

**हिमाचल प्रदेश केन्द्रीय विश्वविद्यालय**  
**Central University of Himachal Pradesh**  
सप्त सिन्धु परिसर देहरा, ज़िला काँगड़ा, हिमाचल प्रदेश – 177101  
**FACULTY OF PERFORMING AND VISUAL ART**  
**DEPARTMENT OF VISUAL ARTS**



**FOURTH BOARD OF STUDY**  
**10 NOV 2020**

**DEPARTMENT OF VISUAL ARTS**  
**FOUNDATION PROGRAM**  
**1<sup>ST</sup> SEMESTER**

COURSE CODE	COURSE TITLE	CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL MARKS	DURATION OF EXAMINATION (HRS.)
<b>CORE THEORY</b>						
FFA-100	FUNDAMENTAL OF ARTS	2	25	25	50	EXAM 3 HOURS
FHA-101	HISTROY OF ART	2	25	25	50	EXAM 3 HOURS
FSA-102	SANSKRIT	2	25	25	50	EXAM 3 HOURS
<b>CORE PRACTICAL AND THEORY</b>						
FCD-103	COLOUR DESIGN	08	100	100	200	VIVA VOCE AND PORTFOLIO SUBMISSION
FPM-104	PRINT MAKING	06	150	150	300	
FCM-105	CLAY MODELLING	06	150	150	300	
		24	475	475	950	

FOUNDATION PROGRAM

**2ND SEMESTER**

COURSE CODE	COURSE TITLE	CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL MARKS	DURATION OF EXAMINATION (HRS.)
<b>CORE THEORY</b>						
FFA-200	FUNDAMENTAL OF ARTS	2	25	25	50	EXAM 3 HOURS
FHA-201	HISTROY OF ART	2	25	25	50	EXAM 3 HOURS
FSA-202	SANSKRIT	2	25	25	50	EXAM 3 HOURS
<b>CORE PRACTICAL AND THEORY</b>						
FCD-203	COLOUR DESIGN	08	100	100	200	EXAM AND PORTFOLIO SUBMISSION
FPM-204	PRINT MAKING	06	150	150	300	
FCM-205	CLAY MODELLING	06	150	150	300	
		24	475	475	950	

THE SYLLABUS OF FIRST AND SECOND SEMESTER WILL BE COMMON FOR BFA PAINTING AND SCULPTURE

## **FIRST SEMESTER**

### **Colour Design**

*Course code: FCD- 102*

*Credit Unit: 06*

- a. Study from natural objects and group of objects from the point of view of fundamental of art.
- b. Introduction of colours, understanding of value, tone, intensity, mixing etc. in two and three dimension, combo composition based on studies from nature.

### **Printmaking**

*Course code: FPM – 103*

*Credit Unit: 06*

- a. Introduction of materials and their uses for making designs. Practice of relief print from Wood and Linoleum blocks.
- b. Topic for the printmaking and designing are geometrical shape, nature etc.

## **CLAY MODELLING**

*Course code: FCM – 105*

*Credit Unit: 06*

- a. Introduction of clay application through the creation of various geometrical shapes and composition bases on the previous practice. Introduce of direct clay applications.
- b. Direct clay modelling on the basis of a given object.
- c. Introduction of plaster through the practice of simplified waste mould and cast.
- d. Clay tile making on the basis of simple design.
- e. Plaster tile carving on the basis of simple design.

## **SECOND SEMESTER**

### **Colour Design**

*Course code: FCD 202*

*Credit Unit: 06*

- a. Introducing human forms, sketching and drawing.
- b. Knowledge of colour – Primary, secondary, Tertiary and their inter-relation.
- c. Introduction to shapes: Natural and Geometrical. Explore pattern. Rhythm and movement in space.
- d. Compositional analysis of painting of other artist.

## **Printmaking**

*Course code : FPM- 203*

*Credit Unit: 06*

- a. Introduction of materials and its use for a relief printmaking. Practice of relief print from Wood and Linoleum blocks.
- b. Based on still life studies, flowers or animal studies and landscape or architectural views.

## **CLAY MODELLING**

*Course code: FCM – 205*

*Credit Unit: 06*

- a. Plaster blocking carving
- c. Creation of object through Pinching and coil methods.
- d. Creation of object through slab methods.
- e. Creation of object through simultaneous use of pinching coil and slab methods.

**SCHEME OF EXAMINATION**  
**BACHELOR OF VISUAL ARTS BVA/BFA – (PAINTING)**  
**3<sup>RD</sup> SEMESTER (PAINTING)**

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI – 301	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -302	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-303	AESTHETICS	02	25	25	50	3 HOURS
BEN- 308	ENGLISH	02	25	25	50	3 HOURS
<b>CORE PRACTICAL</b>						
BCM-304	COMPOSITION	<b>04</b>	<b>50</b>	<b>50</b>	<b>100</b>	<b>VIVA VOCE AND PORTFOLIO SUBMISSION</b>
BPS-305	PORTRAIT STUDY	<b>04</b>	<b>50</b>	<b>50</b>	<b>100</b>	
BHS-306	HEAD STUDY / STILL LIFE	<b>04</b>	<b>50</b>	<b>50</b>	<b>100</b>	
<b>ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )</b>						
BPM-307	PRINTMAKING	<b>04</b>	<b>50</b>	<b>50</b>	<b>100</b>	<b>VIVA VOCE AND PORTFOLIO SUBMISSION</b>
BMU-307	MURAL					
BPH-307	PHOTOGRAPHY					
		<b>24</b>	<b>300</b>	<b>300</b>	<b>600</b>	

### 4<sup>TH</sup> SEMESTER (PAINTING)

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI – 401	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -402	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-403	AESTHETICS	02	25	25	50	3 HOURS
<b>CORE PRACTICAL</b>						
BCM-404	COMPOSITION	<b>06</b>	<b>75</b>	<b>75</b>	<b>150</b>	<b>EXAM, VIVA VOCE AND PORTFOLIO SUBMISSION</b>
BPS-405	PORTRAIT STUDY	<b>04</b>	<b>50</b>	<b>50</b>	<b>100</b>	
BHS-406	HEAD STUDY / STILL LIFE	<b>04</b>	<b>50</b>	<b>50</b>	<b>100</b>	
<b>ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )</b>						
BPM-407	PRINTMAKING	<b>04</b>			<b>100</b>	<b>VIVA VOCE AND PORTFOLIO SUBMISSION</b>
BMU-407	MURAL					
BPH-407	PHOTOGRAPHY					
		<b>24</b>	<b>300</b>	<b>300</b>	<b>600</b>	

### 5<sup>TH</sup> SEMESTER (PAINTING)

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI – 501	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -502	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-503	AESTHETICS	02	25	25	50	3 HOURS
<b>CORE PRACTICAL</b>						
BCM-504	COMPOSITION	<b>08</b>	<b>100</b>	<b>100</b>	<b>200</b>	<b>VIVA VOCE AND PORTFOLIO SUBMISSION</b>
BPS-505	PORTRAIT STUDY	<b>06</b>	<b>75</b>	<b>75</b>	<b>150</b>	
<b>ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )</b>						
BPM-507	PRINTMAKING	<b>4</b>	<b>50</b>	<b>50</b>	<b>100</b>	<b>VIVA VOCE AND</b>

BMU-507	MURAL					PORTFOLIO SUBMISSION
BPH-507	PHOTOGRAPHY					
		24	300	300	600	

### **6<sup>TH</sup> SEMESTER (PAINTING)**

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI – 601	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -602	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-603	AESTHETICS	02	25	25	50	3 HOURS
<b>CORE PRACTICAL</b>						
BCM-604	COMPOSITION	08	100	100	200	EXAM, VIVA VOCE AND PORTFOLIO SUBMISSION
BPS-605	PORTRAIT STUDY	06	75	75	150	
<b>ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )</b>						
BPM-607	PRINTMAKING	4	50	100	100	VIVA VOCE AND PORTFOLIO SUBMISSION
BMU-607	MURAL					
BPH-607	PHOTOGRAPHY					
		24	300	300	600	

### **7<sup>TH</sup> SEMESTER (PAINTING)**

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI – 701	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -702	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-703	AESTHETICS	02	25	25	50	3 HOURS



CORE PRACTICAL						
BDT-704	DESERTATION	02	25	25	50	VIVA VOCE AND PORTFOLIO SUBMISSION
BCM-704	COMPOSITION	08	100	100	200	
BPS-705	PORTRAIT STUDY	06	75	75	150	
ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )						
BPM-707	PRINTMAKING	4	50	50	100	VIVA VOCE AND PORTFOLIO SUBMISSION
BMU-707	MURAL					
BPH-707	PHOTOGRAPHY					
		24	300	300	600	

### 8<sup>TH</sup> SEMESTER (PAINTING)

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	EXAMINATION (HRS.)
CORE THEORY						
BHI - 801	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -802	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-803	AESTHETICS	02	25	25	50	3 HOURS
CORE PRACTICAL						
BDT-804	DESERTATION	02	25	25	50	EXAM, VIVA VOCE AND PORTFOLIO SUBMISSION
BCM-804	COMPOSITION	08	100	100	200	
BPS-805	PORTRAIT STUDY	06	75	75	150	
ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )						
BPM-807	PRINTMAKING	4	50	50	100	VIVA VOCE AND PORTFOLIO SUBMISSION
BMU-807	MURAL					
BPH-807	PHOTOGRAPHY					
		24	300	300	600	

## THIRD SEMESTER

### COMPOSITION

Course Code :BCM 304

Credit 04

- a. Studies of objects and group of objects in space .Studies of human figures and animal forms. Medium: Water colour / poster colour/ pestles/ pen in ink
- b. Full figure study in pencil/charcoal/pestles / ink.
- c. Studies of old masters and schools -Indian and western

### PORTRAIT STUDY

Course Code : BPS 305

Credit 04

- a. Portrait studies in pencil/charcoal/crayons/ pestels/ water colour.
- b.

