

2/180  
11-5-2022

Sansthan  
21/5/22

Lalit Kala Sansthan  
Minutes of the meeting of the Academic Committee  
Friday, 30 April 2022 (4 PM)

A meeting of the Academic Committee was convened in the Sansthan at 4 PM.

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21/5/22

The following members were present:

1. Prof. Meenakshi Thakur, Department of Drawing and Painting, DEI, Agra
2. Prof. R.N. Pandey, Department of Sculpture, IFA, Dr. SMP University, Lucknow
3. Dr. Bindu Awasthi, Department of Drawing and Painting, BDK Agra
4. Dr. Shardool Mishra, LKS
5. Dr. Arvind K. Rajput, LKS
6. Dr. Mamta Bansal, LKS, Special Invitee
7. Mr. Devashish Ganguly, LKS, Special Invitee
8. Mr. Devendra Kumar Singh, LKS, Special Invitee
9. Mr. Ganesh Kushwah, LKS, Special Invitee
10. Mr. Deepak Kulkhrestha, LKS, Special Invitee
11. Dr. Manoj Kumar, LKS, Special Invitee
12. Prof. Sanjay Choudhary (Convener), Director, LKS

- A. The Committee confirmed the minutes of its last meeting.
- B. The Course Structure of **BFA, MFA, Diploma and Certificate courses** are modified as per enclosure.
- C. The following amendments in Ordnances, Rules and regulations are being proposed and approved.

Sanjay Choudhary  
30/4/22  
Manoj Kumar  
30/4/22  
Mamta Bansal  
30/4/22  
Devashish Ganguly  
30/4/22  
Deepak Kulkhrestha  
30/4/22  
Ganesh Kushwah  
30/4/22  
Arvind K. Rajput  
30/4/22  
Shardool Mishra  
30/4/22

2/10  
11-5-2022

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21/5/22

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F. Jaisankar

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Deven Singh  
SP 30/04/22  
120  
Sanjay 30/04/22  
Manoj  
Manoj  
Manoj

Ordinances:

S. No.	Existing	Proposed & approved	
1.	<u>Departments:</u> 1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Performing Art	1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Theatre Art	

2.	Degree	<u>Number of Seats(Intake) at Present</u>	<u>Proposed &amp; Approved</u>
	BFA(Painting)	25	35
	BFA(Applied Art)	25	35
	BFA(Sculpture)	10	15
	BFA(Indian Music) (Vocal/Instrumental)	10 (5/5)	15(10/5)
	BFA(Performing Art) Dance(Kathak/Oddisi), Theatre	20 (10/10)	20 (10/10)

*M*  
30/April/22

*Devaraj S/S*

*Sh 30/04/22*

*2/2/22*

*Manoj*

*Manoj*  
30/04/22

*Manoj*

*[Signature]*

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3.	<u>Departments:</u>	<u>Practical examination for BFA/MFA at Present</u>	<u>Proposed &amp; approved</u>
	1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Performing Art	<u>Odd Semester</u> External (60%) Internal (40%) <u>Even Semester</u> External (60%) Internal (40%)	<u>Odd Semester</u> External (100%) <u>Even Semester</u> Internal (100%)

4.	<u>Diploma</u>	<u>Number of Seats(Intake) at Present</u>	<u>Proposed &amp; approved</u>
	1. Painting (Portrait/ Landscape/Miniature / Creative)	40	20
	2. Applied Art (Digital Design/Photography)	40	Photography 10 Digital Design 10
	3. Sculpture	20	10
	4. Indian Music (Vocal/Sitar/Tabla)	30	15
	5. Performing Art (Dance Kathak/Oddisi/Theatre)	25	15

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30/04/22

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30/04/22

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30/04/22

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5.	Degree	Number of Seats(Intake) at Present	Proposed & Approved
	MFA(Painting)	20	20
	MFA(Applied Art)	20	20
	MFA(Sculpture)	20	20
	MFA(Indian Music) (Vocal/Instrumental)	10 (5/5)	10
	MFA(Performing Art) Dance(Kathak/Oddisi), Theatre	20 (10/10)	20 (10/10)

D. Following new Course are introduced from session 2022-23

(i) **Diploma in Fine Art ( Two Semester)**

The detail of the Diploma as per enclosure.

(ii) **B.A. (Drawing and Painting, Fine Art, History, Music Vocal), Faculty of Fine Art : 6 semesters, 60 seats**

The details about B.A. program are as per NEP-2020 structure. State Govt./ University already framed the course structure, syllabus, ordinances etc., (Government Order No. 401/70-3-2022 dated 09.02.2022 National Education Policy 2020 (NEP-2020)). This GO with NEP-2020 syllabus and ordinance is accepted for Under-Graduate course in Faculty of Fine Art, started from the session 2022-23. Syllabus for these Courses is as per NEP.

