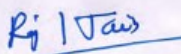



Name of University	University of Rajasthan, Jaipur
Name of Faculty	Fine Arts
Name of Discipline	BVA Sculpture
Type of Discipline	Major
List of Programme were offered as Minor Discipline	Nil
Offered to Non-Collegiate Students	No

### SEMESTER-WISE PAPER TITLES WITH DETAILS

BVA-Sculpture-Common with Painting and Applied Arts-Semester I And II								
[UG0511]-Sculpture								
				BVA-Sculpture	Credits			
#	Level	Semester	Type	Title	L	T	P	Total
1.	5	I	MJR	BVA-51T-101 [Fundamentals of visual arts] <i>Common with Applied arts and Painting</i>	2	0	0	2
2.	5	I	MJR	UG0511-[PAI-51P-101] [Basic drawing] <i>Common with Applied arts and Painting</i>	0	0	4	4
3.	5	I	MJR	UG0511-[APL-51P -101] [Basic Design -Applied arts] <i>Common with Applied arts and Painting</i>	0	0	6	6

  
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BVA-Sculpture-Common with Painting and Applied Arts-Semester I And II								
[UG0511]-Sculpture								
BVA-Sculpture					Credits			
#	Level	Semester	Type	Title	L	T	P	Total
4.	5	I	MJR	[UG0511] - [SCU-51P-101] [Basic clay modelling 3D] <i>Common with Applied arts and Painting</i>	0	0	6	6
5.	5	II	MJR	BVA-52T-102 [Visual Culture of Rajasthan] <i>Common with Applied arts and Painting</i>	2	0	2	2
6.	5	II	MJR	[UG0511] - [PAI-52P-102] [Elementary Painting] <i>Common with Applied arts and Painting</i>	0	0	4	4
7.	5	II	MJR	[UG0511] - [APL-52P-102] [Elementary Design- Applied Arts] <i>Common with Applied arts and Painting</i>	0	0	6	6
8.	5	II	MJR	[UG0511] - [SCU-52P-102] [Elementary Sculpture] <i>Common with Applied arts and Painting</i>	0	0	6	6

## Examination Scheme

- 1 credit = 25 marks for examination/evaluation
2. For Regular Students there will be Continuous assessment, in which sessional work and the terminal examination will contribute to the final grade. Each course in Semester Grade Point

  
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Average (SGPA) has two components- Continuous assessment (20% weightage) and (End of end-semester examination) EoSE (80% weightage).

3. For Regular Students, 75% Attendance is mandatory for appearing in the EoSE.
4. To appear in the EoSE examination of a course/subject a regular student must appear in the mid-semester examination and obtain at least a C grade in the course/subject.
5. Credit points in a Course/Subject will be assigned only if, the regular student obtains at least a C grade in the CA and EoSE examination of a Course/Subject.
6. In the case of Non-Collegiate Students there will be no Continuous assessment and credit points in a course/subject will be assigned only if, the non-collegiate student obtains at least a C grade in the EoSE examination of a Course/Subject.


## Examination Scheme for Continuous Assessment (CA)

### DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	Weightage (out of total internal marks)	THEORY				PRACTICAL				
			CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC	
	Max Internal Marks		10	20	10	10	30	20	10	10	
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5	
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
		Regular Class Attendance	= 75%	1	1	1	1	3	2	1	1
			75-80%	1.5	1.5	1.5	1.5	4	3	1.5	1.5
			80-85%	2	2	2	2	5	4	2	2
> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5	2.5			

**Note:**

  
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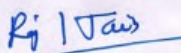
1. Continuous assessment will be the sole responsibility of the teacher concerned.
2. For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.
3. For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.
4. For continuous assessment no Answer sheets/question papers etc. will be provided by the University.
5. Colleges are advised to keep records of continuous assessment, attendance etc.


## Examination Scheme for EoSE

CA – Continuous Assessment  
EoSE – End of Semester Examination

### [UG0511]-[BVA Semester I]Sculpture [Common with Painting and Applied Arts]

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
		CA	2 Hrs	CA	10 Marks	CA	4 Marks
Theory	[UG0511]BVA-51P-101 [Fundamentals of visual arts] <i>Common with Applied arts and Painting</i>	EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
	UG0511-[APL-51P -101] [Basic Design -Applied arts] <i>Common with Applied arts and Painting</i>	CA	*	CA	20 Marks	CA	8 Marks
Practical	UG0511-[PAI-51P-101] [Basic drawing] <i>Common with Applied arts and Painting</i>	EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
	UG0511-[PAI-51P-101] [Basic drawing] <i>Common with Applied arts and Painting</i>	CA	*	CA	30 Marks	CA	12 Marks
Practical	UG0511-[PAI-51P-101] [Basic drawing] <i>Common with Applied arts and Painting</i>	EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks

  
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Practical	UG0511-[SCU-51P -101] [Basic clay modelling 3D] <i>Common with Applied arts and Painting</i>	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks

**\* Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university**

## Theory question paper format

The question paper of End of semester will consist of two parts A&B covering all four units.

Maximum Mark 40

**Part A** shall consist of **4choice based** questions (from each unit) each carrying 5 marks each to be answered briefly.

**Part B** consists of **2 choice based** questions covering all the four units carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

## Practical Examination

### Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.


Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%



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The following are the minimum requirements of submission for the practical papers

**[PAI-51P-101] [Basic drawing]**

Minimum 2 works covering each unit's exercises. Size: Half Imperial sheet

**[APL-51P -101] [Basic Design -Applied arts]**

2 works each based on aforementioned units –Total 10 works.

Medium- Poster colour, water colour.

Paper- Ivory or cartridge paper Size- Half / quarter imperial

**[SCU-51P-101] [Basic clay modelling 3D]**

Minimum 5 works in clay as per the assignments given- Size: less than 1 ft.

**End of Semester Examination (EoSE):**

**[PAI-51P-101] [Basic drawing]**

Students will be required to create an arranged still life using any black and white medium

Duration: 10 hours

Size: Half Imperial sheet


**[APL-51P -101] [Basic Design -Applied arts]**

Students will be required to create designs based on the questions that cover the course material.

Duration: 10 hours



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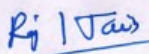
Size: Half Imperial sheet


**[SCU-51P-101] [Basic clay modelling 3D]**

Students will be required to create one sculpture in clay, choosing from the given options that cover the course material.

Duration: 10 hours

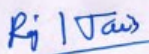
Size: less than 1 ft.


  
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**Syllabus**  
**[UG 0511]**  
**[BVA-51T-101]**  
**[Fundamentals of visual arts]**  
**I-Semester [Sculpture]**  
**[Common with Painting and Applied Arts]**


Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[BVA-51T-101]	Fundamentals of visual arts			5	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Theory	2	0	2	No	Lecture
<b>List of Programme Codes in which Offered as Minor Discipline</b>		Nil				
<b>Prerequisites</b>		Nil				
<b>Objectives of the Course:</b>		This introductory theory course provides a comprehensive overview of the fundamental concepts, principles, and techniques of visual arts. Students will explore key elements such as line, shape, colour, texture, and form, as well as significant art movements and their historical contexts. The course aims to develop visual literacy, critical analysis, and creative thinking skills, preparing students for advanced studies in various disciplines of visual arts. Through lectures, discussions, and critiques, students will gain a deeper understanding and appreciation of the diverse expressions and cultural influences in visual arts. The course shall be conducted by class room lectures, Multimedia presentation and Tutorials				

  
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# Detailed Syllabus

## [UG0511] [BVA-51T-101] [Fundamentals of visual arts]

### Unit-1 Elements of Visual arts

Learners are introduced to the Elements of Visual Art such as Line, Shape, Form, Space, Texture, Value and Colour. They are to understand the importance of each of these above mentioned aspects in context to building a visual imagery.

### Unit-2 Principals of Visual arts

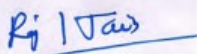
Learners are given visual examples and exercises to grasp the compositional structure of visuals by thinking in terms of Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity/Variety and so forth.


### Unit-3 Contextual understanding of Visual making

Learners are made aware of the various contexts, constructs and concepts that underlie the intention and function of visual making in the human context. Factors like Mythology, Religion- ideas about the relationship between science and religion, Rituals, National Identity, Anthropology, Sociology, Psychology, History, and such motivators which contribute to the ambience of visual making are to be touched upon.

### Unit-4 Visual Culture Studies

Visual Culture Studies involves an analysis of contemporary culture, media and society. Learners are made aware of how societies construct their visual perspectives through knowledge, beliefs, art, morals, laws, and customs, amongst other things. This unit includes anything from: • Painting • Sculpture • Installation • Video art • Digital art • Photography • Film • Television • The Internet • Mobile screening devices • Fashion • Medical & scientific imaging • Architecture & Urban design • Social spaces of museums, galleries, exhibitions, and other private and public environments of the everyday.

  
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## Course Learning Outcomes

Upon completing this course, students will be able to:

Understand Key Concepts: Grasp fundamental concepts and principles of visual arts.

Analyze Art Techniques: Critically analyse various artistic techniques and their applications.

Identify Art Movements: Recognize significant art movements and their historical significance.

Enhance Visual Literacy: Interpret and discuss artworks with improved visual literacy.

Foster Creative Thinking: Apply creative thinking and problem-solving skills in visual arts.

Appreciate Diversity: Understand and appreciate the cultural diversity in artistic expressions.

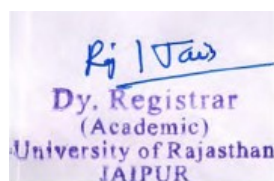
Articulate Critiques: Formulate and express informed critiques of artworks.