### HEAD STUDY / STILL LIFE

Course Code: BHS 306

(credit 04)

- a. Study from antique in pencil/ charcoal / pastels / oil monochrome.
- b. Study from still life in pencil/ charcoal/ pastels /oil colour.

### ELECTIVE

### PRINTMAKING

Course code :BPM 307

Credit 04

- a. Lino cut Textural composition, advanced techniques and introduction to multi colour printmaking.

## **MURAL**

Course code : BMU 307

(credit 04)

Tempera Old Masters studies .

Medium poster colour/acrylic on mural surface .

## **PHOTOGRAPHY**

Course code BPH 307

Credit Unit: 04

Introduction of the equipments of the photography and their functions

For an instance: part of camera, accessories etc.

Basic photography practice.

## **4TH SEMESTER**

### **COMPOSITION**

Course code : BCM 404

(credit 06)

a. Subject : Village Life, Mythology, City Life .

Medium Water colour / poster colour/ oil colours

b. Old masters study and schools Indian and western both.

### **PORTRAIT STUDY**

Course code :BPS 405

(credit 04)

a. Portrait Study in pencil/ pastels / ink/ water colour / oil colour.

b. Portrait Old masters study.

## **HEAD STUDY/ STILL LIFE**

Course code :BHS 406

Credit Unit: 04

- a. Study from antique in oil colour, water colour , monochrome , paper collage.
- b. Still life , life and cast study with various mediums water colour, oil colour , pencil, pastels and poster colour.

## **ELECTIVE**

### **PRINTMAKING**

Course Code :BPM 407

Credit 04

Wood cut Manipulation of texture and forms and techniques of multicolored printing from Wood block.

### **MURAL**

Course code BMU 407

(credit 04)

Study from Old masters in tempera medium -Poster colour /acrylic.

### **PHOTOGRAPHY**

Course code BPH 407

Credit Unit: 04

In this section technicalities will be introduced like Sutter speed, aperture, focus etc.

In this section learner has to practice and try to under stand the function of above said features.

**5TH SEMESTER  
COMPOSITION**

Course code: BCM 504

Credit 08

- a. Figurative composition based on social life , literary themes , mythology , current events , landscape.  
Medium : water colour , acrylic, oil colour on paper and canvas
- b. Drawings topic will be based on contemporary life .

**PORTRAIT STUDY**

Course code BPS 505

(credit 06)

- a. Portrait Study in oil colour, acrylic colour.
- b. Drawing practice of Full figure life study with pencil, charcoal and ink.

**ELECTIVE  
PRINTMAKING**

Course code BPM 507

Credit 04

Preparation of Zink plate for Etching , ground, stop-out ,varnish etc . Methods of dry point, aquatint, sugar aquatint.

**MURAL**

Course code BMU 507

Credit 04

Preparation of the ground, pigment and drawings for Murals in the Ajanta technique

**PHOTOGRAPHY**

Course code BPH 507

Credit Unit: 04

In this section technicalities of landscape photography will be introduced, In whole semester learner has to practice land scape and environment shoots.

**SIXTH SEMESTER  
COMPOSITION**

Course code BCM 604

Credit 08

- a. Figurative composition based on social life , literary, myths, current events, landscape.  
Medium water colour , oil colour, acrylic colour, collage .
- b. Compositional drawing in charcoal and pencil topic will be based on day today life.

**PORTRAIT STUDY**

Course code BPS 605

Credit 06

- a. Portrait study in oil colour/acrylic colour and collage paper.
- b. Drawing practice of Full figure life study with pencil, charcoal and ink.

**ELECTIVE**

**PRINTMAKING**

Course code BPM 607

Credit 04

- a. Collography and stencil technique: various composition with the introduction of geometrical and organic elements.
- b.

**MURAL**

Course code BMU 607

Credit 04

- a. Preparation of the ground, pigment and drawing for the Ajanta , Rajasthani and Pahari Schools.

## PHOTOGRAPHY

Course code BPH 607

Credit 04

In this section technicalities of portrait photography will be introduced, whole semester learner has to practice Portrait shoots.

### 7<sup>TH</sup> SEMESTER

#### COMPOSITION

Course code BCM 704

Credit 08

- a. Creative composition based on day today life, free expression in figurative or non figurative idiom.
- b. Topic will be based on day today life.  
Any Medium.

#### PORTRAIT STUDY

Course code BPS 705

(credit 06)

- a. Portrait study from the Given Model.
- b. Practice of Creative Portrait .  
Any Medium

## **DISSERTATION**

**Course Code: BTD-704**

**Credit Units: 02**

**Course objective:** The objective of the course is to: enhancement in the research and report writing skills.

### **Course Content:**

Self-Analysis of the candidate progress of his/ her own practical work from the aesthetical , technical, conceptual ,material etc. point of view .During this semester students has to finalize the title and contents of their dissertation under the supervision of their mentor.

Format of the report (between 2000- 3000 words)

With reference images.

## **ELECTIVE**

### **PRINTMAKING**

Course code BPM 707

Credit : 04

Advanced technique of aquatint , inclusion of texture , sugar lifting and other processes . Introduction to colour printing and the intaglio process.

### **MURAL**

Course Code : BMU 707

Credit 04

Practice of Mural making in various medium and techniques on the basis of their own aesthetical understanding.

### **PHOTOGRAPHY**

Course code BPH 707

(credit 04)

In this section technicalities of object photography will be introduced whole semester learn has to practice object/ product shoots.



## **8<sup>TH</sup> SEMESTER**

### **COMPOSITION**

Course code: BCM 804

( credit 08)

- a. Creative composition based on contemporary life , free Expression in figurative or non figurative idiom.
- b. Any Medium
- c. Topic will be based on contemporary life.

### **PORTRAIT STUDY**

Course code BPS 805

Credit 06

- a. Creative portrait based on contemporary life  
Medium anyone .

### **DISSERTATION**

**Course Code: BTD-804**

**Credit Units: 02**

**Course objective:**The objective of the course is to: enhancement in the research and report writing skills.

#### **Course Content:**

Self-Analysis of the candidate progress of his /her own practical work from the aesthetical , technical, conceptual ,material etc. point of view . dissertation should be prepared under the supervision of their mentor .

Format of the report (between 2000- 3000 words )

With reference images

**ELECTIVE  
PRINTMAKING**

Course code: BPM 807

Credit 04

a. Advance technique of of acquaintance, inclusion of texture . Sugar lifting and other processes

Introduction to colour printing and the intaglio process..

**MURAL**

Course code BMU 807

Credit 04

Practice of Mural making in various medium and techniques on the basis of their own aesthetical understanding.

**PHOTOGRAPHY**

Course code BPH 807

Credit 04

Under this section learn has freedom to catch glimpse of his imagination . besides he has to learn basic photoshop.

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**FACULTY OF PERFORMING AND VISUAL ART**  
**DEPARTMENT OF VISUAL ARTS**



**Bachelor of Visual Arts**  
**CHOICE BASED CREDIT SYSTEM**  
**(CBCS)**  
**Programme Code: BVA/BFA (Sculpture)**  
**Duration – 4 year**

**Programme Structure**  
**And**  
**Curriculum & Scheme of Examination**  
**2020**

**DEPARTMENT OF VISUAL ARTS**  
**FOUNDATION PROGRAM**  
**1<sup>ST</sup> SEMESTER**

COURSE CODE	COURSE TITLE	CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL MARKS	DURATION OF EXAMINATION (HRS.)
<b>CORE THEORY</b>						
FFA-100	FUNDAMENTAL OF ARTS	2	25	25	50	EXAM 3 HOURS
FHA-101	HISTROY OF ART	2	25	25	50	EXAM 3 HOURS
FSA-102	SANSKRIT	2	25	25	50	EXAM 3 HOURS
<b>CORE PRACTICAL AND THEORY</b>						
FCD-103	COLOUR DESIGN	08	100	100	200	VIVA VOCE AND PORTFOLIO SUBMISSION
FPM-104	PRINT MAKING	06	150	150	300	
FCM-105	CLAY MODELLING	06	150	150	300	
		24	475	475	950	

**FOUNDATION PROGRAM**  
**2ND SEMESTER**

COURSE CODE	COURSE TITLE	CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL MARKS	DURATION OF EXAMINATION (HRS.)
<b>CORE THEORY</b>						
FFA-200	FUNDAMENTAL OF	2	25	25	50	EXAM 3 HOURS

	ARTS					
FHA-201	HISTROY OF ART	2	25	25	50	EXAM 3 HOURS
FSA-202	SANSKRIT	2	25	25	50	EXAM 3 HOURS
<b>CORE PRACTICAL AND THEORY</b>						
FCD-203	COLOUR DESIGN	08	100	100	200	EXAM AND PORTFOLIO SUBMISSION
FPM-204	PRINT MAKING	06	150	150	300	
FCM-205	CLAY MODELLING	06	150	150	300	
		24	475	475	950	