(Prof. Meenakshi Thakur) <sup>30/4/22</sup> (Prof. R.N. Pandey)

(Dr. Bindu Awasthi)

(Dr. Shardool Mishra) <sup>30/04/22</sup>

(Dr. Arvind K. Rajput) <sup>30/04/22</sup>

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(Deepak Kulshrestha)

(Dr. Manoj Kumar)

(Prof. Sanjay Chaudhary) <sup>30/4/22</sup>

# **BFA- SCULPTURE**

## **Syllabus**

**Semester-I****(Max. Marks)**

<b>Course -1</b>	Theory	Introduction of Fine Art Techniques	50
<b>Course-2</b>	Theory	Fundamental of Art	50
<b>Course-3</b>	Practical	Drawing	100
<b>Course-4</b>	Practical	Design 2D-I (Applied Art)	100
<b>Course-5</b>	Practical	Design 3D -I (Sculpture)	100
<b>Course-6</b>	Practical	Print Making -I	100

**Semester-II**

<b>Course-7</b>	Theory	Fundamental of Fine Arts	50
<b>Course8</b>	Theory	History of Indian Art	50
<b>Course-9</b>	Practical	World of Colour	100
<b>Course-10</b>	Practical	Design 2D -II (Applied Art)	100
<b>Course11</b>	Practical	Design 3D -II (Sculpture)	100
<b>Course-12</b>	Practical	Print Making -II	100

**Total: 1000**

## Semester-I

### **Course -1 Theory : Introduction of Fine Art Techniques** **50**

**(100% changed)**

- Unit-I** : Importance of Indian Culture in Indian Fine Art  
(Aesthetics Attitude, Characteristics of each fine Art, Characteristics of Indian culture in fine arts)
- Unit-II** : Pencil, Charcoal, Ink and Soft Pastel Oil Painting, Tempera, Acrylic, Water colour, Pastel, Tie and Dye.
- Unit-III** : Mural, Mixed Media, Graphics, Photography, Printmaking, Installation, Clay Modeling
- Unit-IV** : Indian Folk Art (Rangoli, Madhubani Art, Warly Art, Gond Art, Thangka).
- Unit-V** : Pattachitra, Sanjhi, Kalamkari, Mandala, Pithora.

### **Course -2 Theory: Fundamental of Art** **50**

**(30% changed)**

- Unit-I** : Simple Study of Meaning of Art and Definitions, Art and Experience.
- Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.
- Unit-III** : Principles of Composition-Balance Rhythm, Harmony, Proportion, Emphasis Unity
- Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art Beauty.
- Unit-V** : Creativity, Child Art, Tantrik Kala

### **Course -3 Practical: Drawing** **100**

**(30% changed)**

To develop the Sense of Structure. Study from any kind of forms in nature-Pods, shells, butterflies, flowers, plants, insets, minerals, bones, etc., To understand how these forms achieve their structural unity through adherence to principles with physical nature of the materials being observed and studied through various rendering media and techniques in



various light conditions. Drawing from human figure- mainly based on general form and gesture.

Drawing from object – Drawing from cubes, cones, cylindrical objects, casts, drapery, still life etc. observed and studied in various rendering media and techniques in various light conditions.

Outdoor sketching: rapid sketching from any object from place like streets, markets, stations etc., and also from museum and zoo. Student should be exposed to such drawings by master artist of different times. To understand the form structure of colour through analysis of colour theory and notation.

75 Pages Sketch (A<sup>4</sup> Size)

**Course –4 Practical: Design 2D-I**

**100**

**(30% changed)**

Lettering	:	Composing alphabets in Black and White, and Colour.
Design	:	Basic Graphic Design based on original forms in Black and White and Colour.
<b>Note</b>	:	Sessional to be submitted in a semester
2-D Design	-	No. of sessional works
Lettering	-	05
Design	-	05
Total	-	10
Sketch (A <sup>4</sup> Size)	-	75 Pages

**Course –5 Practical : Design 3D-I**

**100**

**(40% changed)**

1. Object drawing, Basics of 3D drawing
2. Designing three dimensional objects in clay.
3. Paper, sticks, straw and fiber and waste material study and use.
4. Understanding of negative and positive space etc.
5. Composition in clay, direct plaster and papier mache.

