended Books HISTORY OF ART:

- Fundamentals of Indian Art, Dasgupta, S. N.
- Bharatiya Kalecha Itihas, Jayprakash Jagtap, Jagtap Publication, Pune
- Paschatya Kalecha Itihas, Jayprakash Jagtap, Jagtap Publication, Pune
- History of Art, Janson.
- Read, Herbert. Concise History of Modern Sculpture.
- Art through the ages, Gardner Helen.
- The Story of Indian Art, Bhattacharya S. K.
- A History of Fine Arts in India and West, Tomory Edith.
- History of Western Painting, Newton Eric.
- Concise History of Art. Vol. 1 & 2, Bazin, Gerrmain.

Recommended Books AESTHETICS:

- “Introductory Reading in Aesthetics”, Hospers John.
- “History of Aesthetics”, Bosanquet.

- Aesthetics, Croce Benedetto.
- पाश्चात्य सौंदर्यशास्त्र, प्रा. जयप्रकाश जगताप.

Recommended Books for DRAWING:

- Horton, James and Royal Academy of Arts. An introduction to Drawing.
- Read, Herbert. Grassroot of Art.
- Harrison, Hazel, How to draw and paint.
- Foster, Walter. Human Figure.
- Foster, Walter. Anatomy.
- Foster, Walter. Heads.
- Monahan, Patricia and Wiseman Albany Wiseman. Figure Drawing.
- Chari, Aditya. Figure Made Easy.
- Kondrats, Sandis and Zarin, Uldis. Anatomy for Sculptors: Understanding the Human Form.
- Goldfinger, Eliot. Animal Anatomy for Artists: The Elements of Form.

Recommended Books for COMPOSITION:

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

Recommended Books for CLAY MODELING:

- Lanteri, Edouard. Modelling and sculpting the human figure.
- Slobodkin, Louis. Sculpture: Principles and Practice.
- Lanteri, Edouard. Modelling and sculpting the human figure.
- Andrews, Edouard. Living materials: A sculptor's handbook.
- Williams, Arthur. Sculpture: Technique, Form, Content.