THE SYLLABUS OF FIRST AND SECOND SEMESTER WILL BE COMMON FOR BFA PAINTING AND SCULPTURE

**SCHEME OF EXAMINATION**  
**BACHELOR OF VISUAL ARTS BVA/BFA – (SCULPTURE)**  
**3<sup>RD</sup> SEMESTER (SCULPTURE)**

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUTION	EXTERNAL EVALUTION	TOTAL	DURATION OF EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI – 301	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -302	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS

BAE-303	AESTHETICS	02	25	25	50	3 HOURS
BEN- 308	ENGLISH	02	25	25	50	3 HOURS
CORE PRACTICAL AND THEORY						
BLP-304	LIFE AND PORTRAIT STUDY	06	75	75	150	VIVA VOCE AND PORTFOLIO SUBMISSION
BCM-305	COMPOSITION	06	75	75	150	
ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )						
BEC-307	ASSEMBLAGE	04	50	50	100	VIVA VOCE AND PORTFOLIO SUBMISSION
BEA-309	CERAMICS					
BPH-307	PHOTOGRAPHY					
	TOTAL MARKS	24	300	300	600	

4<sup>TH</sup> SEMESTER (SCULPTURE)

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUTION	EXTERNAL EVALUTION	TOTAL	DURATION OF EXAMINATION (HRS.)
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CORE THEORY						
BHI – 401	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -402	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-403	AESTHETICS	02	25	25	50	3 HOURS
CORE PRACTICAL AND THEORY						
BLP-404	LIFE AND PORTRAIT STUDY	06	75	75	150	<b>EXAM AND PORTFOLIO SUBMISSION</b>
BCM-405	COMPOSITION	08	100	100	200	
ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )						
BEC-407	CERAMICS	04	50	50	100	<b>EXAM AND PORTFOLIO SUBMISSION</b>
BEA-409	ASSEMBLAGE					
BPH-407	PHOTOGRAPHY					
	TOTAL MARKS	24	300	300	600	

5<sup>TH</sup>SEMESTER (SCULPTURE)

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUTION	EXTERNAL EVALUTION	TOTAL	DURATION OF EXAMINATION (HRS.)
CORE THEORY						
BHI – 501	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -502	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-503	AESTHETICS	02	25	25	50	3 HOURS
CORE PRACTICAL AND THEORY						
BLP-504	LIFE AND PORTRAIT STUDY	06	75	75	150	VIVA VOCE AND PORTFOLIO SUBMISSION
BCM-505	COMPOSITION	08	100	100	200	
ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )						
BEC-507	CERAMICS	04	50	50	100	VIVA VOCE AND PORTFOLIO SUBMISSION
BEA-509	ASSEMBLAGE					
BPH-507	PHOTOGRAPHY					
	TOTAL MARKS	24	300	300	600	



6<sup>TH</sup>SEMESTER (SCULPTURE)

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	DURATION OF EXAMINATION (HRS.)
CORE THEORY						
BHI – 601	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -602	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-603	AESTHETICS	02	25	25	50	3 HOURS
CORE PRACTICAL AND THEORY						
BLP-604	LIFE AND PORTRAIT STUDY	06	75	75	150	<b>EXAM AND PORTFOLIO SUBMISSION</b>
BCM-605	COMPOSITION	08	100	100	200	
ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )						
BEC-607	CERAMICS	04	50	50	200	<b>EXAM AND PORTFOLIO SUBMISSION</b>
BEA-609	ASSEMBLAGE					
BPH-607	PHOTOGRAPHY					
	TOTAL MARKS	24	300	300	600	

**7<sup>TH</sup> SEMESTER (SCULPTURE)**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL EVALUATION</b>	<b>EXTERNAL EVALUATION</b>	<b>TOTAL</b>	<b>DURATION OF EXAMINATION (HRS.)</b>
<b>CORE THEORY</b>						
<b>BHI – 701</b>	<b>HISTORY OF INDIAN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>3 HOURS</b>
<b>BHW -702</b>	<b>HISTORY OF WESTERN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>3 HOURS</b>
<b>BAE-703</b>	<b>AESTHETICS</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>3 HOURS</b>
<b>CORE PRACTICAL AND THEORY</b>						
<b>BDT-704</b>	<b>DESERTATION</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>VIVA VOCE AND PORTFOLIO SUBMISSION</b>
<b>BLP-705</b>	<b>LIFE AND PORTRAIT STUDY</b>	<b>06</b>	<b>75</b>	<b>75</b>	<b>150</b>	
<b>BCM-706</b>	<b>COMPOSITION</b>	<b>08</b>	<b>100</b>	<b>100</b>	<b>200</b>	
<b>ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )</b>						
<b>BEC-707</b>	<b>CERAMICS</b>	<b>04</b>	<b>50</b>	<b>50</b>	<b>100</b>	<b>VIVA VOCE AND PORTFOLIO SUBMISSION</b>
<b>BEA-709</b>	<b>ASSEMBLAGE</b>					

BPH-707	PHOTOGRAPHY					
	TOTAL MARKS	26	325	325	650	

**8<sup>TH</sup> SEMESTER (SCULPTURE)**

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUTION	EXTERNAL EVALUTION	TOTAL	DURATION OF EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI – 801	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -802	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-803	AESTHETICS	02	25	25	50	3 HOURS
<b>CORE PRACTICAL AND THEORY</b>						
BDT-804	DESERTATION	02	25	25	50	<b>EXAM AND PORTFOLIO SUBMISSION</b>
BLP-805	LIFE AND PORTRAIT STUDY	06	75	75	150	
BCM-806	COMPOSITION	08	100	100	200	

ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )						
BEC-807	CERAMICS	04	50	50	100	EXAM AND PORTFOLIO SUBMISSION
BEA-809	ASSEMBLAGE					
BPH-807	PHOTOGRAPHY					
TOTAL MARKS		26	325	325	650	

### LIFE AND PORTRAIT STUDY

**Course Code:** BLP-304

**Credit Units: 06**

**Course objective:**

The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.

Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

**Course Content:**

Drawing study from life, cast and it's surrounding with proper light and shaded. (With the pencil, and charcoal)

Study from eyes, lips, nose, Ear, leg, hand etc.

Study from a torso (male/female / infant) from replica.

**Text & References:****Text:**

Indian

- Figure Made Easy By Aditya Chari Western
- Anatomy & Drawing by Victor Perard References:
- Anatomy for Sculptors: Understanding the Human Form Book by Sandis Kondrats and Uldis Zarins
- Animal Anatomy for Artists: The Elements of Form Eliot Goldfinger

**COMPOSITION****Course Code:** BCM-305**Credit Units: 06****Course objective:**

The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach. Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.

**Course Content:**

- 1- Composition through basic geometric shape.
- 2- Creation of a composition from objects
- 3- Creation of a composition from four basic figures. (Animal)

**Text & References:****Text:**

Western

- Modelling and sculpting the human figure by Edouard Lanteri

- Modelling and sculpting Animal by Edouard Lanteri
- Concise History of Modern Sculpture By Herbert Read
- Sculpture: Technique, Form, Content by Arthur Williams

### Ceramics

**Course Code:** BEC-309

**Credit Units: 04**

**Course objective:**

The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

**Course Content:**

- 1- Creation of utilitie object/toy /pots/sculpture in pinching, Coil method .
- 2- Drying and firing.

**Text & References:**

Indian

- New Hand Book For Potters by Nirmala Patwardhan
- MritikaUdhyogHirender Ghosh

Western

Clay and Glazes for the Potter by DenielRoades

### Assemblage

**Course Code:** BEA-309

**Credit Units: 04**

**Course objective:**

The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

**Course Content:**

Creation of three dimensional creative forms readymade object by required techniques.

**Text & References:**

Western

- Concise History of Mordern Sculpture By Herbert Read
- Sculpture: Technique, Form, Content by Arthur Williams

### 4<sup>th</sup> Semester

### LIFE AND PORTRAIT STUDY

**Course Code:** BLP-404

**Credit Units: 06**

**Course objective:**

The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.

Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

**Course Content:**

- 1- Drawing and clay modeling Study of a torso from replica.
- 2- Drawing and clay modeling study of a portrait from a replica.

**Text & References:****Text:**

Indian

- Figure Made Easy By Aditya Chari Western
- Anatomy & Drawing by Victor Perard
- Anatomy for Sculptors: Understanding the Human Form Book by Sandis Kondrats and Uldis Zarins
  
- Animal Anatomy for Artists: The Elements of Form Eliot Goldfinger

**COMPOSITION****Course Code:** BCM-405**Credit Units: 08****Course objective:**

The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representation with special focus on its technicalities and aesthetic aspects.

**Course Content:**



- 1- Creation of a composition with the use of four basic figures (Human)
- 2- Create a composition in wood.

**Text & References:**

**Text:**

Western

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

**Ceramics**

**Course Code:** BEC-407

**Credit Units: 04**

**Course objective:**

The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

**Course Content:**

- 1- Clay and clay bodies preparation.
- 2- Creation of utilities objects /pots/sculpture in pinching, Coil method and slab method
- 3- Drying and firing.

**Text & References:**

Indian

- New Hand Book For Potters by Nirmala Patwardhan
- MritikaUdhyogHirender Ghosh

Western

Clay and Glazes for the Potter by DenielRoades

**Assemblage**

**Course Code:** BEA-409

**Credit Units: 04**

**Course objective:**

The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

**Course Content:**

Creation of three dimensional creative forms through Plastic other waste material.