**Course –6 Practical : Print Making-I**

**100**

**(30% changed)**

- Anticipatory and imaginative use of gathering impressions
  - Fundamentals of various methods of taking prints
  - Observation of intrinsic Tones & texture of various surface and the texture of natural and man-made things
  - Assignment in : Lino cut mono print in various subjects wise Landscape, Portrait, Still Life and compositions
  - Techniques of taking prints in :Mono colour and Two colour
  - Experience of printing of Different types of surface:
  - Rice paper, Handmade paper, Experience of hand printing with wood blocks, printing through press, methods of inking
- 75 Pages Sketch (A<sup>4</sup> Size)

## Semester-II

### **Course –7 Theory: Fundamental of Fine Arts and Artist**

**50**

**(30% changed)**

**Unit-I** : Introduction of Print Making

Deep understanding of Lino cut, Wood cut, Silk Screen

**Unit- II** : Introduction of Applied Art

Meaning of Advertising, Definition of Advertising, Principles of Design –

Balance, Proportion, Contrast, Eye movement, Unity.

Principles of Typography, Elements of Photography

**Unit-III** : Introduction of Sculpture

Basic understanding of sculpture in realm of visual and performing arts.

Various Mediums like- Clay, Plaster of Paris, Terracotta. Process of modeling,

carving and assemblage. Evolution of sculpture to contemporary scenario.

**Unit-IV** : Biography Artist : Abnindra Nath Tagor, Gagnendra Nath Yagor, Nand Bose, Asit Kumar Haldar.

**Unit-V** : Introduction to work done by eminent Artist alone : Devi Prasad Rai Chaudhary, Ram Kikar Baij, Yamini Rao

**Course –8 Theory: History of Indian Art**

**50**

**(From 500BC to 757 AD)**

**(30% changed)**

**Unit-I** : Sources of Indian history-Indus valley civilization-5000BC-1500 BC.

**Unit-II** : Vedic Period-C 1500-C 500 BCE Hinduism, Buddhism, Jainism.

**Unit-III** : Prehistoric Period-Bhimbetka Rock Shelters 30,000 BC to 50 BC

**Unit-IV** : Cave painting of Jogimara. And literature on Art (Chitra lakshana, Kamasutra etc).

**Unit-V** : Cave Paintings Ajanta, Bagh, Badami, Sittanvasal, Sigariya.

**Course –9 Practical: World of Colour**

**100**

**(30% changed)**

Experience of colour through experiment in various media

-Transparent colours (Water colour, Water proof Ink, etc.)

-Opaque colours (Poster colour)

-Pastels wax crayons on transparent papers

***Colour Experience in:***

Primary (Pigment and light theory), secondary, Tertiary, Quaternary, Achromatic, monochromatic, polychromatic, High, Average and Lower tones.

***Experience in colour harmonies:***

Complimentary split. Double split complementary, Analogous. Warm and cool colours.

Optical Illusion. Advancing and receding colours simultaneous and successive contrast,

Visual mixing.

75 Pages Sketch (A<sup>4</sup> Size)

**Course –10 Practical: Design 2D-II**

**100**

**(30% changed)**

Photography : Portrait different lighting effects.

Drawing : Object drawing rendering in pencil.

Cartooning : Designing cartoon character

<b>Note</b>	:	Sessional to be submitted in a semester
2-D Design	-	No of Sessional works
Cartooning	-	05
Photography	-	05
Drawing	-	05
Total	-	15
Sketch (A <sup>4</sup> Size)	-	75 Pages

**Course –11 Practical: Design 3D-II**

**100**

**(40% changed)**

- 1 3D drawing objects Nature study
- 2 Simple pottery by coil method.
- 3 Simple exercise for fundamental of design.
- 4 Sculpture Experience — Round, low & high : Relief
- 5 P.O.P. Carved, papier mache
- 6 Sketch (A<sup>4</sup> Size) - 75 Pages

**Course –12 Practical: Print Making-II**

**100**

**(30% changed)**

- Advanced programme of previous semester .Anticipatory and imaginative use of gathering impressions
  - Fundamentals of various methods of taking prints
  - Observation of intrinsic texture of various surface and the texture of natural and man-made things
  - Assignment in :
  - Lino cut mono print in various subjects wise Landscape, Portrait, Still Life and compositions
  - Techniques of taking prints in :
  - Mono colour and Two colour
  - Experience of printing of Different types of surface:
  - Rice paper, Handmade paper, Experience of hand printing with wood blocks, printing through press, methods of inking
- Sketch (A<sup>4</sup> Size) - 75 Pages

**Semester –III**

			<b>(Max. Marks)</b>
<b>Course-13</b>	Theory	Material & Method – I	50
<b>Course-14</b>	Theory	Indian Art & Aesthetics-I	50
<b>Course-15</b>	Practical	Drawing & Life Study -I(portrait)	100
<b>Course-16</b>	Practical	Composition –I	100
<b>Course-17</b>	Practical	Wood Carving-I	100
<b>Course-18</b>	Practical	Terracotta & pottery -I	100