## Suggested Books and References:-

1. Fundamentals of Visual Art; Dr.Anju Chaudhar; 2021, Anu book
2. Fundamentals of Visual Arts; Muneesh Kumar & Munish Kumar ; 2020; Doaba Publications
3. Art Fundamentals Theory And Practice With Core Concepts In Art; 2005; McGraw-Hill Higher Education
4. Chitrakala Ke Mool Aadhar; by Muneesh Kumar; 2012; Doaba Publications
5. चित्रकलाके मूल आधार ; Mohan Singh Mawdi; 2017; Takshila Prakashan

## E-Resources:-

1. <https://study.com/academy/lesson/visual-arts-types-characteristics-examples.html>
2. [https://human.libretexts.org/Bookshelves/Art/A\\_World\\_Perspective\\_of\\_Art\\_Appreciation\\_\(Gustlin and Gustlin\)/01%3A A World Perspective of Art Appreciation/1.06%3A What Are the Elements of Art and the Principles of Art](https://human.libretexts.org/Bookshelves/Art/A_World_Perspective_of_Art_Appreciation_(Gustlin_and_Gustlin)/01%3A_A_World_Perspective_of_Art_Appreciation/1.06%3A_What_Are_the_Elements_of_Art_and_the_Principles_of_Art)
3. <https://open.umn.edu/opentextbooks/textbooks/374>
4. [https://www.aicte-india.org/sites/default/files/HINDI\\_BOOKS/BOOK%205.pdf](https://www.aicte-india.org/sites/default/files/HINDI_BOOKS/BOOK%205.pdf)



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**Syllabus**  
**UG0511**  
**I-Semester [Sculpture]**  
**[PAI-51P-101]**  
**[Basic drawing]**  
**[Common with Painting and Applied Arts]**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[PAI-51P-101]	Basic drawing			5	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This practical course introduces undergraduate students to the foundational techniques and concepts of drawing. Through a series of structured exercises, students will develop hand-eye coordination, observational skills, and creative expression. Units include seismographic drawing with crumpled paper, nature studies, still life observation, rapid sketching of life models, and conceptual drawing. Emphasis is placed on understanding proportions, perspective, tonal values, texture, and composition, while encouraging personal expression and the development of a unique				

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	<p>artistic vision.</p> <p>A course in freehand drawing designed to emphasize perceptual and inventive skills in all drawing media. Students will explore mediums like Charcoal, Pencil, Dry pastel, Oil pastel and water colour on paper.</p>
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**Detailed Syllabus**  
**[UG0511][PAI-51P-101]**  
**[Basic drawing]**

**Unit-1**

Drawing Exercises using crumpled (crushed) paper leading to object studies for hand-eye co-ordination.

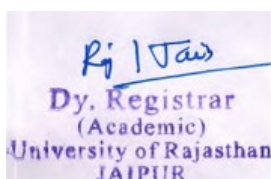
**Unit-2**

Nature study- Exercises leading to understanding how to perceive one's Field of Vision on to a 2D surface further leading to nature study. Learning to observe and create different lighting, atmospheric conditions while also compositionally tackle visual elements.


**Unit-3**

Still life- Learning to develop visual stillness in intently looking at a chosen object, leading to cultivate an observational skill or perceiving proportions, perspective, tonal values, texture, negative space and such attributes leading to an understanding of relation between and within objects

**Unit-4**



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Rapid sketch- Rapid sketching of life models shall be based on careful observation; recording as much information about the pose, proportion and form as much possible in a very short amount of time.

### Unit-5

Conceptual Drawing-Exploring various themes, materials, concepts and styles of drawing. Students may take the opportunity to develop personal, subjective images within the boundaries of given assignments. Focus is on the expansion and utilization of drawing skills to access and develop personal creative vision.

### Course Learning Outcomes:

Upon completing this course, students will be able to:

Improve Hand-Eye Coordination: Execute precise and controlled drawings through structured exercises.

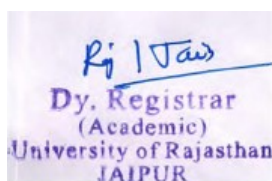
Enhance Observational Skills: Accurately observe and translate objects, nature, and human figures onto a 2D surface.

Apply Drawing Fundamentals: Utilize principles of proportion, perspective, tonal values, and texture effectively.


Express Creatively: Develop and articulate personal themes and styles in their drawings.

Execute Rapid Sketches: Capture essential details of poses, proportions, and forms quickly and efficiently.

Establish a Drawing Foundation: Build a strong base for future study and practice in visual arts.



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**Syllabus**  
**UG0511**  
**I-Semester- [Sculpture]**  
**[APL-51P -101]**  
**[Basic Design -Applied arts]**  
**[Common with Painting and Applied Arts]**

Semester	Code of the Course	Title of the Course/Paper		NHEQF Level	Credits
I	[APL-51P -101]	Basic Design -Applied arts		5	6
Level of	Type of the	Credit Distribution	Offered to	Course Delivery	

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Course	Course	Theory	Practical	Total	NC Student	Method
5	Practical	0	6	6	No	Practical Studio Practice
<b>List of Programme Codes in which Offered as Minor Discipline</b>		Nil				
<b>Prerequisites</b>		Nil				
<b>Objectives of the Course:</b>		This course introduces students to the foundational principles of design in applied art. Students will explore the basic visual elements such as shape, line, space, form, texture, value, and color, and learn to create aesthetically pleasing compositions. They will delve into the concepts of form, function, and beauty in both two-dimensional and three-dimensional contexts, and understand the role of graphic design and grid systems in organizing visual content. Through hands-on assignments, students will develop a strong grasp of design ideation, composition, and visual communication.				

## Detailed Syllabus

### [UG 0511] [APL-51P -101] [Basic Design -Applied arts]

#### Unit 1 Introduction to Visual Elements and Aesthetic Representation

Exercises exploring the basic visual elements of art like shape, line, space, form, texture, value, and colour. These elements help in developing an understanding of a designer's vision.

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Assignments- Students will prepare visual compositions combining and organizing the above elements (one element or more elements) in monochromatic and achromatic and polychromatic schemes.

## Unit 2 Form, Function, and Beauty

Understanding Form in two dimensional and three dimensional contexts.Exploring how a form can be created by combining shapes and how it can be enhanced by colour or texture.

Assignments- Students will make form-driven compositions and designs. They will make designs based on various two and three dimensional forms.

## Unit 3 Fundamentals of Graphic Design and Grid

Learners explore the prevalence of graphic design in their daily lives, both the digital world and the printed world. They are introduced to preliminary design ideation using grids. A grid can be used to organize graphic elements in relation to a page, in relation to other graphic elements on the page, or relation to other parts of the same graphic element or shape. A grid is a structure (usually two-dimensional) made up of a series of intersecting straight (vertical, horizontal, and angular) or curved lines (grid lines) used to structure content.

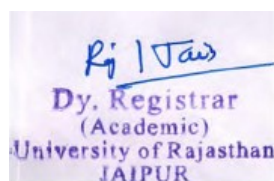
### Assignments

Graphic Design- Students will create compositions using various natural and manmade objects in black & white and colour.


Grid Designs- Students will create compositions using various grid patterns in black & white and colour. They will be exposed to the problems making Grids in page layout and composition of magazine page layout and design.

## Unit 4 Colour Theory, Composition, and Interactions

Students will mix paint and hues to create and use colours. They shall learn to identify colour schemes and systems and to apply them appropriately. They will understand colour wheel and the phenomena and operation of light, colour and the properties, capabilities, and structures of color with tint and shade. Also they will recognize and apply colour interactions. Eventually they explore and apply the associative, cultural, expressive, and psychological aspects of colour.



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Assignments- Students will prepare sheets of quarter imperial size based on color balance, colour unity, harmony of colour, shapes with light and shadows etc.

### Unit 5 Basic Lettering and Typography design

This unit focuses on the exploration of typographic studies. Students will apply previously learned design theory to conceptualize solutions to more complex visual communication problems. This intense focus in graphic design will further a student's production skills and knowledge, extend the student's capacity for conceptual thinking and visual problem solving, and allow for the further exploration of the creative and practical aspects of typography and the special relationship between type and image.

Students will study the basic characteristics of type, understanding of letter/alphabet as a form. Simultaneously they learn to judge the composition of letters/alphabets, its spacing, organization, intuitive and logical planning.

### Course Learning Outcomes:

Upon completing this course, students will be able to:

Utilize basic visual elements to create cohesive designs.

Develop aesthetically pleasing compositions in various color schemes.

Design effective two-dimensional and three-dimensional forms.

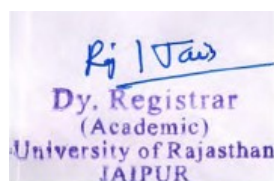
Apply grid systems to organize visual content in graphic design.

Generate innovative design ideas and compositions.


Communicate visually through well-structured design principles.

Establish a foundation for advanced studies in applied art and design.

**[UG0511]  
I-Semester [Sculpture]  
[SCU-51P-101]  
[Basic clay modelling 3D]**



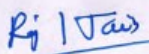
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## Common with Painting and Applied Arts

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[SCU-51P-101]	Basic clay modelling 3D			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		<p>This course introduces students to clay modelling techniques, focusing on creating three-dimensional works inspired by natural objects. Students will explore various methods and approaches to model clay, emphasizing observation, creativity, and form development. The course will include practical exercises and assignments aimed at enhancing skills in translating natural forms into clay sculptures.</p> <p>Materials: Enrolled students are expected to bring the required materials except clay.</p>				

## Detailed Syllabus

  
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**[UG 0511] [SCU-51P-101]  
[Basic clay modelling 3D]**

**Unit 1: Introduction to Clay and Basic Techniques**

Introduction to different types of clay and their properties.

Basic hand-building techniques: pinch, coil, and slab methods.

Simple exercises to familiarize students with clay handling and tools.

Assignment: Create a small sculptural form using basic techniques.

**Unit 2: Studying Natural Forms**

Observational drawing and sculpting from natural objects (e.g., leaves, shells, stones).

Techniques for capturing textures and details in clay.

Assignment: Model a clay sculpture based on a natural object, focusing on detail and texture.

**Unit 3: Developing Forms from Nature**

Translating natural forms into abstract or stylized clay sculptures.

Exploration of form, balance, and proportion.

Assignment: Create an abstract or stylized sculpture inspired by a natural form, experimenting with different shapes and compositions.

**Unit 4: Experimenting with Surface Techniques**


Techniques for texturing and decorating clay surfaces (e.g., carving, stamping, glazing).

Exploration of surface finishes and their impact on the overall sculpture.

Assignment: Apply various surface techniques to enhance the previously created sculpture.



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## Unit 5: Integrating and Refining

Integrating multiple clay elements into a cohesive sculpture.

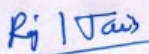
Techniques for joining and assembling clay pieces.


Final project: Create a complete sculpture that integrates techniques learned throughout the course.

Assignment: Complete a final clay sculpture, incorporating elements from all previous units and presenting it for critique.

### Course Learning Outcome:

Students will develop foundational skills in clay modelling, gain the ability to interpret and translate natural forms into three-dimensional clay sculptures, and apply various techniques to create detailed and cohesive works.

  
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**[UG 0511]**  
**II-Semester [Sculpture]**  
**Common with Painting and Applied Arts**

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
Theory	[UG0511][BVA-52T-102] [Visual Culture of Rajasthan] <i>Common for Painting, Applied arts and Sculpture</i>	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[UG0511] - [APL-52P-102] [Elementary Design- Applied Arts] <i>Common with Painting and Sculpture</i>	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[UG0511] - [PAI-52P-102] [Elementary Painting] <i>Common with Applied arts and Sculpture</i>	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[UG0511] - [SCU-52P-102] [Elementary Sculpture] <i>Common with Painting and Applied Arts</i>	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks

*\* Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university*

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## Theory question paper format

The question paper of End of semester will consist of two parts A&B covering all four units.