**Text & References:**

Western

- Concise History of Mordern Sculpture By Herbert Read
- Sculpture: Technique, Form, Content by Arthur Williams
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**5<sup>th</sup>Semester**

## **LIFE AND PORTRAIT STUDY**

**Course Code:** BLP-504

**Credit Units: 06**

### **Course objective:**

The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.

provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

### **Course Content:**

- 1- Drawing and clay modeling study of portrait from a live model
- 2- clay modeling of life and portrait from a live given model

### **Text & References:**

#### **Text:**

Indian

- Figure Made Easy By Aditya Chari Western
- Anatomy & Drawing by Victor Perard
- Anatomy for Sculptors: Understanding the Human Form Book by Sandis Kondrats and Uldis Zarins
  
- Animal Anatomy for Artists: The Elements of Form Eliot Goldfinger

## **COMPOSITION**

**Course Code:** BCM-505

**Credit Units: 08**

### **Course objective:**

The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representation with special focus on its technicalities and aesthetic aspects.

### **Course Content:**

- 1- Creation of a composition from four basic figures. (Animal)
- 2- Creation of a composition from four basic figures (Human)
- 3-Create a composition in Stone

### **Text & References:**

#### **Text:**

Western

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

## **Ceramics**

**Course Code:** BEC-507

**Credit Units: 04**

### **Course objective:**

The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

**Course Content:**

- 1- Throwing on potter wheel.
- 2- Creation of utilities objects /pots/sculpture in throwing, pinching, Coil method and slab method.
- 3 Firing.

**Text & References:**

Indian

- New Hand Book For Potters by Nirmala Patwardhan
- MritikaUdhyogHirender Ghosh

Western

Clay and Glazes for the Potter by DenielRoades

**Assemblage**

**Course Code:** BEA-509

**Credit Units: 04**

**Course objective:**

The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

**Course Content:**

Creation of sculptural mural through the readymade objects.

**Text & References:**

Western

- Concise History of Modern Sculpture By Herbert Read
- Sculpture: Technique, Form, Content by Arthur Williams

**6<sup>th</sup>Semester**

## **LIFE AND PORTRAIT STUDY**

**Course Code:** BLP-604

**Credit Units: 06**

### **Course objective:**

The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.

provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

### **Course Content:**

- 1- Drawing of life, cast and surrounding with proper light and shaded. (With different media)
- 2- clay modeling of life and portrait from a live given model

### **Text & References:**

#### **Text:**

Indian

- Figure Made Easy By Aditya Chari Western
- Anatomy & Drawing by Victor Perard
- Anatomy for Sculptors: Understanding the Human Form Book by Sandis Kondrats and Uldis Zarins
- Animal Anatomy for Artists: The Elements of Form Eliot Goldfinger

**Course Code:** BCM-605

**COMPOSITION**  
**Credit Units: 08**

**Course objective:**

The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.

**Course Content:**

1- Creation of a composition from four basic figures (Human)

2-Create a composition in Stone.

Note – focus should be on site specific sculpture, functional sculpture,

**Text & References:****Text:**

## Western

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

**Ceramics**

**Course Code: BEC - 606**

**Credit Units: 04**

**Course objective:**

The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

**Course Content:**

- 1- Throwing on potter wheel.
- 2- Creation of utilities objects /pots/sculpture in throwing, pinching, Coil method and slab method.
- 3 Firing and low temperature glazing .

**Text & References:**

Indian

- New Hand Book For Potters by Nirmala Patwardhan
- MritikaUdhyogHirender Ghosh

Western

Clay and Glazes for the Potter by DenielRoades

**Assemblage**

**Course Code: BEA-607**

**Credit Units: 04**

**Course objective:**

The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

**Course Content:**

Creation of sculptural mural through the readymade objects.

**Text & References:**

Western

- Concise History of Modern Sculpture By Herbert Read



- Sculpture: Technique, Form, Content by Arthur Williams

## **7<sup>th</sup>Semester**

### **LIFE AND PORTRAIT STUDY-V**

**Course Code:** BLP-704

**Credit Units:** 06

#### **Course objective:**

The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.

provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

#### **Course Content:**

1 life study from a live given model scale modelling and enlargement.

Introduction of pantograph and pointing machine.

2-Drawing of live given model with proper light and shaded.(With color/pencil etc.)

#### **Text & References:**

##### **Text:**

Indian

- Figure Made Easy By Aditya Chari Western

- Anatomy & Drawing by Victor Perard

- Anatomy for Sculptors: Understanding the Human Form Book by Sandis Kondrats and Uldis Zarins

- Animal Anatomy for Artists: The Elements of Form Eliot Goldfinger

## **COMPOSITION**

**Course Code:** BCM-705

**Credit Units:** 8

### **Course objective:**

The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.

**Course Content:** Creation of a composition on the basis of Students own imagination.(with lost wax and sand casting )

### **Text & References:**

#### **Text:**

Western

- Modelling and sculpting the human figure by Edouard Lanteri
- Modelling and sculpting Animal by Edouard Lanteri

## **Dissertation**

**Course Code:** BTD-704

**Credit Units:** 02

**Course objective:** The objective of the course is to: enhancement in the research and report writing skills.

### **Course Content:**

Self-Analysis of the candidate progress of his her own practical work from the aesthetical , technical, conceptual ,material point etc. of view .during this students has finalize the content of his dissertation.

Format of the report (between 2000- 3000 words )

With reference images .

**Text & References:****Text:**

## Western

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

**Ceramics****Course Code: BEC-706****Credit Units: 04****Course objective:**

The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

**Course Content:**

- 1- Introduction of stone ware.
- 2- Creation of utilities objects toy/pots/sculpture in throwing, pinching, Coil method and slab method.
- 3 Firing and glazing.

**Text & References:**

### Indian

- New Hand Book For Potters by Nirmala Patwardhan
- MritikaUdhyogHirender Ghosh

### Western

Clay and Glazes for the Potter by DenielRodes

### Assemblage

**Course Code: BEA-707**

**Credit Units: 04**

### **Course objective:**

The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

### **Course Content:**

Creation of sculptural through welding .

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### **Text & References:**

#### Western

- Concise History of Modern Sculpture By Herbert Read
- Sculpture: Technique, Form, Content by Arthur Williams

**8<sup>th</sup>Semester**

## **LIFE AND PORTRAIT STUDY**

**Course Code:** BLP-804

**Credit Units: 06**

### **Course objective:**

The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.

provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

### **Course Content:**

- 1-Drawing of life and cast with proper light and shed. (With various media)
- 2-study of a portrait with help of pointing machine
- 3- Study of life and portrait in relief .

### **Text & References:**

#### **Text:**

#### **Indian**

- Figure Made Easy By Aditya Chari Western
- Anatomy & Drawing by Victor Perard

Anatomy for Sculptors: Understanding the Human Form Book by Sandis Kondrats and Uldis Zarins

- Animal Anatomy for Artists: The Elements of Form Eliot Goldfinger

## **COMPOSITION**

**Course Code:** BCM-805

**Credit Units:** 8

**Course objective:**

The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.

**Course Content:** Creation of a composition on the basis of Students own imagination (at least one in wood or stone)

One composition in repousse and wood inlay.

Create a composition with unconventional material.

Note – focus should be on site specific sculpture, functional sculpture, outdoor sculpture, monumental sculpture, sculptural installation etc.

**Text & References:**

**Text:**

Western

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

**Dissertation**

**Course Code:** BTD-804

**Credit Units:** 02

**Course objective:**The objective of the course is to: enhancement in the research and report writing skills.

**Course Content:**

Self-Analysis of the candidate progress of his her own practical work from the aesthetical , technical, conceptual ,material etc. point of view . dissertation should be prepared under the supervision of their mentor .

Format of the report (between 2000- 3000 words )  
With reference images .

### **Text & References:**

#### **Text:**

Western

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

### **Ceramics**

**Course Code: BEC - 806**

**Credit Units: 04**

#### **Course objective:**

The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

#### **Course Content:**

- 1- Introduction of jigger jolly process and clay casting methods.
- 2- Composition.
- 3 Firing and glazing.

**Text & References:****Indian**

- New Hand Book For Potters by Nirmala Patwardhan
- MritikaUdhyogHirender Ghosh

**Western**

Clay and Glazes for the Potter by DenielRodes

**Assemblage****Course Code: BEA-807****Credit Units: 04****Course objective:**

The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

**Course Content:**

Creation of sculptural through welding.

**Text & References:****Western**

- Concise History of Modern Sculpture By Herbert Read
- Sculpture: Technique, Form, Content by Arthur Williams

Note : The syllabus of the photography will be same as Painting from third to eight semester



**THEORY**  
**BACHELOR OF VISUALS ARTS (PAINTING/SCULPTURE)**  
**1ST SEMESTER**

***Course Code: FFA- 100***

***Credit Units: 2***

**Fundamentals of Art**

- a. Principles of art
- b. Elements of Arts,
- c. Representation of space and volume in painting, two dimensional and three dimensions types.
- d. Comparative analysis of compositions in paintings, various painting media.

***Course Code: FHA- 101***

***Credit Units: 2***

**History of Art**

- a. Introduction to the meaning of Civilization, Culture and Art.
- b. Pre historic period : Western and Indian (Cave paintings, sculptures, architecture)
- c. River Valley Civilizations: Indus valley civilization, Egypt and Mesopotamian Civilization.