**Semester –IV**

<b>Course-19</b>	Theory	Material & Method – II	50
<b>Course-20</b>	Theory	Western Art & Aesthetics-I	50
<b>Course-21</b>	Practical	Drawing& Life Study-II (portrait)	100
<b>Course-22</b>	Practical	Composition –II	100
<b>Course-23</b>	Practical	Wood Carving-II	100
<b>Course-24</b>	Practical	Terracotta & pottery-II	100

**Total      1000**

### **Semester -III**

**Course-13 Theory: Material & Methods - I** **50**

**(40% changed)**

- Unit-I :** Study of various media like clay ceramics, wood, cement, plaster of paris (POP) Coloring and finishing of plaster, cement and wood sculpture.
- Unit-II :** Techniques employed in creative sculpture (including modeling and casting) out of these media.
- Unit-III :** Techniques of carving and tools, used for carving and finishing polishing.
- Unit-IV :** Making of terracotta clay and Firing of terracotta sculpture and pottery.
- Unit-V :** Technique of Fiber Glass casting (finishing and polishing)

**Course -14 Theory: Indian Art & Aesthetics-I** **50**  
**(50,000BC to 1,000AD)**

**(30% changed)**

- Unit-I :** Rock Cut Architecture and Sculpture (Budhist, Jain) Bhaja, Karta, Bedsa, Nasic, Udaigiri.
- Unit-II :** Mouryan Art (340 BC- 232 BC) Sanchi, Bharhut, Amrvati, Matura, Shung, Kushan, Satvahan and Gandhar.Gupta.
- Unit-III :** The nature of Art and aesthetics. What is art & beauty – is Art and Beauty a necessity, Art, Society and Religen.
- Unit-IV :** Rock Cut Architecture and Sculpture at Ajanta, Ellora, Mahabali Puram and Elephanta. Early Structural Temples at Aihole.
- Unit-V :** Temple and Sculptures in Orissa, Khajuraho and Western India, Pala sena Period Stone and Metal Sculpture Art Belur, Vijaynagar Period paintings, chola bronze images. Gujrat School.

**Course –15 Practical: Drawing & Life Study-I(Portrait)**

**100**

**(30% changed)**

- Drawing in pencil, dry pestle, crayon etc. from life, antique models and other objects from nature as also creative drawing reflecting structure of composition concepts.
- Life Study (Portrait): Life study in clay from plaster casts (Antiques-Eastern and western) and from life models with and without the use of calipers, mould and cast plaster.

**Submission-** 50 Rough sketch, 10 detail drawing, 1head study in clay

**Course - 16 Practical: Composition -I**

**100**

**(30% changed)**

Maquettes, sketches, and drawings for composition. Clay composition with a focus on the fundamentals (the basis and essence of art) and the use of human figures, animals, birds, and other objects and natural experiences. plaster casting.

**Submission-** 30 Sketches , 15 maquettes- one relief comp. in clay, moulding casting in plaster

**Course –17 Practical: Wood Carving-I**

**100**

**(30% changed)**

Round and relief carving in wood requires a thorough understanding of the properties of the wood and the carving and finishing techniques used. The visual vocabulary of objects made of wood in nature can be used to create one composition.

**Submission-** 10 Maquettes & one wood work

**Course - 18 Practical: Terracotta& pottery -I**

**100**

**(30% changed)**

Utilization of common bodies of many varieties for pottery. Terracotta is used in pottery and sculpting, respectively. Use of earthenware in sculpting. Use of kilns for burning of these items (pots & sculpture).

**Submission-** slab work & one relief comp. in terracotta

## **Semester – IV**

### **Course – 19 Theory: Material & Methods - II**

**50**

**(40% changed)**

- Unit-I** : Study of various media like stone marbles and metal for casting & fabrication like, aluminum, brass, bronze, copper etc.
- Unit-II** : Study of various media like metal (brass, bronze, aluminum and iron etc.)
- Unit-III** : Different techniques of mold making for metal casting and various techniques for casting, traditional, tribal and Italian etc.
- Unit-IV** : Lost wax casting and sand casting sculpturing by fabrication of metals. Patina & coloring.
- Unit-V** : Introduction to Digital Sculpting, 3Dprinting, mix media, installation, new media art.