Maximum Mark 40

**Part A** shall consist of **4 choice based** questions (from each unit) each carrying 5 marks each to be answered briefly.

**Part B** consists of **2 choice based** questions covering all the four units carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

## Practical Examination

### Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%


Final submission: 50%

**The following are the minimum requirements of submission for the practical papers**

[PAI-52P-102] [Elementary Painting]



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Minimum 2 works covering each unit's exercises. Size: Half Imperial sheet

**[APL-52P -102] [Elementary Design - Applied arts]**

2 works each based on aforementioned units –Total 10 works.

Medium- watercolour, poster colour, pen and ink

Size- Half/quarter Imperial Ivory sheet

**[SCU-52P-102] [Elementary Sculpture]**

5 works in clay not bigger than 1 cub ft. , one each from the topics covered.

**End of Semester Examination (EoSE):**

**[PAI-52P-102] [Elementary Painting]**

Students will be required to create an arranged still life using any black and white medium

Duration: 10 hours

Size: Half Imperial sheet

**[APL-52P -102] [Elementary Design - Applied arts]**

Students will be required to create designs based on the questions that cover the course material.

Duration: 10 hours

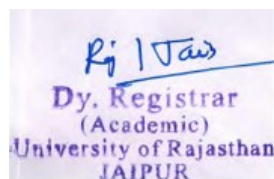
Size: Half Imperial sheet

**[SCU-52P-102] [Elementary Sculpture]**


Students will be required to create one sculpture in clay, choosing from the given options that cover the course material.

Duration: 10 hours

Size: less than 1 ft.



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**Syllabus**  
**[UG 0511]**  
**II-Semester [Sculpture]**  
**[BVA-52T-102]**  
**[Visual Culture of Rajasthan]**  
**Common with Painting and Applied Arts**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	BVA-52T-102	Visual Culture of Rajasthan			5	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				

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<b>Objectives of the Course:</b>	This course explores the diverse visual culture of Rajasthan, examining its rich history through miniature schools, folk traditions, traditional practices, and festivals. Students will gain an understanding of the stylistic elements, historical context, and cultural significance of various visual art forms from the region.
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**Detailed Syllabus**  
**[UG 0511] -[BVA-52T-102]**  
**[Visual Culture of Rajasthan]**

**Unit 1: Miniature Schools**

Explore the distinct styles and historical contexts of the major Rajasthani miniature schools:

Mewar Style: Udaipur

Marwar Style: Jodhpur, Kishangarh, Bikaner

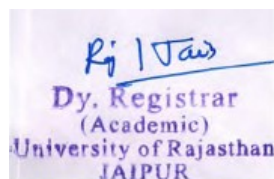
Dundhar Style: Alwar, Jaipur


Hadothi Style: Kota, Bundi

**Lectures-8**

**Unit 2: Folk Traditions**

Study Rajasthan's rich folk art forms such as Phad, Kawad, Mandna, and Mehndi.



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Understand their historical development, cultural significance, and visual characteristics.

### Lectures-6

#### Unit 3: Traditional Practices

Examine Rajasthan's traditional art forms including terracotta, marble carving, metalwork, woodwork, leatherwork, Jaipur fresco, and block printing.

Learn about their historical evolution, techniques, and cultural contexts.

### Lectures-8

#### Unit 4: Festivals and Fairs

Analyze the visual and cultural aspects of major Rajasthani festivals and fairs:

Teej: Worship of Goddess Teej

Gangaur Festival: Symbolizing the union of Lord Shiva and Goddess Parvati

Pushkar Camel Fair: A significant camel trade fair

Benswar Fair: Dungarpur

Ramdevra Fair: Jaisalmer

Gogaji Fair: Gogamedi

Kaila Devi Fair: Kalia Village

Tejaji Fair: Parbatsar

### Lectures-8

#### Course learning outcome:

Students will:

Identify and differentiate between the major Rajasthani miniature art schools and their stylistic characteristics.

Understand and describe the rich folk traditions and their visual representations.

Explain the techniques and cultural contexts of traditional Rajasthani art forms and crafts.

Analyse the visual and cultural significance of key Rajasthani festivals and fairs.



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Integrate their understanding of Rajasthani visual culture into practical projects that reflect its diverse artistic heritage.

### Suggested Books and References:-

1. History and Culture of Rajasthan; Kishan Gopal Sharma; 2020; RG GROUP
2. Rajasthani Miniatures: The Magic of Strokes and Colours ; Daljeet ; 2018; Niyogi Books Private Limited
3. The Ragachitras of Mewar:: Indian Musical Modes in Rajasthani Miniature Painting; Anupa Pande ;2020; Aryan Books International
4. Rajasthan, an Oral History: Conversations with Komal Kothari; Rustom Bharucha; 2003; Penguin Books India.
5. Kaavad Tradition Of Rajasthan; Sabnani Nina;

### E-Resources:-

1. <https://www.granthaalayahpublication.org/Arts-Journal/ShodhKosh/article/view/266/355>
2. Chromeextension://efaidnbmnnnibpcajpcglclefindmkaj/https://ncert.nic.in/textbook/pdf/lefa102.pdf
3. <https://www.artisera.com/blogs/expressions/phad-paintings-of-rajasthan?srsltid=AfmBOocKBw-kB7BLj6QYHXMHpolMY4maylr5hw1UjioKZDN5iN24sux>

## Syllabus

[UG 0510]

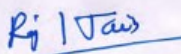
II-Semester-[Sculpture]


[PAI -52P-102]

[Elementary Painting]

[Common with Painting and Applied arts]

Semester	Code of the	Title of the Course/Paper	NHEQF	Credits
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	Course				Level	
II	[PAI -52P-102]	Elementary Painting			5	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		<p>Two-dimensional form, colour structure, and composition are investigated here through many ideas and principles. Emphasis is on training the perception of the way colour relationships affect optical as well as psychological dynamics.</p> <p>A primary component of the course is the study of the many ways that light modulates our perception of colour and form. Using art and nature as sources, students employ a variety of mediums to explore sensory and emotional, as well as intellectual, aesthetic concepts.</p> <p>This course covers multi-dimensional visualization and delineation as well as drawing as a process of perception and projection. Students also explore visual structures and concepts in historical and contemporary contexts. Still life, nature study, architectural forms etc. shall be explored in colour.</p>				

## Detailed Syllabus

**[UG 0510] [PAI -52P-102]  
[Elementary Painting]**

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## Unit 1: Color Relationships and Perception

*Focus:* Explore how different colour relationships impact optical and psychological dynamics.

*Activities:* Create colour studies using various colour schemes (complementary, analogous, etc.) and analyse their effects on perception.

## Unit 2: Light and Form

*Focus:* Study how light affects the perception of color and form.

*Activities:* Paint still life compositions under different lighting conditions to understand light's role in colour modulation and form representation.

## Unit 3: Multi-Dimensional Visualization

*Focus:* Develop skills in visualizing and delineating multi-dimensional forms.

*Activities:* Create paintings that represent three-dimensional objects on a two-dimensional plane, emphasizing depth and perspective.

## Unit 4: Nature Study and Still Life

*Focus:* Apply painting techniques to natural and still life subjects.

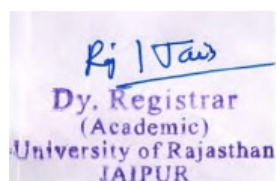
*Activities:* Produce paintings of natural objects and still life arrangements, focusing on capturing textures, proportions, and colour variations.

## Unit 5: Architectural Forms and Contexts


*Focus:* Explore painting techniques for depicting architectural forms.

*Activities:* Create artworks that represent various architectural structures, incorporating historical and contemporary visual structures and concepts.

## Course Learning Outcome:

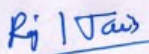



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Students will be able to effectively use color relationships and light modulation to enhance their perception and representation of two-dimensional forms. They will demonstrate proficiency in capturing multi-dimensional visualization through still life, nature studies, and architectural forms, while integrating historical and contemporary visual concepts into their painting practice.

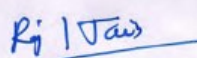
## Syllabus


  
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**UG0509**  
**II-Semester[Sculpture]**  
**[APL-52P -102]**  
**[Elementary Design - Applied Arts]**  
**[Common with Painting and Applied arts]**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	[APL-52P -102]	Elementary Design - Applied Arts			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		<p>This course delves into advanced visual design principles, focusing on transforming objects into two-dimensional and three-dimensional images. Students will explore various grids for effective design organization and composition, and develop a deep understanding of shapes, forms, and spaces.</p> <p>Emphasis is placed on creative typography, its role in visual communication, and its integration with 2D and 3D designs. The course also covers colour application, perspective, and optical illusions, with practical assignments on primary, secondary, and complementary colours.</p> <p>Sketching exercises enhance observational skills and the expressive quality of line, with both indoor and outdoor activities. The course concludes with techniques in illustration and poster-making, focusing on perspective, human figure construction, and shading principles, providing a foundation for advanced illustration studies.</p>				

  
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## Detailed Syllabus

[UG0509][APL-52P -102]

### [Elementary Design - Applied Arts]

#### Unit 1: Study of Two and Three-Dimensional Forms and Space with Different Grids

Students will explore various types of objects, both natural and man-made, to transform them into flat pictorial images. This process will help them understand the interrelationship between different shapes and forms. Additionally, they will be introduced to four types of grids—manuscript, column, modular, and hierarchical grids—enhancing their skills in design organization and composition

#### Unit 2: Understanding Creative Typography and its various applications

Students are introduced to creative typography and its role in visual communication. They explore various letter forms, styles, and arrangements to create impactful designs, developing a deeper understanding of the relationship between typography and overall design composition. Additionally, students practice integrating typography with both two-dimensional and three-dimensional forms. The course covers a range of typographic styles, including Roman, Gothic, Italic, serif, sans serif, script, and display typefaces.

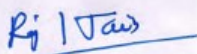
Assignment- Students will practice 2D and 3D typography fonts in black & white and colour


#### Unit 3: Application of Colour and Perspective in design

Students are expected to explore visual effects, tint, shade, and the physical properties of colour and value while developing an understanding of and making charts for primary, secondary, and complementary colours. Also they shall explore color harmony and the use of analogous, warm and cool colours. Apart from the above mentioned they shall be examining optical illusions and techniques for creating advancing and receding colors. Further they are to explore the use of various systems of perspective and their applications to drawing which are based on linear perspective and more on their use in the representation of three-dimensional forms.