**2<sup>ND</sup> SEMESTER**

***Course Code: FFA- 200***

***Credit Units: 2***

**Fundamentals of Art**

- a. Characteristics of space- volume, dimensions, geometric space perceptual space, conceptual space, space volume as medium of experience and expression in sculpture
- b. Comparative analysis of sculpture, sculptural materials and processes.
- c. Basic principles of visual communication and their application, various media of visual communication.
- d. Printmaking processes and how their characteristics show in the prints.

***Course Code: FHA- 201***

***Credit Units: 2***

### History of Art

- a. Greek Period: Art, Architecture, Sculpture, Painting
- b. Roman period: Architectural, Mosaics, Mural paintings of Pompeii
- c. Mauryan period: sculptures from various sites, Yaksha Yakshi images.

### **3<sup>RD</sup> SEMESTER**

**Course Code: BHI- 301**

**Credit Units: 2**

#### History of Indian Art

Shunga Period, Kushan Period, Gandhara Period, Gupta Period, Role of Minor dynasties: Vakatakas, Kalachuris on art patronage :Ajanta, Ellora, Elephanta etc.

**Course Code: BHW- 302**

**Credit Units: 2**

#### History of Western Art

- a. Early Christian Art: architecture, Mosaics, Manuscripts, Carolingian Art.
- b. Romanesque Art
- c. Gothic Art

**Course Code: BAE- 303**

**Credit Units: 2**

#### Aesthetics (Indian)

- a. The importance of Aesthetics for a fine artist; Introduction to Indian Aesthetics and its brief historical background; Concept of beauty based on ancient scriptures and their relevance of art.
- b. Sadanga - the six limbs of Indian Art - relevance to Vishnudharmottara Purana

### **4<sup>TH</sup> SEMESTER**

**Course Code: BHI- 401**

**Credit Units: 2**

#### History of Indian Art

- a. Chalukyan period: Aihole, Badami, Pattadakkal etc.
- b. Pallava Dynasty: Rock cut temples and Sculptures.
- c. Cholas
- d. Hoysalas

**Course Code: BHW- 402** **Credit Units: 2**

History of Western Art

Renaissance, Northern Renaissance, High Renaissance

**Course Code: BAE- 403** **Credit Units: 2**

Aesthetics (Indian)

Brief introduction to the basic principles of Indian philosophy as related to the arts- Evolution of the Aesthetic Concepts - Natayashastra of Bharat Muni.

## **5<sup>TH</sup> SEMESTER**

**Course Code: BHI- 501** **Credit Units: 2**

History of Indian Art

- a. North Indian Temple Architecture: Parmara, Solanki, Chandela, Kalinga
- b. South Indian Temple Architecture: Cholas, Hoysalas, Nayakas, Vijayanagara etc.
- c. Islamic and Mughal Architecture.

**Course Code: BHW- 502** **Credit Units: 2**

History of Western Art

Mannerism, Baroque, Neo Classicism, Romanticism, Realism, Impressionism

**Course Code: BAE- 503** **Credit Units: 2**

Aesthetics (Indian)

- a. Development of theories of Rasa, Dhvani, Bhava, Alankar, Riti, Guna- Dosh, Vyanjana etc
- b. Fundamentals of Indian art based on Hindu Silpa Texts.

## 6<sup>TH</sup> SEMESTER

**Course Code: BHI- 601**

**Credit Units: 2**

History of Indian Art

Part 1

- a. Eastern Indian Manuscripts,
- b. Sultanate school of Painting
- c. Deccani School of Painting
- d. Mughal School
- e. Rajasthani school
- f. Pahari school

**Course Code: BHW- 602**

**Credit Units: 2**

History of Western Art

Part 1

Post impressionism, Cubism, Futurism, Fauvism, Dadaism, Surrelism, German Expressionisam, The Blue Raider.

**Course Code: BAI- 603**

**Credit Units: 2**

Aesthetics (Indian)

- a. Fundamentals of Indian art based on Hindu silpa texts such as Vishnudharmotara-Puran Sutracharana, Sukranitisara and Silparatham etc.

## 7<sup>TH</sup> SEMESTER

**Course Code: BHI- 701**

**Credit Units: 2**

Modern Indian Art

Part 1.

- a. Kalighat Paintings
- b. Raja Ravi Varma
- c. The Bengal School
- d. The Calcutta Group
- e. Progressive artist Group
- f. Cholamandal Artist Village.

Part 2 : Folk and tribal

- a. Role and place of artist in tribal and folk society.
- b. Dokra Casting of Bastar
- c. Wall paintings: Madhubani, Warli, Pitthoro

**Course Code: BHW- 702**

**Credit Units: 2**

Modern Western Art

Abstract Expressionism, Suprematism, De Stijl, Bauhaus, Pop Art, Minimal, Conceptual Art, Fluxus movement, Arte Povera.

**Course Code: BAE- 703**

**Credit Units: 2**

Aesthetics (Western)

- a. Concepts of Art and Beauty from the thinkers .
- b. Renaissance Aesthetics: Alberti, Leonardo da Vinci, Giorgio Vasari etc.

**8<sup>TH</sup> SEMESTER**

**Course Code: BHI- 801**

**Credit Units: 2**

Modern Indian Art

**Part 1.**

- a. Baroda School Faculty of Fine Arts
- b. Feminism: introduction to feminist theory
- c. Change in the Indian Art Scenario with advent of Globalization: place of People 1981, Part 2
  1. Textile painting: Mata ni Pachedi, Phad painting
  2. Mohra casting of Himachal.

**Course Code: BHW- 802**

**Credit Units: 2**

Modern Western Art

, Land and Environment Art, Graffiti, Process art, Body art, Performance art, Installation, Neo-figuration, Happening.

**Course Code: BAE- 803**

**Credit Units: 2**

Aesthetics (Western)

- a. Immanuel Kant- Sublime
- b. Benedetto Croce- Art an Intuition
- c. Sigmund Freud- Psychoanalysis
- d. Erwin Panofsky –Iconography
- e. Clive bell, Roger Fry, Susanne Langer- Formalism
- f. Edward Bullough- Psychological Distance.

हिमाचल प्रदेश केन्द्रीय विश्वविद्यालय  
Central University of Himachal Pradesh  
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**FACULTY OF PERFORMING AND VISUAL ART**  
**DEPARTMENT OF PAINTING**



**Master of Visual Arts  
(Painting)**

**CHOICE BASED CREDIT SYSTEM  
(CBCS)**

**Programme Code: MVA/MFA**

**Duration – 2 year**





**Scheme of Examination**  
**Master of Visual Arts MVA – (Painting)**  
**1<sup>st</sup> Semester (Painting)**  
**Creative Painting**  
**1<sup>st</sup> Semester**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>COURSE CATEGORY</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL EVALUATION</b>	<b>EXTERNAL EVALUATION</b>	<b>DURATION OF EXAMINATION (HRS.)</b>
<b>Core Theory</b>						
<b>MVA – 101</b>	Modern Indian Art	Core	02	25	25	EXAM 3 HOURS
<b>MVA – 102</b>	Modern Western Art	Core	02	25	25	EXAM 3 HOURS
<b>MVA – 103</b>	Aesthetics (Indian and Western)	Core	02	25	25	EXAM 3 HOURS
<b>Core Practical/ Studio Practice And Theory</b>						
<b>MPP-104/ MPN-104 /MPC-104</b>	Creative Portrait Painting / New Media Painting/ Creative Painting	Core	18	225	225	VIVA - VOCE AND PORTFOLIO SUBMISSION
	Total Marks		24	300	300	

**2<sup>nd</sup> Semester**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>COURSE CATEGORY</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL EVALUTION</b>	<b>EXTERNAL EVALUTION</b>	<b>DURATION OF EXAMINATION (HRS.)</b>
<b>Core theory</b>						
<b>MVA – 201</b>	Modern Indian Art	Core	02	25	25	EXAM 3 HOURS
<b>MVA – 202</b>	Modern Western Art	Core	02	25	25	EXAM 3 HOURS
<b>MVA – 203</b>	Aesthetics (Indian and Western)	Core	02	25	25	EXAM 3 HOURS
<b>Core Practical/ Studio Practice And Theory</b>						
<b>MPP-204/ MPN-204 /MPC-204</b>	Creative Portrait Painting / New Media Painting/ Creative Painting	Core	18	225	225	VIVA - VOCE AND PORTFOLIO SUBMISSION
	Total Marks		24	300	300	

### **3<sup>rd</sup> Semester (Painting)**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>COURSE CATEGORY</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL EVALUATION</b>	<b>EXTERNAL EVALUATION</b>	<b>DURATION OF EXAMINATION (HRS.)</b>
<b>Core Theory</b>						
MVA – 301	Modern Indian Art	Core	02	25	25	EXAM 3 HOURS
MVA – 302	Modern Western Art	Core	02	25	25	EXAM 3 HOURS
MVA – 303	Aesthetics (Indian and Western)	Core	02	25	25	EXAM 3 HOURS
<b>Core Practical/ Studio Practice And Theory</b>						
MVA-304	Dissertation	Core	02	25	25	PRACTICAL EXAM, PORTFOLIO, SYNOPSIS SUBMISSION AND VIVA - VOCE
MPP-305/ MPN-305 /MPC-305	Creative Portrait Painting / New Media Painting/ Creative Painting	Core	18	225	225	
	<b>Total Marks</b>		<b>26</b>	<b>325</b>	<b>325</b>	