### **Course - 20 Theory: Western Art & Aesthetics-I**

**50**

**(50,000BC to 1100BC)**

**(30% changed)**

- Unit –I** : Franco Cantabrian Rock Art Upper Paleolithic Period, Solurtrain Magdalenian period.
- Unit –II** : Altamira, Font de gaume Les compralles, Lascaux Niaux, Trois Fers 35000 BC to 15000 BC, ice age Art.
- Unit –III** : Sites of Prehistoric Art, France, Spain, Italy, and early, Spain's Rock Art.
- Unit –IV** : Egyptian Art, old, middle, new kingdom, Egypt Mesopotamia on the Art of mediterranean islands, Ancient Greek Art.
- Unit –V** : Pre-historic Sumerian period, Thini period, Create Art.

### **Course –21 Practical: Drawing & Life Study-II(Portrait)**

**100**

**(40% changed)**

- Drawing from life model in charcoal & pencil, basic proportion practice of human portrait, quick sketching, blocking, sub blocking and detail study.



- Portrait Study/head study in clay made from plaster casts and life models, both with and without the use of calipers, molds, and cast plaster.

**Submission-** 50 rough sketch, 10 detail drawing, 1head study in clay

**Course -22 Practical: Composition-II**

**100**

**(30% changed)**

Sketches, drawings, and maquettes are used in composition. Clay composition with a focus on the fundamentals (the concept and element of art) and the theme, featuring human figures, animals, birds, and other objects, as well as experiences from nature. cement casting.

**Submission-** 30 sketches, 15 maquettes, one round comp in clay, moulding- casting in cement

**Course -23 Practical: Wood Carving-II**

**100**

**(30% changed)**

Carving relief and rounded shapes in wood while properly knowing the properties of the material and the carving and finishing techniques used. A composition could be created using the visual vocabulary of woody objects seen in nature.

**Submission-** 10 maquettes & one wood work.

**Course -24 Practical: Terracotta & pottery-II**

**100**

**(30% changed)**

Use of common bodies of many forms for pottery. Terracotta is used in pottery and sculpting, respectively. use of earthenware in sculpting. Use of kilns for burning of these items (pots & sculpture).

**Submission-** Coil work & one round comp. in terracotta

**Semester –V**

			<b>(Max. Marks)</b>
<b>Course-25</b>	Theory	Indian Art & Aesthetics –II	50
<b>Course-26</b>	Theory	Western Art & Aesthetics –II	50
<b>Course-27</b>	Practical	Drawing & Life study-III (Portrait / Torso)	100
<b>Course-28</b>	Practical	Composition-III	100
<b>Course-29</b>	Practical	Stone Carving -I	100
<b>Course-30</b>	Practical	Multiplication & Flexible Mold -I	100

**Semester – VI**

<b>Course-31</b>	Theory	Indian Art & Aesthetics –III	50
<b>Course-32</b>	Theory	Western Art & Aesthetics –III	50
<b>Course-33</b>	Practical	Drawing & Life Study-IV (Full figure)	100
<b>Course-34</b>	Practical	Composition-IV	100
<b>Course-35</b>	Practical	Stone Carving-II	100
<b>Course-36</b>	Practical	Multiplication & Flexible Mold-II	100

**Total** **1000**

## **Semester -V**

**Course -25 Theory: Indian Art & Aesthetics-II** **50**  
**(700BC to 1875AD)**

**(30% Changed)**

- Unit I :** Learn about Post Medieval Period - Pal and Apabransha 700 BC to 1600 BC and Jain Miniature, Vijay Nagar Art.
- Unit II :** Irani Art, Mughal Paintings Origin Akbar, Jahangir, Shahjahan and Aurangzeb 1550- 1857.
- Unit III :** Rajasthani Rajpoot Paintings 1600-1850 mewar, Kota, Bundi, jaipur, Mevar, Malwa etc.
- Unit IV :** Pahari Painting, Basoli, Kangra, Garhwal, Jammu 1700-1600.
- Unit V :** Art and the experience of Aesthetics. Purpose and function of Art and Aesthetics and interrelationship of Fine Art

**Course -26 Theory: Western Art & Aesthetics -II** **50**  
**(1600BC to 11<sup>th</sup>Century)**

**(30% changed)**

- Unit I :** The Art of Mesopotamia, Crete and Minoan ancient pottery, architecture, Sculpture, paintings, fresco, metal, gold.
- Unit II :** Art of Yunnan, Greek vase paintings, Greek Humanism, The development of various Art of the Hellenistic age and Etruscans.
- Unit III :** Nature of Aesthetics standards, relation between Art & Beauty with Spirituality, Morality, Emotions and Aesthetics in Fine Art.
- Unit IV :** The influence on ancient Rome the end of classical world.
- Unit V :** Learn about the Medieval Period Early Christian Art, Spread of Byzantine Art and iconography.