#### Unit 4: Sketching Quick & rapid sketches from Human figure Animal & Birds Nature Drawing

Students are encouraged to engage in drawing exercises to study nature to observe and acquire skills for its graphic representation. They take exercises to explore the expressive quality of line using different media like pencil, charcoal, crayon, pen and ink, brush and ink

  
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etc. Furthermore they are to develop skills to be able to draw from imagination. Students are expected to cultivate sketching habits, both indoor and outdoor sketching.

#### **Unit 5: Illustration and Poster making**

Students are introduced to illustration techniques, skills, and concepts using various media. Emphasis is given on perspective, construction of the human figure, and principles of shading as they pertain to the illustration industry. This includes study of one and two point perspective, fundamental construction of the human head, figure, and the principles of shading. Their exercises shall be emphasizing on natural and technical drawing, and working in both the studio and the outdoor environment. This shall be a foundation for advanced courses in illustration.

Students are introduced to concepts of what a poster is, as in how it should be eye-catching, containing a brief message and understood at a glance. Students will learn how to create attractive and effective posters.

#### **Learning Outcome:**

By the end of this course, students will be able to:

*Analyze and Utilize Visual Elements:* Identify and effectively use basic visual elements such as shape, line, space, form, texture, value, and color to create cohesive and compelling designs.


*Create and Integrate Typography:* Design and integrate various typographic styles and forms into visual compositions, demonstrating an understanding of their impact on overall design communication.

*Apply Advanced Color Theory and Perspective:* Employ advanced color theory techniques, including color harmony and the creation of optical illusions, and apply various perspective systems to enhance the depth and realism of their designs.

*Execute Rapid and Detailed Sketches:* Perform quick and detailed sketches from observation and imagination, capturing the essence of natural and man-made objects, human figures, animals, and birds with various media.



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*Develop Professional Illustrations and Posters:* Create professional-quality illustrations and posters, applying principles of perspective, human figure construction, and shading to convey clear and effective visual messages.

Students will leave the course with a robust skill set in visual design, ready to tackle more advanced challenges and projects in their academic and professional careers

**Syllabus**  
**[UG 0511]**  
**II-Semester- Sculpture**  
**[SCU-52P-102]**  
**[Elementary Sculpture]**  
**[Common with Painting and Applied arts]**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	[SCU-52P-102]	Elementary Sculpture			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This course is designed for undergraduate sculpture students to advance their skills in clay modeling, focusing exclusively on the medium of clay. Students will engage in a deeper exploration of form, texture, weight, and mass through various projects. The				

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course will enhance their observational skills, refine their techniques, and foster creative expression by combining multiple elements to create cohesive sculptures.

## Detailed Syllabus

### [UG 0511] [SCU-52P-102]

### [Elementary Sculpture]

#### Unit 1: Architectural Observation and Practice

**Topics:** Detailed observation of architectural elements, interpreting and translating architectural forms into clay, learning proportions and spatial relationships.

**Exercises:** Create a series of sculptures based on architectural elements, focusing on accurate representation and personal interpretation.

#### Unit 2: Organic Modeling of Human, Animal, and Bird Forms

**Topics:** Understanding forms spontaneously and organically, capturing movement and essence of human, animal, and bird forms.


**Exercises:** Model detailed studies of human, animal, and bird forms in clay, emphasizing anatomical accuracy, movement, and expressive qualities.

#### Unit 3: Understanding and Creating Textures of Various Forms

**Topics:** Techniques for creating different textures in clay, using tools and natural materials to mimic surfaces, exploring the tactile qualities of clay.

**Exercises:** Produce a series of textured panels and sculptures, experimenting with various techniques to achieve realistic and abstract textures.

  
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#### Unit 4: Understanding and Creating Weight and Mass of Various Objects

**Topics:** Principles of weight and mass in sculpture, creating balanced and stable forms, understanding the physical properties of clay.

**Exercises:** Sculpt forms that convey a sense of weight and mass, focusing on balance, stability, and the physical presence of the objects.

#### Learning Outcomes:

By the end of the course, students will be able to:

Accurately observe and replicate architectural details in clay, enhancing their spatial awareness and proportional understanding.


Model dynamic and expressive human, animal, and bird forms, demonstrating a deep understanding of anatomy and movement.

Create a variety of textures in clay, using both tools and natural materials to achieve desired surface qualities.

Sculpt objects that convey a sense of weight and mass, ensuring stability and physical presence.

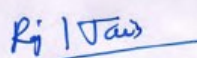
Combine architectural elements, organic forms, textures, and principles of weight and mass to create unified and expressive sculptures, reflecting their unique artistic vision.


  
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### [UG0511]-[BVA-Sculpture] Semester III And IV

#	Level	Semester	Type	[SCULPTURE] Title	Credits			
					L	T	P	Total
9.	6	III	MJR	[UG0511] - [SCU-63T-201] [Indian art- Prehistory to Ancient] <i>Common with Painting and Applied arts</i>	2	0	0	2
10.	6	III	MJR	[UG0511] - [SCU-63T-202] [Introduction to Creative thinking and Aesthetics] <i>Common with Painting</i>	2	0	0	2
11.	6	III	MJR	[UG0511] - [SCU-63P-203] [Creative Exploration in sculpture]	0	0	6	6
12.	6	III	MJR	[UG0511] - [SCU-63P-204] [Introduction to life drawing]	0	0	4	4
13.	6	III	MJR	[UG0511] - [SCU-63P-205] [Study :Human face parts -including moulding and casting]	0	0	4	4
14.	6	IV	MJR	[UG0511] - [SCU-64T-206] [Western art- Prehistory to Egyptian]	2	0	0	2

  
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[UG0511]-[BVA-Sculpture] Semester III And IV								
				[SCULPTURE]	Credits			
#	Level	Semester	Type	Title	L	T	P	Total
				<i>Common with Painting and Applied arts</i>				
15.	6	IV	MJR	[UG0511] - [SCU-64T-207] [Indian Aesthetics and Classical Traditions in Painting and Sculpture] <i>Common with Painting</i>	2	0	0	2
16.	6	IV	MJR	[UG0511] - [SCU-64P-208] [Creative Exploration with found objects]	0	0	6	6
17.	6	IV	MJR	[UG0511] - [SCU-64P-209] [Study :Antiques and classical sculptures -including moulding and casting]	0	0	4	4
18.	6	IV	MJR	[UG0511] - [SCU-64P-210] [Digital sculpting- Organic forms]	0	0	4	4

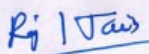
## Examination Scheme


- 1 credit = 25 marks for examination/evaluation
2. For Regular Students there will be Continuous assessment, in which sessional work and the terminal examination will contribute to the final grade. Each course in Semester Grade Point Average (SGPA) has two components- Continuous assessment (20% weightage) and (End of end-semester examination) EoSE (80% weightage).

  
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3. For Regular Students,75% Attendance is mandatory for appearing in the EoSE.
4. To appear in the EoSE examination of a course/subject a regular student must appear in the mid-semester examination and obtain at least a C grade in the course/subject.
5. Credit points in a Course/Subject will be assigned only if, the regular student obtains at least a C grade in the CA and EoSE examination of a Course/Subject.
6. In the case of Non-Collegiate Students there will be no Continuous assessment and credit points in a course/subject will be assigned only if, the non-collegiate student obtains at least a C grade in the EoSE examination of a Course/Subject.

  
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## Examination Scheme for Continuous Assessment (CA)


### DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	Weightage (out of total internal marks)	THEORY				PRACTICAL				
			CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC	
	Max Internal Marks		10	20	10	10	30	20	10	10	
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5	
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
		Regular Class Attendance	= 75%	1	1	1	1	3	2	1	1
			75-80%	1.5	1.5	1.5	1.5	4	3	1.5	1.5
			80-85%	2	2	2	2	5	4	2	2
> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5	2.5			


**Note:**

6. Continuous assessment will be the sole responsibility of the teacher concerned.
7. For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.
8. For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.
9. For continuous assessment no Answer sheets/question papers etc. will be provided by the University.
10. Colleges are advised to keep records of continuous assessment, attendance etc.

  
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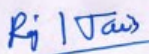
## Examination Scheme for EoSE


CA – Continuous Assessment  
EoSE – End of Semester Examination

### [UG0511]-[BVA-Sculpture] Semester III

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
		CA	2 Hrs	CA	10 Marks	CA	4 Marks
Theory	[SCU-63T-201] [Indian art- Prehistory to Ancient] <i>Common with Painting and Applied arts</i>	EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
		CA	2 Hrs	CA	10 Marks	CA	4 Marks
Theory	[SCU-63T-202] Introduction to Creative thinking and Aesthetics <i>Common with Painting</i>	EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
		CA	2 Hrs	CA	10 Marks	CA	4 Marks
Practical	[SCU -63P-203] Creative Exploration in Sculpture	EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
		CA	*	CA	30 Marks	CA	12 Marks
Practical	[SCU -63P-204] Introduction to life drawing	EoSE	#	EoSE	80 Marks	EoSE	32 Marks
		CA	*	CA	20 Marks	CA	8 Marks
Practical	[SCU -63P-205] Study :Human face parts - including moulding and casting	EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
		CA	*	CA	20 Marks	CA	8 Marks

*\* Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university*

  
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**# There won't be an examination; Evaluation shall be done on the basis of the submitted works.**

## **Theory question paper format**

The question paper of End of semester will consist of two parts A&B covering all four units.

Maximum Mark 40

**Part A** shall consist of **4 choice based** questions (from each unit) each carrying 5 marks each to be answered briefly.

**Part B** consists of **2 choice based** questions covering all the four units carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

## **Practical Examination**

### **Continuous Assessment (CA)**

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

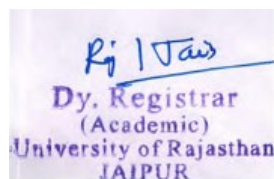
Weekly Assignments and Studio Work: 25%

Final submission: 50%


**The following are the minimum requirements of submission for the practical papers**

### **[SCU-63P-203]Creative Exploration in Sculpture**

Minimum 5 (FIVE) works done in clay and 10 self-studies- maquette



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**[SCU-63P-204]Introduction to life drawing**

Minimum 5 (FIVE) drawings done in half imperial size paper and 10 self-studies

**[SCU-63P-205]Study :Human face parts -including moulding and casting**

Minimum 5Plaster of Paris casts from the clay models- Size: less than 1 ft.

**End of Semester Examination (EoSE):**

**[SCU -63P-203]Creative Exploration in Sculpture**

Students required to create a composition on a given subject in clay.

Duration: 10 hours; Size: 1 cub ft.

**[SCU -63P-204]Introduction to life drawing**

There won't be an examination


Evaluation shall be done on the basis of the submitted works.