**4<sup>th</sup> Semester (Painting)**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>COURSE CATEGORY</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL EVALUATION %</b>	<b>EXTERNAL EVALUATION%</b>	<b>DURATION OF EXAMINATION (HRS.)</b>
<b>Core Theory</b>						
<b>MVA – 401</b>	<b>Modern Indian Art</b>	<b>Core</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>EXAM 3 HOURS</b>
<b>MVA – 402</b>	<b>Modern Western Art</b>	<b>Core</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>EXAM 3 HOURS</b>
<b>MVA – 403</b>	<b>Aesthetics (Indian and Western)</b>	<b>Core</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>EXAM 3 HOURS</b>
<b>Core Practical/ Studio Practice And Theory</b>						
<b>MVA-404</b>	<b>Dissertation</b>	<b>Core</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>PRACTICAL EXAM, PORTFOLIO, DISSERTATION SUBMISSION AND VIVA- VOCE</b>
<b>MPP-405/ MPN-405 /MPC-405</b>	<b>Creative Portrait Painting / New Media Painting/ Creative Painting</b>	<b>Core</b>	<b>18</b>	<b>225</b>	<b>225</b>	
	<b>Total Marks</b>		<b>26</b>	<b>325</b>	<b>325</b>	

## COURSE DESCRIPTIONS-

### FIRST SEMESTER MVA/MFA (PAINTING)

Course Code: MPP-104/MPN-104/MPC-104

Credit Units: 18

#### CORE PRACTICAL / STUDIO PRACTICE AND THEORY

- CANDIDATES HAS TO CREATE HIS ART WORKS UNDER THE SUPERVISION OF HIS/HER MENTOR/GUIDE THE BASIS'S OF THEIR OWN CREATIVE UNDERSTANDING THROUGH VARIOUS MEDIUM INCLUDING NEW MEDIA.
- INDEPENDENT STUDIO PRACTICAL WORK UNDER SUPERVISION OF MENTOR/GUIDE.
- FOCUS ON PRODUCING ORIGINAL WORK IN CHOSEN MEDIUM IDENTIFY INDIVIDUAL STYLE, TECHNIQUE AND DEVELOP ORIGINAL CONCEPT IN REFERENCE TO HISTORY OF INDIAN AND WESTERN ART.
- GROUP AND INDIVIDUAL DISCUSSION AND CRITIQUE.
- ASSESSMENT

### SECOND SEMESTER MVA/MFA (PAINTING)

Course Code: MPP-204/MPN-204/MPC-204

Credit Units: 18

#### CORE PRACTICAL / STUDIO PRACTICE AND THEORY

- CANDIDATES HAS TO CREATE HIS ART WORKS UNDER THE SUPERVISION OF HIS/HER MENTOR/GUIDE THE BASIS'S OF THEIR OWN CREATIVE UNDERSTANDING THROUGH VARIOUS MEDIUM INCLUDING NEW MEDIA.
- INDEPENDENT STUDIO PRACTICAL WORK UNDER SUPERVISION OF MENTOR/GUIDE.
- FOCUS ON PRODUCING ORIGINAL WORK IN CHOSEN MEDIUM IDENTIFY INDIVIDUAL STYLE, TECHNIQUE AND DEVELOP ORIGINAL CONCEPT IN REFERENCE TO HISTORY OF INDIAN AND WESTERN ART.
- GROUP AND INDIVIDUAL DISCUSSION AND CRITIQUE.
- ASSESSMENT

### THIRD SEMESTER MVA/ MFA (PAINTING)

Course Code: MVA-504

Credit Units: 2

- DECISION OF THE DISSERTATION TOPIC UNDER THE SUPERVISION OF .CONCERN MENTOR/GUIDE.
- START WORK ON DISSERTATION TOPIC.
- INDIVIDUAL ONE TO ONE DISCUSSION.
- STUDIO VISIT BY THE PROFESSIONAL ARTIST.
- GROUP AND INDIVIDUAL DISCUSSION CRITIQUE AND ASSESSMENT.

Course Code: MPP-304/MPN-304/MPC-304

Credit Units: 18

#### CORE PRACTICAL / STUDIO PRACTICE AND THEORY

- CANDIDATES HAS TO CREATE HIS ART WORKS UNDER THE SUPERVISION OF HIS/HER MENTOR/GUIDE THE BASIS'S OF THEIR OWN CREATIVE UNDERSTANDING THROUGH VARIOUS MEDIUM INCLUDING NEW MEDIA.
- INDEPENDENT STUDIO PRACTISE WORK UNDER THE SUPERVISION OF MENTOR /GUIDE
- RESEARCH AND EXPLORATION IN THE CHOSEN AREA OF CREATIVE EXPRESSION.
- ELECTIVE PROJECT REPORT TO BE SUBMITTED.

#### FOURTH SEMESTER MVA/MFA (PAINTING)

Course Code: MVA-404

Credit Units: 2

-DISSERTATION TO BE SUBMITTED TO THE MENTOR/GUIDE AND THE HOD.

-GROUP CRITIQUE

-PRESENTATION OF SELECTED ARTWORKS IN DEGREE SHOW (FINAL DISPLAY) AND ASSESSMENT BY GRAND JURY.

Course Code: MPP-404/MPN-404/MPC-404

Credit Units: 18

CORE PRACTICAL / STUDIO PRACTICE AND THEORY

- CANDIDATES HAS TO CREATE HIS ART WORKS UNDER THE SUPERVISION OF HIS/HER MENTOR/GUIDE THE BASIS'S OF THEIR OWN CREATIVE UNDERSTANDING THROUGH VARIOUS MEDIUM INCLUDING NEW MEDIA.

- INTENSIVE STUDIO WORK.

-ALL WORK TO BE FINISHED.

-EXPLOSION OF IDEAS OF PRESENTATION.

NOTE – EACH STUDENTS HAS TO SUBMIT MINIMUM 25 ART WORKS ON THE BASIS OF THEIR CREATIVITY AND THE MINIMUM SIZE OF THE WORK SHOULD BE 30”X36”.

**MASTER OF VISUAL ARTS**  
**CHOICE BASED CREDIT SYSTEM**  
**(CBCS)**  
**PROGRAMME CODE: MVA/MFA (SCULPTURE)**  
**DURATION – 2 YEAR**

**PROGRAMME STRUCTURE**  
**AND**  
**CURRICULUM & SCHEME OF EXAMINATION**  
**2020**



**SCHEME OF EXAMINATION****MASTER OF VISUAL ARTS MVA/MFA – (SCULPTURE)****1ST SEMESTER**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL</b>	<b>MID TERM</b>	<b>END TERM</b>	<b>EXAMINATION</b>
<b>CORE THEORY</b>						
<b>MVA – 101</b>	<b>MODERN INDIAN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>MVA – 102</b>	<b>MODERN WESTERN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>MVA – 103</b>	<b>AESTHETICS (INDIAN AND WESTERN)</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>CORE PRACTICAL &amp; THEORY</b>						
<b>MVS- 104</b>	<b>SCULPTURE</b>	<b>18</b>	<b>225</b>	<b>225</b>	<b>450</b>	<b>VIVA -VOCE AND PORTFOLIO SUBMISSION</b>
	<b>TOTAL MARKS</b>	<b>24</b>	<b>300</b>	<b>300</b>	<b>600</b>	

**2ND SEMESTER**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL</b>	<b>MID TERM</b>	<b>END TERM</b>	<b>EXAMINATION</b>
<b>CORE THEORY</b>						
<b>MVA – 201</b>	<b>MODERN INDIAN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>MVA – 202</b>	<b>MODERN WESTERN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>MVA – 203</b>	<b>AESTHETICS (INDIAN AND WESTERN)</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>CORE PRACTICAL AND PRACTICAL</b>						
<b>MVS-204</b>	<b>SCULPTURE</b>	<b>18</b>	<b>225</b>	<b>225</b>	<b>450</b>	<b>VIVA - VOCE AND PORTFOLIO SUBMISSION</b>
	<b>TOTAL MARKS</b>	<b>24</b>	<b>300</b>	<b>300</b>	<b>600</b>	

### **3RD SEMESTER**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL</b>	<b>MID TERM</b>	<b>END TERM</b>	<b>EXAMINATION</b>
<b>CORE THEORY</b>						
<b>MVA – 301</b>	<b>MODERN INDIAN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>MVA – 302</b>	<b>MODERN WESTERN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>

<b>MVA – 303</b>	<b>AESTHETICS (INDIAN AND WESTERN)</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>CORE PRACTICAL AND THEORY</b>						
<b>MVA-304</b>	<b>DISSERTATION</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>VIVA- VOCE AND PORTFOLIO SUBMISSION</b>
<b>MVS- 305</b>	<b>SCULPTURE</b>	<b>18</b>	<b>225</b>	<b>225</b>	<b>450</b>	
	<b>TOTAL MARKS</b>	<b>26</b>	<b>325</b>	<b>325</b>	<b>650</b>	

#### **4TH SEMESTER**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL</b>	<b>MID TERM</b>	<b>END TERM</b>	<b>EXAMINATION</b>
<b>CORE THEORY</b>						
<b>MVA – 401</b>	<b>MODERN INDIAN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>MVA – 402</b>	<b>MODERN WESTERN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>MVA – 403</b>	<b>AESTHETICS (INDIAN AND WESTERN)</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>CORE PRACTICAL AND THEORY</b>						
<b>MVA-404</b>	<b>DISSERTATION &amp; VIVA –VOCE</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>VIVA VOCE AND</b>

<b>MVS- 405</b>		<b>18</b>				<b>PORTFOLIO SUBMISSION</b>
	<b>SCULPTURE</b>		<b>225</b>	<b>225</b>	<b>450</b>	
	<b>TOTAL MARKS</b>	<b>26</b>	<b>325</b>	<b>325</b>	<b>650</b>	