**Course -27 Practical: Drawing & Life Study-III(Portrait/Torso) 100**

**(30% changed)**

(a.)Advanced activities compared to the second-year curriculum with a focus on the body's trunk and limbs as well as figures, animals, and flying birds, as well as layout for carving and casting.

(b.) Life-long study of the torso's static and dynamic portions that helped people understand the torso's function in describing the postures of human shapes. Life size rendering includes both over and undersized rendering.

**Submission-** 50 rough sketch, 10 detail drawing, 1 life study in clay.

**Course -28 Practical: Composition-III 100**

**(30% changed)**

Maquettes, sketches, and drawings for composition. Individual or group figure compositions with advanced subject matter that are appropriate for execution in a particular medium. cement casting and molding.

**Submission-** 30 Sketches 15 maquettes, one relief comp. in clay, moulding-casting in fiberglass.

**Course -29 Practical: Stone Carving-I 100**

**(30% changed)**

Recognizing the fundamental forms of stone sculpting as compositions, applications of tools, and technicalities. Carving in marble, sandstone, and other types of stones using the relief or round techniques.

**Submission-** 20 sketches 10 maquettes & one stone work.

**Course - 30 Practical: Multiplication & Flexible Mold -I 100**

**(50% changed)**

Flexible mould making, piece mould, rubber mould and multiplication techniques.

**Submission-** one piece mould & rubber mould

## **Semester -VI**

**Course –31 Theory: Indian Art & Aesthetics –III** **50**

**(17<sup>th</sup> Century to 19<sup>th</sup> Century)**

**(30% changed)**

- Unit I** : Deccani Painting, Bizapur Golconda, Ahmed Nagar, Hyderabad etc.
- Unit II** : Mughal Art & Architecture, principle Towns and Buildings 1550-1857.
- Unit III** : Artist of Indian Art Pre-Contemporary Pahari Painting of various schools literacy and religious themes.
- Unit IV** : Indian Renaissance – Bengal School Rabindranath Tagore and his disciplines. Early modern painters and the Art of the post independences.
- Unit V** : Aesthetics value, intentions and references. The Aesthetics innovations and Development in a modern context in Painting.

**Course –32 Theory: Western Art & Aesthetics –III** **50**

**(11<sup>th</sup> century to 1530AD)**

**(30% changed)**

- Unit I** : Art of Western Hellenistic Art - Europe, Romanesque.
- Unit II** : The Great Gothic and Florence Artist Cathedrals and Stained glass, fresco, illuminated manuscript.
- Unit III** : The pointed sculptures and paintings The France Italy and Germany. Simone Martini, Duccio, Giovanni, Cimabue, Giotto, and other.
- Unit IV** : Aesthetics and absolutes and express universal truth about suffering Art and life.
- Unit V** : International Gothic style, Differences between Gothic and Renaissance, Early Renaissance quattrocento Brunelleschi, Ghiberti.

**Course -33 Practical: Drawing & Life Study-IV (full figure)** **100**

**(30% changed)**

Advanced exercises compared to the second-year curriculum with a focus on the body's trunk and limbs as well as figures.

b. Life study of the entire human body from static to moving models, which enables one to comprehend the function of the torso in characterizing postures of human forms. Life size rendering includes both over and undersized rendering.

**Submission-** 50 rough sketch, 10 detail drawing, 1 life study in clay.

**Course -34 Practical: Composition –IV** **100**  
**(30% changed)**

Drawings, sketches, and maquettes for composition, advanced composition by an individual or group based on themes appropriate for execution in a particular medium, typically stone and metal casting and piece molding using cement.

**Submission-** 30 sketches 15 maquets, one round comp in clay, moulding-casting in cement.

**Course -35 Practical: Stone Carving-II** **100**  
**(30% changed)**

Advance application of tools and procedures, as well as the compositional possibilities of stone sculpting. Carving in marble, sandstone, etc. using the relief or round technique. One round composition.

**Submission-** 20 sketches, 10maquets & one stone work.

**Course - 36 Practical: Multiplication & Flexible Mold -II** **100**  
**(50% changed)**

Flexible mould making, piece mould, rubber mould, latex mould with fiberglass and other multiplication techniques.