**[SCU -63P-204] Study: Human face parts -including moulding and casting**

Students required to create one human face part (Nose, Eyes, Lips, Ears) of a life model in clay;

Duration: 10 hours; Size: Life size


  
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**Syllabus**  
**[UG0511]**  
**III-Semester- [Sculpture]**  
**[SCU-63T-201]**  
**[Indian art- Prehistory to Ancient]**  
**[Common with Painting and Applied arts]**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[SCU -63T-201]	Indian art- Prehistory to Ancient [Common with Painting and Applied arts]			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Lecture
<b>List of Programme Codes in which Offered as Minor Discipline</b>		Nil				
<b>Prerequisites</b>		BVA semester II completed				
<b>Objectives of the Course:</b>		The course intends to present a broad overview of Indian Art from pre-historical and ancient times to make the students aware of the rich heritage of Indian art. This course will help the students to understand various art forms, more specifically visual arts such as sculptures, paintings, architecture and monuments etc. This course will help the students to appreciate Indian artistic traditions not merely for their aesthetic values but also for the historical processes associated with their creation.				

  
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# Detailed Syllabus

## [UG0511]-[SCU -63T-201] [Indian art- Prehistory to Ancient] [Common with Painting and Applied arts]

### Unit - I

#### **Bhimbetka and other Prehistoric Rock Arts of India**

Bhimbetka Caves, Foothills of Vindhya, Madhya Pradesh

Jogimaracaves, Amarnath, Madhya Pradesh

Rock Art Sites of the Chambal Valley

Early Rock Art in Hadoti or Harauti Plateau - South-Eastern Rajasthan

**(5 Lectures)**

### Unit -2

#### **Art and culture of Indus valley civilization**

Geographical understanding of the Indus valley region, important sites

People and their way of living

Metal sculptures

Stone Sculptures

Terracotta

Pottery and pottery paintings

Seals and its motifs

Architecture and other important cultural aspects.


Late/ post Harapan sites like, Sinauli etc.

**(5 Lectures)**

### Unit -3

#### **Vedic period- Janapadas and MahaJanapadas**

  
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A general understanding of the material culture and archeological studies of this period focusing on the major sites like Taxila (Takshashila), Rajgir (Rajagriha) Ahichchhatra, Hastinapura, Kaushambi, Ujjaini, Shravasti, Vaishali etc

**Pre Mauryan and Mauryan period**

Introduction to the Pre-Mauryan Period

Transition to the Mauryan Period

Mauryan Architecture and Sculpture

Influence of Religion on Visual Arts

**(6 Lectures)**

**Unit-4**

**Post Mauryan period**

Overview of the socio-political changes in the Post Mauryan Period.

Impact on art and architecture.

**Development of Stupas**

Definition and significance of stupas as Buddhist commemorative monuments.

**Prominent stupas:**

Bharhut (Madhya Pradesh)

Sanchi (Madhya Pradesh)

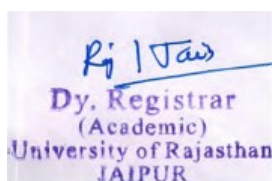
Amravati (Andhra Pradesh)


Nagarjunkonda (Andhra Pradesh)

Transition from wood and brick to stone.

Shunga dynasty's introduction of torans (decorated gateways).

**Early Temple Architecture**



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Emergence of Brahmanical temples.

Integration of myths from the Puranas into temple narratives.

Decoration of temples with deity images.

Basic structure of temples:

Hall

Veranda

Shrine

**Important temple sites:**

Deogarh (Uttar Pradesh)

Nachna-Kuthara (Madhya Pradesh)

Udayagiri (Madhya Pradesh)

**Types of temple shrines:**

Sandhara (without pradikshinapatha)

Nirandhara (with pradikshinapatha)

Sarvatobhadra (accessible from all sides)

**Schools of Sculpture**

Development of various schools of sculpture.


Peak achievements in sculptural art.

**(8 Lectures)**

### **Suggested Books and References –**

1. ["Indian Art: A Concise History" ],[ Roy C. Craven][1997],[ Thames and Hudson]

  
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2. [Art Of India Through The Ages],[Stella Kramrisch][1987],[MotilalBanarsidass Publishing House]
3. [Recent perspectives on prehistoric art in India][Dr. R.K. Sharma][1996][Aryan Books International]
4. [Pre-historic art of India],[Amiya Chandra & Jagpal Singh][2012],[Research India Press]
5. [Prehistory And Protohistory Of India - An Appraisal],[V K Jain],[2006],[D.K. Print World Ltd]
6. [The Art of Ancient India: Buddhist, Hindu, Jain],[Susan L. Huntington, John C. Huntington], [MotilalBanarsidss]
7. [The Vedic Age: The History And Culture Of The Indian People] [R. C. Majumdar] [MotilalBanarsidss]
8. [वेद और भारतीय संस्कृति: Vedas and Indian Culture][Kireet Joshi][2012][Standard publishers]
9. [भारतीय पुरातात्विक पुरातत्व: Archaeological History of India][Shri Dharampal Agrawal and Shri Pannalal Agrawal][2014][Exotic India Art][Uttar Pradesh Hindi Sansthan, Lucknow]
10. [भारतीय कला एवं संस्कृति] [Dr. Manish Rannjan][2023][Prabhat Prakashan Pvt. Ltd]
11. [प्राचीन भारत ] [डी. एन. झा ] [पीपुल्स पब्लिशिंग हाउस]
12. [A People's History of India 7:- Society and Culture in Post Mauryan India][Irfan Habib][2015][Tulika Books]
13. [Mauryan Art And Architecture][D P Sharma & Madhuri Sharma][2018][Kaveri Books]

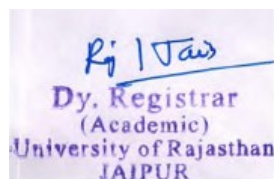
### Suggested E-resources:


1. <https://www.harappa.com>
2. <https://smarthistory.org> (<https://smarthistory.org/bhimbetka-cave-paintings-2/>)
3. <https://whc.unesco.org/en/tentativelists/6732/>
4. <https://www.britannica.com/place/Bhimbetka-rock-shelters>
5. <https://brewminate.com/mahajanapadas-independent-monarchies-and-republics-in-ancient-india/>
6. [https://factsanddetails.com/india/History/sub7\\_1a/entry-4104.html](https://factsanddetails.com/india/History/sub7_1a/entry-4104.html)
7. <https://explore.yatraehind.com/art-and-culture/art-and-architecture-of-mauryan-empire/>

### Course Learning Outcomes:

By the end of this course, students will be able to:

1. Understand the development of Indian art from prehistory to ancient times.

  
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2. Analyze the historical, cultural, and social contexts of major Indian art forms.
3. Evaluate significant artworks and architectural contributions from ancient Indian civilizations.
4. Appreciate the evolution of Indian aesthetics and artistic techniques.
5. Communicate insights about Indian art history effectively.

**Syllabus**  
**[UG0511]**  
**III-Semester- [Sculpture]**  
**[SCU -63T-202]**  
**[Introduction to Creative Thinking and Aesthetics]**  
 [Common with Painting]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[SCU -63T-202]	Introduction to Creative thinking and Aesthetics [Common with Painting]			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				

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<b>Prerequisites</b>	BVA semester II completed
<b>Objectives of the Course:</b>	This course explores various thinking processes, models for creative thinking, and themes behind these models. It also delves into the concept of knowledge, leading to an understanding of aesthetic knowledge, and provides an overview of the history and development of Artificial Intelligence, including deep learning and convolutional neural networks.

**Detailed Syllabus**  
**[UG0511] -[SCU-63T-202]**  
**[Introduction to Creative thinking and Aesthetics]**  
**[Common with Painting]**

**Unit 1: Different Kinds of Thinking Processes; Definition and characteristics**

- (i) *Analytical Thinking*
- (ii) *Critical Thinking*
- (iii) *Vertical Thinking*
- (iv) *Lateral Thinking*

**Lectures-6**

**Unit 2: Models for the Creative Process**

- (i) *Different models of creative process*
- (ii) *Graham Wallas' Model*



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Preparation: Definition of issue, observation, and study

Incubation: Laying the issue aside for a time

Illumination: The moment when a new idea finally emerges

Verification: Checking it out

*(iii) Robert Fritz's Process for Creation*

Overview of Fritz's creative process

Comparison with Wallas' model

Practical examples and applications

*(iv) Common Themes behind the Models of the Creative Process*

Identifying recurring themes in different creative process models

Importance of preparation and incubation

The role of intuition and spontaneous idea generation

Verification and practical application of new ideas

Comparative analysis of various models

**Lectures-8**

**Unit 3: Understanding the Term 'Knowledge' Leading to Aesthetical Knowledge**

Definition and types of knowledge

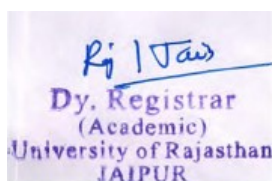
Theoretical perspectives on knowledge

Relationship between knowledge and creativity

Concept of aesthetic knowledge

Definition and importance

Role in creative thinking and problem-solving



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**Unit 4: The History of Artificial Intelligence**

- Origins and Early Development
- Key milestones in the history of AI
- Influential figures and their contributions
- Deep Learning
- Definition and significance
- Key concepts and algorithms
- Convolutional Neural Networks (CNNs)
- Structure and function of CNNs
- Applications of CNNs in various fields
- Recent advancements and future directions

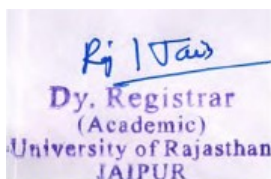
**Lecture 8**


**Suggested Books and References :**

1. [Art of Thought][Graham Wallas][2014][ Solis Press]
2. [Path of Least Resistance][Robert Fritz][1989][Ballantine Books]
3. [Lateral Thinking] [ Edward de Bono][2016][Penguin UK]
4. [Knowledge and Human Interests][JurgenHabermas][1978][Heinemann Educational Publishers]
5. Introduction to Artificial Intelligence: The history, modern-day components, applications and impact, and future development of Artificial Intelligence by Thomas James
6. AI for Everyone: A Non-Technical Introduction to Artificial Intelligence;Sreekumar V T;2023;

**Suggested E-resources:**

1. <https://www.interaction-design.org/literature/article/what-are-the-stages-of-creativity>
2. <https://www.wework.com/ideas/professional-development/creativity-culture/understanding-the-four-stages-of-the-creative-process>
3. <http://www.directedcreativity.com/pages/WPModels.html>
4. <https://www.diva-portal.org/smash/get/diva2:1493904/FULLTEXT01.pdf>
5. <https://www.tandfonline.com/doi/pdf/10.1080/14681369700200019>



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6. <http://physiczed.buffalostate.edu/danowner/habcritthy.html>
7. [https://www.researchgate.net/publication/373708217\\_Aesthetics\\_as\\_Knowledge\\_An\\_Aspect\\_of\\_the\\_Future\\_of\\_Knowledge\\_Management/link/64f8956a1d35626f9f44a9fa/download?tp=eyJjb250ZXh0Ijp7ImZpcnN0UGFnZSI6InB1YmxpY2F0aW9uIiwicGFnZSI6InB1YmxpY2F0aW9uIn19](https://www.researchgate.net/publication/373708217_Aesthetics_as_Knowledge_An_Aspect_of_the_Future_of_Knowledge_Management/link/64f8956a1d35626f9f44a9fa/download?tp=eyJjb250ZXh0Ijp7ImZpcnN0UGFnZSI6InB1YmxpY2F0aW9uIiwicGFnZSI6InB1YmxpY2F0aW9uIn19)
8. <https://www.iberdrola.com/innovation/history-artificial-intelligence#:~:text=John%20McCarthy%20coined%20the%20term,with%20a%20boost%20in%20funding.>
9. <https://ourworldindata.org/brief-history-of-ai>
10. <https://www.thats-ai.org/en-GB/units/a-brief-history-of-ai>

**Course Learning Outcomes:**

Upon successful completion of this course, students will be able to:

*Differentiate Various Thinking Processes:*

Define and compare analytical, critical, vertical, and lateral thinking.