**OBJECTIVE :**

**Course is focused to make student aware about their independency in field of three dimensional representations. Each semester is designed for enhancement of aesthetical and creative point of view towards the field of arts.**

**Theory subjects will be same as MVA painting stream.**

**FIRST SEMESTER**

**SCULPTURE**

**Course Code: MVS -105**

**Credit Units: 18**

**During this semester students has to decide his idea for the three dimensional expression. On the basis of that idea he has to plan his journey for the rest of three semesters. Under the supervision of his mentor / guide student will continue his innovative articulation. Students have barriers of medium. Following exercise should be included in the practice of art practice:**

- 1-Darwing /Sketches**
- 2-Shorts notes or write-ups**
- 3-Maquettes**
- 4-final Art work**
- 5-Scheduled Presentation**

**SECOND SEMESTER**

**SCULPTURE**

**Course Code: MVS -205**

**Credit Units: 18**

During this semester students has to continue his three dimensional expression in continuation with his previous practice. Under the supervision of his mentor / guide student will continue his innovative articulation. Students have barriers of medium. Following exercise should be included in the practice of art practice:

- 1-Darwing /Sketches
- 2-Shorts notes or write-ups
- 3-Maquettes
- 4-final Art work
- 5-scheduled Presentation

### THIRD SEMESTER

#### SCULPTURE

Course Code: MVS -305

Credit Units: 18

During this semester students has to continue his three dimensional expression in continuation with his previous practice. Under the supervision of his mentor / guide student will continue his innovative articulation. Students have barriers of medium. Following exercise should be included in the practice of art practice:

- 1-Darwing /Sketches
- 2-Shorts notes or write-ups
- 3-Maquettes
- 4-final Art work
- 5-scheduled Presentation

### DISSERTATION

Course Code: MVA -304

Credit Units: 2

In this section a problem or topic will be decided under the supervision of mentor /guide and synopsis will be prepared so that a dissertation may be created on the basis of this synopsis.

**FOURTH SEMESTER**

**SCULPTURE**

**Course Code: MVS -405**

**Credit Units: 18**

**During this semester students has to continue his three dimensional expression in continuation with his previous practice. Under the supervision of his mentor / guide student will continue his innovative articulation. Students have barriers of medium. Following exercise should be included in the practice of art practice:**

- 1-Darwing /Sketches**
- 2-Shorts notes or write-ups**
- 3-Maquettes**
- 4-final Art work**
- 5-scheduled Presentation**

**DISSERTATION**

**Course Code: MVA -404**

**Credit Units: 2**

**-DISSERTATION TO BE SUBMITTED TO THE MENTOR/GUIDE AND THE HOD.**

**-GROUP CRITIQUE**

**-PRESENTATION OF SELECTED ARTWORKS IN DEGREE SHOW (FINAL DISPLAY) AND ASSESSMENT BY GRAND JURY.**

## **THEORY**

### **MASTERS OF VISUALS ARTS (PAINTING/SCULPTURE)**

#### **FIRST SEMESTER**

*Course Code:*

*Credit Units: 2*

#### **MODERN INDIAN ART**

- a. Raja Ravi Varma: European techniques on Indian subjects.
- b. Indian society of Oriental Art
- c. Contribution of Indian art institutions in the art field
- d. Bengal school

*Course Code:*

*Credit Units: 2*

#### **MODERN WESTERN ART**

##### **Art Movements:**

Impressionism, Post- Impressionism, Cubism, Futurism , Dadaism, Surrealism, German Expressionism (Die Brucke, the Blue Rider), Abstract Expressionism, Suprematism, Constructivism, De stijl, Bauhaus and pop.

*Course Code:*

*Credit Units: 2*

#### **AESTHETICS (INDIAN/WESTERN)**

##### **PART 1**

Concepts of art and Beauty reference to various periods and thinkers.

##### **PART 2**

The importance of Aesthetics for a fine artist; Introduction to Indian Aesthetics and its brief historical background; Concept of beauty based on ancient scriptures and their relevance of art.

Brief introduction to the basic principles of Indian philosophy as related to the arts- Evolution of the Aesthetic Concepts - Natayashastra of Bharat Muni.

#### **2<sup>ND</sup> SEMESTER**

*Course Code:*

*Credit Units: 2*

#### **MODERN INDIAN ART**

1. Bengal school.
2. Pre independence
3. Post Independence Art: The Calcutta Group, Progressive Artists Group, Cholamandal Artists Village etc.

**Course Code:** **Credit Units: 2**

**MODERN WESTERN ART**

Abstract Expressionism, Constructivism, De stijl, Bauhaus, Pop art: Art as Mass culture objects, Conceptual Art: Dominance of cerebral over emotive aspect of art Dematerialization.

**Course Code:** **Credit Units: 2**

**AESTHETICS (INDIAN/WESTERN)**

**PART 1**

Kant, Benedetto Croce.

**PART 2**

Introduction to the basic principles of Indian Philosophy and Religious thought: Vedic, Buddhist, Jain, Shaivite, Vaishnavite.

**3<sup>RD</sup> SEMESTER**

**Course Code:** **Credit Units: 2**

**MODERN INDIAN ART**

- a. Delhi Shilpi Chakra
- b. Baroda School
- c. introduction to Feminist theory.



*Course Code:*

*Credit Units: 2*

**MODERN WESTERN ART**

Op Art, Minimal Art, New Conceptual Art, conceptual Art.

*Course Code:*

*Credit Units: 2*

**AESTHETICS ( INDIAN/WESTERN)**

**PART 1**

Psychoanalysis- Sigmund Freud, Jacques Lacan, Derida , Psychical Distance-Edward Bullough

**PART 2**

Concepts of the rasa sutra and its commentaries: Rasa Sadharanikarana, Dhvani, Alamkara, Auchitya, Riti, Guna and Dosha

**4<sup>TH</sup> SEMESTER**

*Course Code:*

*Credit Units: 2*

**MODERN INDIAN ART**

- a. Change in the Indian Art scenario with the advent of Globalization: New Media Art, Installation Art, Performance Art.
- b. A study of Modern ,Post Modern And Contemporary Artist In India.

*Course Code:*

*Credit Units: 2*

**MODERN WESTERN ART**

Land and Environment Art, Graffiti, Body Art, Process Art, Performance Art, Installation, Neo-Figuration, Happening, etc.

*Course Code:*

*Credit Units: 2*

**AESTHETICS (INDIAN/WESTERN)**

**PART 1**

A study of Western Aesthetics.

**PART 2**

The Bhakti and Sufi Cults: relationship of Mythology and art in India, Sources and evolution of aesthetic concepts.

**Ph.D. IN VISUAL ARTS**  
**CHOICE BASED CREDIT SYSTEM**  
**(CBCS)**  
**PROGRAMME CODE:**

**PROGRAMME STRUCTURE**  
**AND**  
**CURRICULUM & SCHEME OF EXAMINATION**  
**2021**

**School of Performing and Visual Arts**  
**Ph. D in Performing and Visual Arts (PHDPVA)**

S.No	Course	Course type	Course code	Credits
1	Research Methodology in Performing and Visual Arts*	Theory	RAV-601	4
2	Aesthetics of Visual Arts	Theory and assignment	RAV-602	4
3	Contemporary art practice of Visual Arts	Theory and assignment	RAV-603	4
4	Analytical and critical studies of Visual Arts	Theory and assignment	RAV-604	2
5	Research and Publication Ethics	Theory	RPE -605	2

**COURSE I: RESEARCH METHODOLOGY IN PERFORMING AND VISUAL ARTS**

**Research Methodology (RAV-601)**

Literature survey, content analysis, Philosophical and conceptual analysis, contextual enquiry, historical research method, simulation research using computer applications, non-conventional methods, thesis and research paper writing.