**Submission-**One rubber/ latex mould with fiber glass.

**Semester -VII**

			<b>(Max. Marks)</b>
<b>Course-37</b>	Theory	Indian Art & Aesthetics –IV	50
<b>Course-38</b>	Theory	Western Art & Aesthetics -IV	50
<b>Course-39</b>	Practical	Drawing& Life study-V (full figure)	100
<b>Course-40</b>	Practical	Composition-V	100
<b>Course-41</b>	Practical	Metal Casting & Fabrication –I100	
<b>Course-42</b>	Practical	Sculpture in Modern Media/ Outdoor sculpture-I	100

**Semester -VIII**

<b>Course-43</b>	Theory	Indian Art & Aesthetics -V	50
<b>Course-44</b>	Theory	Western Art & Aesthetics –V	50
<b>Course-45</b>	Practical	Drawing & Life study-VI (full figure)	100
<b>Course-46</b>	Practical	Composition-VI	100
<b>Course-47</b>	Practical	Metal Casting& Fabrication –II	100
<b>Course-48</b>	Practical	Sculpture in Modern Media/ Outdoor sculpture-II	100
		<b>Total</b>	<b>1000</b>

## Semester -VII

### **Course -37 Theory: Indian Art & Aesthetics -IV**

50

(19<sup>th</sup> century)

(30% changed)

- Unit I** : Get knowledge of Company Period, Artist of Solstice painting.
- Unit II** : Paintings During Patna and Mursidabad. European influences on Indian Art.
- Unit III** : Bangal School and its influence. Art as Expression / Art as Experience. Creative and Aesthetics
- Unit IV** : Progressive Artist Group - Hussain, V.S. Gaitonde, S.H Raza Amrita Shergil, Ravi Verma, Tyeb Mehta, F.N, Souza, BupenKhakhar, Akbar Padamsee, J.S. Swaminathan Ram kumar etc.
- Unit V** : Atuldodiya, Ganesh pyne, Krishna Khnna, K.G. Subramanyam, Subodh Gupta, Somnathhore, ManjitBawa, Ravindra Reddy, Anupamsood, ParmanandChoyal, S. Pranam Singh, Jogen, choudhery etc.

### **Course -38 Theory: Western Art & Aesthetics -IV**

50

(14<sup>th</sup> century to 16<sup>th</sup> century)

(30% changed)

- Unit I** : Renaissance Paintings and Sculpture in Florence and Venic.
- Unit II** : Renaissance in Italy, Fra Angelico, Massaccio, Paolouccello, Frafillippo, Castagno, pierodella Francesca, Botticelli, Ghilandio.
- Unit III** : High Renaissance Leonardo da Vinci, Michalangelo, Raphael, Andrea del sarto, Florentine, Venation Artist.
- Unit IV** : The Art of Venice Mantegna, Bellini, Messina, Giorgione Titian, Correggio, Veronese, Tintoretto. History of Netherland Art 15<sup>th</sup> 16<sup>th</sup> Century van Eyck, Rogier Vander Weyden, Brueghel.
- Unit V** : Aesthetics and representation. Aesthetics Attitude, The essence of appearance.



**Course –39 Practical: Drawing& Life study-V (full figure) 100**

**(30% changed)**

(a.) Freehand drawing from a live model. Advanced exercises compared to the second-year curriculum with a focus on the body's trunk and limbs as well as figures and feet.

(b.) Life study of the entire human body from models that are static and moving that explains how the torso is used to describe postures of human forms.

**Submission-** 50 Rough sketches, 10 detail drawing, 1 full life study in clay.

**Course –40 Practical: Composition-V 100**

**(30% changed)**

Random Drawings and Maquettes for composition. Advance work according to exercises learnt in previous semester. Development of student own expression.

**Submission-** 30 Sketches, 15 maquettes, one composition in direct plaster.

**Course –41 Practical: Metal Casting & Fabrication-I 100**

**(50% changed)**

Different processes of metal casting, composition suitable for sand casting. Metal Sculpture by welding & Fabrication.

**Submission-** one sand casting work

**Course –42 Practical: Sculpture in Modern Media / Out Door Sculpture-I 100**

**(40% changed)**

Mix media sculpture made of recycling artificial materials like plastic, glass fibre, epoxy resin, contemporary objects, discarded objects, etc.

Outdoor sculpture: It is required that you create one. Medium: Stone, Wood, Fiber Glass, Cement, etc.

**Submission-** one work as assemblage or scrap work.

## **Semester -VIII**

**Course -43 Theory: Indian Art & Aesthetics –V**

**50**

**(1934 to 20<sup>th</sup> Century )**

**(30% changed)**

- Unit I :** Revivalism EB Havel Ananad Coomasswamy, Ravindra Nath Thakur.
- Unit II :** Bombay Group of Artist. Culcutta Group of Artist and ShiplaCakra.
- Unit III :** Aesthetics attitude. Classificatory approaches to Art & Aesthetics and High Aesthetics Approach.
- Unit IV :** Contemporary Sculpture Artist - Devi Prasad Ray Chaudhary, Ram Kinkar Baij, prodosh Das Gupta, Chintamani Kaur, Shanko Choudhary, Dhanraj Bhagat, Somnath Hore, Meera Mukherji, Nagjipatel, Balbeer Singh Katt, Mrinolini Mukharji, Anish Kapoor, Subodh Gupta, Dhruv Choudhry, Ram V. Sutar
- Unit V :** Contemporary Painting Artist – Vikash Bhattacharya, Abbas Batlibala, Jhangir Sababala, A. Ram Chandran, Vibhan Sundram, Vijendra Sharma, Manju Nath Kamanth, Vasudev Kamath. Jatin Das.