Identify practical applications of each thinking process in problem-solving and decision-making.

*Analyze Models of the Creative Process:*

Explain Graham Wallas’ four stages of creativity: preparation, incubation, illumination, and verification.

Describe Robert Fritz’s process for creation and compare it with Wallas’ model.

Evaluate the effectiveness of different creative process models through practical examples.

*Identify Common Themes in Creative Process Models:*

Recognize recurring themes such as preparation, incubation, intuition, and verification in various creative models.

Analyze the importance of these themes in fostering creativity and innovation.

*Understand and Apply the Concept of Knowledge:*

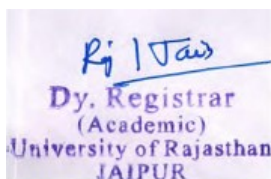
Define different types of knowledge and theoretical perspectives.


Explain the concept of aesthetic knowledge and its role in creative thinking.

Apply knowledge and aesthetic principles to creative problem-solving scenarios.

*Comprehend the History and Development of Artificial Intelligence:*

Outline key milestones in the history of AI, including significant figures and contributions.



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Explain the principles of deep learning and convolutional neural networks (CNNs).  
Discuss recent advancements in AI and their implications for future developments.

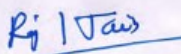
*Integrate Knowledge and Skills for Creative Problem-Solving:*


Synthesize knowledge from various thinking processes and creative models to address complex problems.

Demonstrate enhanced critical and lateral thinking skills through projects and case studies.

Utilize AI concepts in practical applications, understanding their impact on modern technology and society.

**Syllabus**  
**[UG0511]**  
**III-Semester- [Sculpture]**  
**[SCU-63P-203]**  
**[Creative Exploration in Sculpture]**

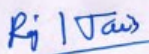
  
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Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[SCU-63P-203]	Creative Exploration in Sculpture			6	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		<p>This course introduces undergraduate students to the art of creating three-dimensional sculptures with clay, focusing on theme-based explorations. Students will develop sculptures inspired by narratives, stories, thoughts, and feelings. Emphasizing technical skills and creative expression, the course encourages students to translate abstract ideas into tangible forms.</p> <p>Students will learn to:-</p> <ul style="list-style-type: none"> <li>Understand the principles and techniques of sculpting with clay.</li> <li>Develop skills in creating theme-based sculptures.</li> <li>Explore various sources of inspiration, including stories, thoughts, and emotions.</li> <li>Foster individual creativity and personal expression through sculptural art.</li> <li>Critically analyse and appreciate thematic works in sculpture.</li> </ul>				

## Detailed Syllabus

  
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# [UG0511] -[SCU-63P-203] Creative Exploration in Sculpture

## ***Unit1: Introduction to Theme-Based Sculpture***

Overview of sculptural art and its thematic possibilities  
Introduction to clay as a medium for thematic exploration

## ***Unit 2: Developing Ideas and Themes***

Finding inspiration: narratives, stories, thoughts, and emotions  
Techniques for brainstorming and conceptualizing themes  
Sketching and planning thematic sculptures  
Translating abstract ideas into three-dimensional forms

## ***Unit 3: Basic Techniques in Clay Modeling***

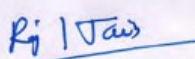
Hand-building techniques: pinch, coil, and slab construction  
Understanding and creating armatures for support  
Surface treatments and texturing methods  
Introduction to additive and subtractive sculpting methods

## ***Unit 4: Sculpting Narratives and Stories***


Techniques for visual storytelling through sculpture  
Creating characters and scenes from narratives  
Developing a cohesive story through multiple sculptures  
Integrating literary and visual elements in sculptural works

## ***Unit 5: Expressing Thoughts and Emotions***

Understanding context and meaning in thematic sculptural practice  
Representing thoughts and feelings in three-dimensional forms  
Exploring symbolism and metaphor in sculpture  
Personal expression and introspection through clay art



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Comparative study of historical and contemporary thematic sculptures

**Course Learning Outcomes:**

By the end of this course, students will be able to:

Create theme-based three-dimensional sculptures using clay.


Apply various sculpting techniques and effectively use sculpting tools.

Express personal and cultural themes through their sculptural works.

Analyse and refine their artistic processes and finished sculptures.

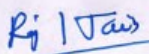
Communicate their artistic vision and themes through their sculptures.


  
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**Syllabus**  
**[UG0511]**  
**III-Semester- [Sculpture]**  
**[SCU-63P-204]**  
**[Introduction to life drawing]**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[SCU-63P-204]	Introduction to life drawing			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Practical Studio Practice
<b>List of Programme Codes in which Offered as Minor Discipline</b>		Nil				
<b>Prerequisites</b>		BVA semester II completed				
<b>Objectives of the Course:</b>		<p>This course provides an in-depth exploration of life drawing techniques, focusing on the human form. Students will develop their observational skills, anatomical understanding, and technical proficiency in capturing the nuances of the human body through various drawing methods.</p> <p>Students will learn to:-</p> <ul style="list-style-type: none"> <li>Develop a strong foundation in drawing the human figure from life.</li> <li>Understand and apply anatomical knowledge to drawing practices.</li> <li>Experiment with various drawing techniques and media.</li> <li>Enhance observational skills and artistic expression.</li> </ul>				

  
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# Detailed Syllabus [SCU-63P-204] Introduction to life drawing

## Unit 1: Introduction to Life Drawing and understanding Proportions

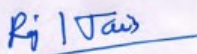
- Overview of the course objectives and expectations.
- Introduction to basic drawing tools and materials.
- Gesture drawing exercises to capture proportion.
- Study of basic human proportions and landmarks.
- Exercises in drawing the figure in simple poses and angles.


## Unit 2: Anatomy ,Structure, Space, Value and Tone

- Introduction to skeletal and muscular anatomy.
- Focus on basic anatomy studies and their application to drawing.
- Techniques for placing the figure within the drawing space.
- Exercises in composition and spatial relationships.
- Exploration of light and shadow on the human form.
- Techniques for creating depth and dimension through value.

## Unit 3: Working with Charcoal

- Introduction to charcoal techniques.
- Exercises in creating dynamic and expressive drawings using charcoal.

  
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**Unit 4: Long Poses and Extended Studies**

Working with longer poses to capture more detail and subtlety.

Development of a more comprehensive drawing of the human figure.

**Unit-5: Dynamic Poses and Movement**

Study of action poses and dynamic movement.

Exercises to capture movement and energy in drawing.

**Learning outcome:**

By the end of this course, students will be able to:

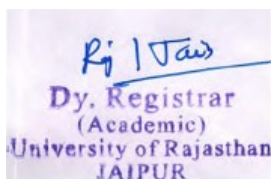
Accurately draw the human figure from observation.

Apply fundamental techniques of life drawing, including proportion, gesture, and anatomy.


Develop strong observational skills to capture the form and movement of the human body.

Improve their drawing techniques through practice and critique.

Effectively communicate their understanding of the human form in their drawings.



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**Syllabus**  
**[UG0511]**  
**III-Semester [Sculpture]**  
**[SCU-63P-205]**  
**[Study: Human face parts -including moulding and casting]**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[SCU-63P-205]	Study: Human face parts -including moulding and casting			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				

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<b>Objectives of the Course:</b>	<p>This course provides an in-depth exploration of three-dimensional sculpture, focusing on the study of human body parts such as hands, legs, and facial features like the nose, eyes, lips, and ears, using clay as the primary medium. Students will engage in detailed observation, analysis, and replication of these body parts from life models. Additionally, they will learn the fundamental techniques of molding and casting.</p> <p>Students will learn:-</p> <ul style="list-style-type: none"> <li>To enhance skills and technical proficiency in creating three-dimensional forms.</li> <li>To master techniques in clay modeling.</li> <li>To develop detailed observation and replication skills of human body parts from life models.</li> <li>To understand the historical and cultural significance of the studied human body parts.</li> </ul>
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**Detailed Syllabus**  
**[UG0511] [SCU-63P-205]**  
**Study: Human face parts -including moulding and casting**

**Unit-1 Sculpting Human Body Parts: Hands and Feet**


- Study of the anatomical structure of hands and feet
- Techniques for sculpting realistic hands and feet
- Capturing gestures and expressions in hand and foot sculptures
- Exploring different poses and movements

**Unit-2 Sculpting Parts of human face: nose, eyes, lips and ears**

- Anatomy and structure of the nose, eyes, lips and ears.
- Understanding these part's role in facial expressions.
- Capturing the texture and subtleties of those parts



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Experimenting with different styles and interpretations

### Unit-3 Integrating Facial Features

Techniques for combining sculpted features into a cohesive face

Understanding the interplay and proportions between features

### Unit-4 Mould making (using plaster of paris)

To understand the fundamental techniques of mold making using plaster of Paris.

To learn how to create molds from clay models of facial features.

To develop skills in mixing and applying plaster of Paris for mold making.

To practice safely and effectively removing molds from clay models.

To understand the use of molds for casting in various materials.

### Unit-5 Cast making (using Plaster of paris)

To understand the fundamental techniques of casting from the mould using plaster of Paris.

To understand the methods and processes to prepare PoP moulds for casting.

To practice safely and effectively removing casts from molds.

To refine and finish plaster casts for detailed and accurate representations.