**Course -44 Theory: Western Art & Aesthetics –V**

**50**

**(17<sup>th</sup> to 19<sup>th</sup> Century)**

**(30% changed)**

- Unit I :** France Bohemian Renaissance in Spain El-Greco.
- Unit II :** Mannerism C 1520-1600, The Style of Art, The origins and Development of mannerism.
- Unit III :** Baroque paintings Caravaggio, Pietro da cortona, Bernini, Rubens, Van Dyck, Velozquez, Zurboran, Musillo, Frans Hals, Rambrandt. 17<sup>th</sup> 18<sup>th</sup> Centuries Art, Poussien, Lorrain, La Tour and realism rococo Style and Artist.
- Unit IV :** Evaluative approaches to Art, Test, Discrimination and Aesthetics concepts.
- Unit V :** Neoclassicism, Romanticism and British Landscape Artist Turner, David Cox, Constable, William, Blake, Rousseau.

**Course –45 Practical: Drawing & Life study-VI (full figure) 100**

**(30% changed)**

(a.) Freehand drawing using a live model, Advanced exercises are included in the second-year curriculum with a focus on the body's trunk and limbs as well as figures and feet.

(b.) Life study of the entire human body from a model, both in a static and mobile state, resulting to an understanding of the torso's function in expressing human form positions. Life size rendering includes both over and undersized rendering.

**Course –46 Practical: Composition-VI 100**

**(40% changed)**

Maquettes and Random Drawings for Composition. Work in progress based on the second- and third-year activities.

**Submission-** 30 Sketches 15 maquettes, one composition in direct cement.

**Course - 47 Practical: Metal Casting & Fabrication -II 100**

**(40% changed)**

Different processes of metal casting, lost wax casting, sand casting, One composition in lost wax casting. Metal Sculpture by welding & Fabrication.

**Submission-** one lost wax casting work.

**Course –48 Practical: Sculpture In Modern Media / Out Door Sculpture-II 100**

**(40% changed)**

Sculpture in synthetic material such as plastics, fiberglass, epoxy resin, modern object, mixed media, installation by waste object etc.

Outdoor sculpture : Compulsory make a one outdoor sculpture. Medium - Cement, fiberglass, Stone, Wood etc.

**Submission-** 50 Rough sketches, 10 detail drawing, 1 full life study in clay.

**Submission-** one work as installation.

**BOOKS**

1. 'Murtikala ki Takniki aur Samigree', Ganesh Kushwah, notionpress.com
2. "A History Sculpture Of The World": Shelden Cneey, Thame and Hudson, London.
3. "Contemporary Art In India", A Perspective: P. N. Magoo
4. "Fundamental Of Fine Arts": M.Kasliwal "Bharti"
5. "History of art India & West":Edith Tomery
6. "Indian Art" :Bashudev Sharn Agrawal
7. "Indian Sculpture": Chintamankar.
8. "Modern Painting" A Concise History: Herbert Read
9. "Modern Sculpture" : Jean Selz, Heinemann, London.
10. "Modern Sculpture" A Concise History: Herbert Read
11. "Techniques of Metal Casting": P.C.Vinod
12. Bhartiya chitrakala avam Murtukala ka Itihas :Dr, Reeta Pratap
13. Creative Carving (material techniques appreciation): Dons Z. Meilach
14. Drawing On The Right Side Of The Brain : Betty Edwards.
15. Form and Space : Edward Their Thomas and Hudson
16. Kala Sondrya aur Smicha Sastra: Ashok
17. Sondrya Sastra Pachim & Bhartiya: Dr.M.Chaturvedi
18. Sondrya Sastra: Dr.L.C.Sharma
19. Sondrya: Dr.R.Bajpai
20. The Encyclopedia Of Sculpture Techniques: John Mills
21. Walter T. Foster – Animal Study.
22. Walter T. Foster – Head Study.
23. Walter T. Foster – Human Figure.
24. Walter T. Foster – Objective Drawing.
25. Werner spies – Picasso Sculpture.
26. William S. Rubin – Dada & Surrealist Art.