### Learning outcome:

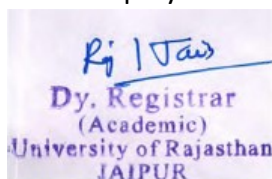
By the end of this course, students will be able to:

Accurately sculpt human body parts using clay.


Create moulds and castings using plaster of Paris.

Understand and apply anatomical details in their sculptures.

Employ mould-making and casting techniques proficiently.



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Critically evaluate and refine their moulding and casting processes.

### [UG0511]-[BVA-Sculpture] Semester IV

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
Theory	[SCU-64T-206] Western art- Prehistory to Egyptian <i>Common with Painting and Applied arts</i>	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Theory	[SCU-64T-207]	CA	2 Hrs	CA	10 Marks	CA	4 Marks

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	<b>Indian Aesthetics and Classical Traditions in Painting and Sculpture</b> <i>Common with Painting</i>	EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	<b>[SCU -64P-208]</b> Creative Exploration with found objects	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	<b>[SCU -64P-209]</b> Study :Antiques and classical sculptures -including moulding and casting	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	<b>[SCU -64P-210]</b> Digital sculpting- Organic forms	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	#	EoSE	80 Marks	EoSE	32 Marks

*\* Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university*


*#There won't be an examination; Evaluation shall be done on the basis of the submitted works.*

## Examination Scheme for Continuous Assessment (CA)

### DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	→ ○ ← → ○ ←	THEORY	PRACTICAL
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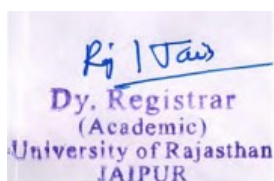
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			CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC	
			10	20	10	10	30	20	10	10	
	Max Internal Marks		10	20	10	10	30	20	10	10	
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5	
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
		Regular Class Attendance	= 75%	1	1	1	1	3	2	1	1
			75-80%	1.5	1.5	1.5	1.5	4	3	1.5	1.5
			80-85%	2	2	2	2	5	4	2	2
			> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5	2.5


**Note:**

11. Continuous assessment will be the sole responsibility of the teacher concerned.
12. For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.
13. For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.
14. For continuous assessment no Answer sheets/question papers etc. will be provided by the University.
15. Colleges are advised to keep records of continuous assessment, attendance etc.

**Examination Scheme for EoSE-**



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- CA – Continuous Assessment
- EoSE – End of Semester Examination

### Theory question paper format

The question paper of End of semester will consist of two parts A&B covering all four units.

Maximum Mark 40

**Part A** shall consist of **4 choice based** questions (from each unit) each carrying 5 marks each to be answered briefly.

**Part B** consists of **2 choice based** questions covering all the four units carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

### Practical Examination

#### Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%

**The following are the minimum requirements of submission for the practical papers**


#### **[SCU -64P-208] Creative Exploration with found objects**

Minimum 5 (FIVE) 3D creative works done with found objects Size : Minimum 12” any direction

#### **[SCU -64P-209] Study :Antiques and classical sculptures -including moulding and casting**



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Minimum 3 (Three) works in Plaster of Paris. Size : Minimum 12” any direction

**[SCU -64P-2010] Digital sculpting- Organic forms**

Minimum 3 (three) works done in a professional digital sculpting software which will be modelled from specific references given by the concerned teacher. The student will submit documentation of the various stages of their work, including screenshots of final work as a printed assignment document and also submit the same along with the final digital 3d file in electronic format (CD/Pen drive).

**End of Semester Examination (EoSE):**

**[SCU -64P-208] Creative Exploration with found objects**

Students will have to create a composition with found objects;

Duration: 10 hours; Size: 1 cub ft.

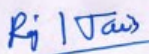
**[SCU -64P-209] Study :Antiques and classical sculptures -including moulding and casting**


Students will have to make a given antique model in clay; Duration: 10 hours

**[SCU -64P-2010] Digital sculpting- Organic forms**

There will not be any examination.

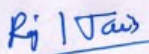
The evaluation shall be done based on the submitted works.


  
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**Syllabus**  
**[UG0511]**  
**IV Semester [Sculpture]**  
**- [SCU-64T-206]**  
**[Western Art- Prehistory to Egyptian]**  
**[Common with Painting and Applied arts]**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[SCU-64T-206]	Western Art- Prehistory to Egyptian [Common with Painting and Applied arts]			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Sculpture semester III completed				
Objectives of the Course:		<p>This course provides an in-depth exploration of Western art from Prehistory through to the Egyptian period. Students will examine key artworks, architectural developments, and cultural contexts that shaped the early foundations of Western art. Emphasis will be placed on understanding the evolution of artistic techniques, styles, and symbolism within these historical periods.</p> <p>Students will gain a comprehensive understanding of the major art forms and cultural achievements from Prehistory to the Egyptian period. Analyse the stylistic and technical developments in early Western art. Understand the cultural, religious, and societal influences on the art and architecture of these periods.</p>				

  
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**Detailed Syllabus**  
**[UG0511]-[SCU-64T-206]**

**[Western Art- Prehistory to Egyptian]**

**[Common with Painting and Applied arts]**

**Unit 1: Palaeolithic Art and Neolithic Art**

Examination of prehistoric art: cave paintings, petroglyphs, and early sculptures.

In-depth study of Palaeolithic cave art (e.g., Lascaux, Chauvet).

Discussion of materials, techniques, and symbolism.

The role of art in early human societies.

Transition from nomadic to settled societies.

Examination of Neolithic art: pottery, megalithic structures (e.g., Stonehenge).

The significance of early agricultural communities.

**Lectures 6**

**Unit2: The Art of Mesopotamia**

Introduction to Mesopotamian civilizations (Sumerians, Akkadians).


Study of early writing systems and cylinder seals.

Architectural developments: ziggurats and temples.

Examination of Assyrian and Babylonian art.



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Iconography and narrative relief sculptures.

The impact of political and religious power on art.

## Lectures 8

### Unit-3: Early Egyptian Art, Old Kingdom Art and Middle Kingdom Art

Introduction to the geography and culture of ancient Egypt.

Study of Pre-dynastic and Early Dynastic periods.

The development of hieroglyphics and early tomb art.

Examination of pyramid construction and funerary complexes.

Study of Old Kingdom sculpture and portraiture.

The significance of the Pharaohs and religious beliefs.

Analysis of Middle Kingdom statuary and reliefs.

Architectural innovations: rock-cut tombs.

Changes in artistic styles and themes.

## Lectures 8

### Unit4: Egypt: New Kingdom and Late Period-Art and Architecture

The expansion of the Egyptian empire and its influence on art.

Study of monumental architecture: temples of Karnak and Luxor.


The role of religious practices in art and architecture.

Examination of the Amarna Period and its artistic revolution.

Study of Tutankhamun's tomb and its treasures.

The decline of the New Kingdom and its impact on art.



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Overview of the Late Period in Egyptian art history.

The continuity and change in artistic traditions.

## Lectures 8

### Suggested Books and References:

1. History of Art; Janson, H. W; 1995-01; Harry N. Abrams
2. Story of Art by E. H. Gombrich;1950; Phaidon
3. Origins of Western Art: Egypt, Mesopotamia, the Aegean (Universe History of Art and Architecture)Walther Wolff; 1989; St Martins Press
4. Art of Mesopotamia;ZainabBahrani; 2017; Thames & Hudson
5. प्राचीनसभ्यताएँ- Ancient Civilizations; Nemisharan Mittal;2012; Research Publications, Jaipur

### Suggested E-resources:

1. <https://archive.org/details/history-of-art-janson> (History of Art by HW Janson)
2. <https://archive.org/details/in.ernet.dli.2015.29158> (Story of Art by E. H. Gombrich)
3. <https://louis.pressbooks.pub/exploringarts/chapter/approaches-to-analyzing-art/>
4. <https://boisestate.pressbooks.pub/arthistory/chapter/mesopotamia/>


### Learning outcome:

By the end of this course, students will be able to:

Identify major artworks and artistic styles from Prehistory to the Egyptian period.

Analyse the historical and cultural contexts influencing these art forms.



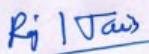
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Evaluate the development and significance of early Western art.

Communicate their understanding of the evolution of Western art effectively.

**Syllabus**  
**[UG0511]**  
**IV Semester- [Sculpture]**  
**[SCU-64T-207]**  
**[Indian Aesthetics and Classical Traditions in Painting and Sculpture]**  
**[Common with Painting]**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[SCU-64T-207]	Indian Aesthetics and Classical Traditions in Painting and Sculpture [Common with Painting ]			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Sculpture semester III completed				

  
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<b>Objectives of the Course:</b>	<p>This course delves into the rich heritage of Indian aesthetics, focusing on classical painting and sculpture traditions. Students will explore Shadanga theory, Rasa theory, and other significant developments in Indian art, examining how these theories have influenced and shaped the creation and appreciation of Indian painting and sculpture up to, but not including, the modern era.</p> <p>Course Objectives:</p> <ul style="list-style-type: none"> <li>Understand the fundamental concepts of Indian aesthetics.</li> <li>Explore Shadanga theory and Rasa theory in depth.</li> <li>Examine classical Indian painting and sculpture traditions.</li> <li>Analyse the impact of aesthetic theories on the development of Indian art.</li> <li>Develop critical thinking skills through the study of theoretical texts and artworks.</li> </ul>
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**Detailed Syllabus**  
**[UG0511] - [ SCU-64T-207]**  
**[Indian Aesthetics and Classical Traditions in Painting and Sculpture]**  
**[Common with Painting]**

**Unit 1: Introduction to Indian Aesthetics and Foundations of Indian Aesthetics**

Overview of course objectives and expectations.

Introduction to the concept of aesthetics in Indian philosophy.

Discussion on the significance of art and beauty in Indian culture.


Historical context of Indian aesthetic theories.

Key texts and authors in the field of Indian aesthetics.

Introduction to the concept of "Satyam, Shivam, Sundaram" (Truth, Godliness, Beauty).



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**Unit2: (i) Shadanga Theory - The Six Limbs of Painting**

Introduction to the Shadanga (Six Limbs) theory.

Detailed study of the six limbs: Rūpa-bheda, Pramāṇa, Bhāva, Lāvanya-yojana, Sādrśya, Varnikā-bhanga.

Application of Shadanga theory in classical Indian painting.

**(ii) Rasa Theory - The Essence of Emotions and in Classical Indian Art**

Introduction to Rasa theory and its origins in the Nāṭyaśāstra.

Detailed study of the eight primary Rasas: Śṛṅgāra, Hāsya, Karuṇā, Raudra, Vīra, Bhayānaka, Bībhatsa, and Adbhuta.

The concept of the ninth Rasa: Śānta.

Application of Rasa theory in classical Indian painting and sculpture.

Analysis of Rasas in key works of art.

The role of emotions and aesthetics in Indian artistic traditions.

**Unit 3: Classical Indian Painting Traditions**

Overview of major painting styles: Ajanta, Ellora, and other mural traditions.

Examination of iconography and symbolism.

Study of miniature painting traditions: Mughal, Rajput, Pahari, and Deccan schools.

Evolution and characteristics of each school.

Analysis of significant works and their aesthetic principles.

**Unit-4: Classical Indian Sculpture Traditions**

Examination of key works and their aesthetic significance.

Aesthetic study of Hindu temple sculptures of importance

Iconography and symbolism in Hindu sculpture.

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Study of Jain and other regional sculpture traditions.

Analysis of significant works and their aesthetic principles.

## Lectures 8

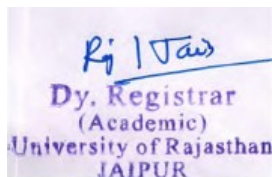
### Suggested Books and References:


1. Foundations Of Indian Aesthetics; VidyaNiwasMisra;Shubhi Publications
2. Indian Aesthetics And The Philosophy Of Art; ArindamChakrabarty
3. A Student's Handbook Of Indian Aesthetics;Neeraj A Gupta; Cambridge Scholars Publishing
4. स्वतन्त्रकलाशास्त्र: Indian and Western Aesthetics; डा. कान्तिचन्द्रपाण्डेय; 1978; Chowkhamba Sanskrit Series Office
5. Sadanga, Or, The Six Limbs of Painting; Abanindranath Tagore · 1921; Indian Society of Oriental Art
6. Some notes on Indian artistic anatomy and Sadanga, or, The six limbs of painting; Abanindranath Tagore • 1921; Indian Society of Oriental Art
7. [ भारतीयचिन्तनपरम्परा ] [केदामोदरन ] [2011] [ पीपुल्सपब्लिशिंगहाउस]

### Suggested E-resources:

1. <https://www.scribd.com/presentation/527046739/Sadang-A>
2. <https://criticalcollective.in/ArtistGInner2.aspx?Aid=278&Eid=263>(Sadanga, Or, The Six Limbs of Painting; Abanindranath Tagore)
3. <https://archive.org/details/cu31924020549725/page/n7/mode/2up>(Some notes on Indian artistic anatomy and Sadanga, or, The six limbs of painting; Abanindranath Tagore)

### Learning outcome:



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By the end of this course, students will be able to:

Identify key concepts and principles of Indian aesthetics in painting and sculpture.

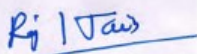
Analyze the historical and cultural contexts of classical Indian art forms.


Evaluate the influence of classical traditions on Indian artistic practices.

Articulate insights into the significance of Indian aesthetics effectively.

**Syllabus**  
**[UG0511]**  
**IV Semester [Sculpture]**  
**[SCU-64P-208]**  
**[Creative Exploration with Found Objects]**

Semester	Code of the Course	Title of the Course/Paper	NHEQF Level	Credits
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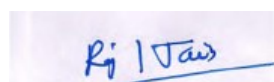
  
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IV	[SCU-64P-208]	Creative Exploration with Found Objects			6	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Sculpture semester III completed				
Objectives of the Course:		<p>This practical course explores the potential of found objects as a medium for creative expression in sculpture. Students will investigate the artistic possibilities of everyday materials, transforming them into meaningful and innovative sculptural works. Emphasis will be placed on conceptual development, material experimentation, and technical proficiency.</p> <p>Students will:-</p> <ul style="list-style-type: none"> <li>Develop an understanding of the use of found objects in contemporary sculpture.</li> <li>Explore the creative potential of repurposing materials.</li> <li>Enhance skills in conceptualizing and executing sculptural projects.</li> <li>Foster critical thinking and problem-solving through material experimentation.</li> <li>Encourage personal expression and originality in sculptural practice.</li> </ul>				

**Detailed Syllabus**  
**[UG0511] - [SCU-64P-208]**  
**[Creative Exploration with Found Objects]**

**Unit-1:Material Exploration and Collection of Found Object Art**

  
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Overview of course objectives and expectations.

Introduction to the history and theory of found object art.

Discussion of key artists and movements (e.g., Marcel Duchamp, Assemblage, Dada).

Guidelines for collecting and selecting found objects.

Group discussion and brainstorming on potential materials.

Field trip or individual assignment to collect found objects.

### **Unit-2: Concept Development and Sketching; Basic Construction Techniques**

Techniques for brainstorming and developing sculptural concepts.

Sketching and planning sculptures using found objects.

Individual consultations on project ideas.

Introduction to basic construction techniques (e.g., fastening, joining, adhering).

Hands-on practice with tools and materials.

### **Unit-3: Creating Small-Scale Sculptures including thematic Exploration**

Execution of small-scale projects using found objects.

Emphasis on experimentation and material manipulation.

Group critique and feedback session.

Discussion on thematic development in sculpture.

Exploration of personal themes and narratives.

Planning and sketching larger projects based on selected themes.

### **Unit-4: Mixed Media and Assemblage**


Exploration of mixed media techniques in sculpture.

Combining found objects with other materials (e.g., wood, metal, fabric).

Creation of mixed media assemblages.



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## Unit-5: Experimental Approaches

Encouragement of experimental and unconventional approaches.

Exploration of kinetic, interactive, or sound elements.

Individual consultations and project development.

### Course Learning outcome:

By the end of this course, students will be able to:


Create innovative sculptures using found objects.

Apply techniques for assembling and transforming materials.

Develop original artistic concepts with unconventional materials.

Effectively communicate their creative processes and outcomes.

  
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# Syllabus

[UG0511]

IV-Semester- [Sculpture]

[SCU -64P-209]

Study: Antiques and classical sculptures -including moulding and casting

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[SCU -64P-209]	Study :Antiques and classical sculptures - including moulding and casting			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Sculpture semester III completed				
Objectives of the Course:		<p>This practical course offers an in-depth exploration of classical sculpture techniques, focusing on the study and replication of antique and classical sculptures using clay modeling and casting in Plaster of Paris. Students will develop skills in sculpting detailed forms in clay and learn the process of creating durable plaster casts.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Understand the historical significance of antique and classical sculptures.</li> <li>Develop proficiency in clay modeling techniques.</li> <li>Learn the process of creating molds and casting in Plaster of Paris.</li> <li>Enhance skills in detailing, finishing, and replicating classical sculptures.</li> <li>Foster an appreciation for the craftsmanship of classical sculpture.</li> </ul>				

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## Detailed Syllabus

[UG0511] -[SCU -64P-209]

[Study :Antiques and classical sculptures –including moulding and casting]

### Unit 1: Detailed Study of Classical / antique Sculpture selected

Analysis of selected classical sculptures.

Sketching and planning sculptural projects.

### Unit2: Creating Preliminary Models and Advanced Clay Modeling Techniques

Techniques for studying and replicating details.

Techniques for creating detailed and refined clay models.

Hands-on practice with advanced clay modeling techniques.

Execution of preliminary models based on classical sculptures.

Emphasis on capturing accurate proportions and details.

### Unit-3: Introduction to piece Moulding Techniques

Overview of different molding materials and methods.


Demonstration of piece mould making methods.

Techniques for capturing fine details in molds.


Hands-on practice with advanced molding techniques.

### Unit-4: Plaster Casting from piece mould

Overview of casting materials and processes.



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Demonstration of basic plaster casting techniques.

Safety protocols and best practices.

Techniques for achieving smooth and detailed casts in plaster.

Hands-on practice with plaster casting.

Finishing and refining plaster casts.

### **Unit-5 : Replicating the surface finishes of the original**

Techniques for getting surface finishes on plaster casts.

Application of different finishes to cast sculptures.

Hands-on practice with finishing techniques.

### **Learning outcome:**

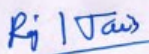
By the end of this course, students will be able to:


Create accurate clay models of antiques and classical sculptures.

Apply plaster casting techniques effectively.

Interpret and replicate historical and stylistic elements in their work.

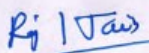
Demonstrate their understanding of classical sculpture through their models and casts.


  
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**Syllabus**  
**[UG0511]**  
**IV-Semester- [Sculpture]**  
**[SCU -64P-210]**  
**Digital sculpting- Organic forms**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[SCU -64P-210]	Digital sculpting- Organic forms			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Sculpture semester III completed				

  
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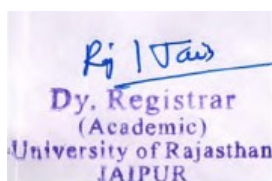
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<b>Objectives of the Course:</b>	<p>This course focuses on advanced digital sculpting techniques, emphasizing the creation of organic forms. Building on foundational knowledge of digital sculpting software and tools, students will explore the complexities of modeling natural, fluid, and lifelike structures. The course will cover various methods to achieve realism and expressiveness in digital sculpture.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Develop advanced skills in digital sculpting, focusing on organic forms.</li> <li>Understand the anatomy and structure of natural forms.</li> <li>Master techniques for creating realistic textures and details.</li> <li>Explore creative approaches to digital sculpture.</li> <li>Produce a portfolio of digital sculptures demonstrating technical and artistic proficiency.</li> </ul>
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**Detailed Syllabus**  
**[UG0511]- [SCU -64P-210]**  
**[Digital sculpting- Organic forms]**

**Unit1: Introduction to Organic Forms and digital Sculpting Basics Revisited**

- Overview of course objectives and expectations.
- Study of organic forms in nature: anatomy, structure, and movement.
- Review of digital sculpting techniques from the previous course.
- Refresher on digital sculpting tools and interface.
- Basic sculpting exercises focusing on organic shapes.
- Introduction to reference gathering and its importance in organic sculpting.
- Hands-on practice with anatomical models.



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## Unit 2: Sculpting Natural Forms

Techniques for sculpting plants, trees, and other botanical forms.

Exploration of fluid and dynamic forms found in nature.

Practice exercises with botanical models.

## Unit 3: Texturing and Detailing

Introduction to digital texturing tools and methods.

Techniques for creating realistic surface and other textures.

Hands-on practice with texturing and detailing organic models.

## Unit 4: Advanced Sculpting Techniques

Exploration of advanced sculpting tools and features.

Techniques for achieving high levels of detail and realism.

Individual project development and consultation.

## Unit 5: Digital Creative Exploration

Encouragement of experimental and creative approaches to organic sculpting.

Techniques for abstract and stylized organic forms.

Individual project development and consultation.

## Learning outcome:


By the end of this course, students will be able to:

Create detailed organic forms using digital sculpting techniques.

Utilize digital tools effectively for sculptural design.



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Develop realistic and intricate models of organic shapes.

Communicate their digital sculpting process and results clearly.

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