**Block I: Foundations of Research in Performing and Visual Arts**

**Unit I: Significance of Research**

1.1.1 Introduction

1.1.2 Difference between Natural and Human Science Research

1.1.3 Types of Research: Exploratory, Descriptive, Prescriptive and Action Oriented.

1.1.4 Distinctive features of Research in Performing and Visual Arts

1.1.5 Relevance of Research in Performing and Visual Arts

## **Unit II: Major Issues in Research**

1.2.1 Introduction

1.2.2 Research Conventions: Traditional and Modern (Exploratory and Innovative)

1.2.3 Pure Research Vs Applied Research

1.2.4 Practice Vs Research (Field Specific Studies): Practice as Research

1.2.5 Practice Vs Research (Field Specific Studies): Performance as Research

## **Unit III: Prospects in Research**

1.3.1 Introduction

1.3.2 Training, Education and Application

1.3.3 Appropriation and dissemination of Knowledge

1.3.4 Constructing new Epistemology for Performing and Visual Arts

## **Block II: Research Approaches in Performing and Visual Arts**

### **Unit I: Diachronic Methods - (From known to Unknown)**

2.1.1 Introduction

2.1.2 Definition and Scope of Research Methods in Performing and Visual Arts

2.1.3 Evolution Approach.

2.1.4 Myth/ Ritual Approach

2.1.5 Diffusion approach (Monogenesis/Polygenesis).

### **Unit II: Critical Approaches**

2.2.1 Introduction

2.2.2 Artist/Performer Perspective.

2.2.3 Reader /Audience Perspective.

2.2.4 Work of Art – Perspective. 2.2.5 Meta-Critical Approach

### **Unit III: 2.3 Comparative Approaches**

2.3.1 Introduction

2.3.2 Definition and Scope

2.3.3 Criteria for Comparative studies.

2.3.4 Comparative Study of regional/ cultural practices

2.3.5 Cross- Disciplinary Studies

### **Unit IV: Theoretical Approaches**

2.4.1 Introduction

2.4.2 Aesthetics Approach

2.4.3 Phenomenological Approach

2.4.4 Psycho-analytical Approach

2.4.5 Contextual and Performative Approach

## **Block III: Research Methods in Performing and Visual Arts**

### **Unit I: Quantitative Research Method**

3.2.1 Introduction

3.2.2 Survey Method (Primary and Secondary Data)

3.2.3 Observation Method

3.2.4 Simulation Method

### **Unit II: Qualitative Research Method**

3.1.1 Introduction

3.1.2 Ethnographic Method (Contextual Enquiry)

3.1.3 Experimental Method

3.1.4 Case Study Method

### **Unit III: Post-Modern Methods**

3.3.1 Introduction

3.3.2 Narrative Method (Narrative Enquiry)

3.3.3 Deconstruction Method (Semantic)

3.3.4 New Hermeneutics Method (Textual)

3.3.5 Discourse Method (Semiotic)

### **Unit IV: Tools and Techniques**

3.4.1 Introduction

3.4.2 Questionnaire

3.4.3 Schedule

3.4.4 Interview

3.4.5 Focus Group Discussion

3.4.6 Analytical Tools (Deductive and Inductive)

## **Block: IV Research Design and Presentation**

### **Unit I: Selection of Topic and Research Question**

4.1.1 Introduction

4.1.2 Literature Survey

4.1.3 Identification of Topic

4.1.4 Formulation of Research questions (Development of Hypothesis)

4.1.5 Scope of the Study

4.1.6 Developing Research Methodology

## **Unit II: 4.2 Data Collection and Documentation**

4.2.1 Introduction

4.2.2 Sources of Study (Primary and Secondary)

4.2.3 Types of Documentation (Manuscript, Print, Audio, Video and New Media)

4.2.4 Data Collection

4.2.5 Organizing Data

## **Unit III: 4.3 Analyses and Synthesis**

4.3.1 Introduction

4.3.2 Philosophical and Conceptual Analysis

4.3.3 Empirical Analysis

4.3.4 Pragmatic Analysis

4.4.5 Synthesis: Inferring, Correlating, Comparing 4.4.6 Interpretation (Internal and External)

## **Unit IV: 4.4 Presentation of Thesis**

4.5.1 Introduction

4.5.2 Writing Research Proposal

4.5.3. Format of Thesis (Proposal - Chapterization)

4.5.4. Notes, References and Bibliography

4.5.5 Appendences and Synopsis

*Evaluation:* **Course I – Internal** - 30 Marks

**Exam:** 70 Marks Total: 100 Marks



## ***Fine Arts Specialization:***

### **Course II: Studies of Aesthetical approaches in Visual Arts (RAV 602)**

This course will incorporate a comparative study of Eastern and Western Aesthetics as a whole. A study of Western aesthetics theories and their relevance today. Theories of Indian Aesthetics including Semiotics and Rasa theory: Bharata, Vamana, Bhatta Lollata, Bhatta Nayak, Shri Shankuka, Abhinavgupta, Anandavardhana, Mammata, Ras Gangadhar, Pt. Jagannath and Traditional and modern visual language as a cultural base to modern applications.

### **Course III: Contemporary Practices in Visual Arts (RAV 603)**

This course will incorporate the study of current practices and trends such as Installations, Interactive art, New media/Multimedia art/Digital art, Info-art, Laser art, Kinetic art. Also the study of integration of technology in Art Galleries/Museums/Displays/Exhibitions/Public Art and the Convergence of Media such as: Text, Typography, Symbolism, Iconography, Light, Sound, Performance, Action, Animation, as well as Materials, Constructions and Humane interface.

Exhibition of the art works created during last six months

### **Course IV: Analytical and Critical Studies in Visual Arts (RAV 604)**

In depth/critical study of any of the following: \*Artist \*Styles \*Work of Art \*Art Form \*Art Schools \*Monuments/Archeological Sites \*Visual Languages \*Scripts \*Manuscripts \*Material \*Medium & Techniques \*Elements of Art \*Principles of Art The study will result into a visually supported seminar plus research publication. This should include interviews and views of eminent personalities, photographs and documents.

### **Course V Research and Publication Ethics ( REP -605)**

As per the UGC Notification ( Copy attached )

### **Course work assessment/evaluation for Fine Arts:**

**Course II:** Internal =30% Marks, external =Assignment: 70% Marks.

**Course III:** Internal =30% Marks, external =Assignment: 70% Marks.

Each student has to prepare a document/monograph on a chosen topic mutually decided by the supervisor and student.

**Course IV:** Internal =30% Marks, external =Assignment: 70% Marks .

The study will result into a visually supported document and include interviews and views of eminent personalities, work, photographs etc. This should be presented in front of a Jury/seminar.

The Jury may consist of Director, Programme Coordinator, Supervisor, Concerned discipline teachers in the School, External Expert.

**Qualifying Marks:** 50% Student has to obtain minimum qualifying marks in each Course assigned.

## **RESEARCH THESIS**

### **Option I**

The researcher can undertake a programme of research which may focus on one's own creative practice & experimental work. In that case the final thesis will have two parts.

Part I will formulate annotated documentation of own work in appropriate order reflecting the creative development of final

results. The annotation must include detailed critical observations for every samples, rough sketches, doodler and specimen demonstrating important phase of the development of work. This is called process documentation. It should be submitted in original and digital/visual format.

Part II will consist of regular format of thesis such as Literature survey, Research question, critical analysis of the work, its significance, discussion about the kind of new insights or new knowledge generated and conclusions and referring of bibliography. This is a dissertation, a written component of the thesis, and should not be less than 40,000 words.

### **Option II**

Alternatively the candidate can take up the conventional research.

### **PRE SUBMISSION**

Before final submission of the thesis it is mandatory to display your latest works in two group and one solo exhibition.

Before final submission of the thesis it is mandatory to make a pre-submission presentation/ jury, qualifier.

Evaluation criteria for pre-submission presentation

- appropriate articulation of research question
- systematic literature review
- appropriate research methodology
- appropriate primary and/or secondary data collection
- in depth critical discussion & analysis
- connectedness between data, analysis and conclusions
- contribution to knowledge (originality, significance)

- error free writing, referencing, bibliography

## **ASSESSMENT –**

**Viva Voce:** Programme Coordinator: Prof. Harshvardhan

Research Supervisors: Dr. Ved Prakash Paliwal - Visual Arts

**हिमाचल प्रदेश केन्द्रीय विश्वविद्यालय**

**Central University of Himachal Pradesh**

**सप्त सिन्धु परिसर देहरा, ज़िला काँगड़ा, हिमाचल प्रदेश – 177101**

**FACULTY OF PERFORMING AND VISUAL ART**

**DEPARTMENT OF VISUAL ARTS**



**THIRD BOARD OF STUDY**

**25 FEB 2020**

**DEPARTMENT OF VISUAL ARTS  
FOUNDATION PROGRAM  
1<sup>ST</sup> SEMESTER**

COURSE CODE	COURSE TITLE	CREDIT	INTERNAL	MID TERM	END TERM	EXAMINATION
<b>CORE THEORY</b>						
<i>FFA-100</i>	FUNDAMENTAL OF ARTS	2	25	25	50	EXAM
<b>FHA-101</b>	<b>HISTROY OF ART</b>	<b>2</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<i>SKT-209 OFFERD BY THE SANSKRIT DEPARTMENT</i>	SANSKRIT	2	25	25	50	EXAM
<b>CORE PRACTICAL AND THEORY</b>						
<b>FCD-103</b>	<b>COLOUR DESIGN</b>	<b>06</b>	<b>75</b>	<b>75</b>	<b>150</b>	VIVA VOCE AND PORTFOLIO SUBMISSION
<b>FPM-104</b>	PRINT MAKING	06	75	75	150	
<b>FCM-105</b>	CLAY MODELLING	06	75	75	150	
	TOTAL	24	300	300	600	

**FOUNDATION PROGRAM  
2ND SEMESTER**

COURSE CODE	COURSE TITLE	CREDIT	INTERNAL	MID TERM	END TERM	EXAMINATION
<b>CORE THEORY</b>						
<b>FFA-200</b>	<b>FUNDAMENTAL OF ARTS</b>	<b>2</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<b>FHA-201</b>	<b>HISTROY OF ART</b>	<b>2</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>EXAM</b>
<i>SKT-209 OFFERD BY THE SANSKRIT DEPARTMENT</i>	SANSKRIT	2	25	25	50	EXAM
<b>CORE PRACTICAL AND THEORY</b>						
<b>FCD-203</b>	<b>COLOUR DESIGN</b>	<b>06</b>	<b>75</b>	<b>75</b>	<b>150</b>	VIVA VOCE AND PORTFOLIO SUBMISSION
<b>FPM-204</b>		06				
	PRINT MAKING		75	75	150	
<b>FCM-205</b>	<b>CLAY MODELLING</b>	06	75	75	150	
	TOTAL	24	300	300	600	

THE SYLLABUS OF FIRST AND SECOND SEMESTER WILL BE COMMON FOR BFA PAINTING AND SCULPTURE

## FIRST SEMESTER

*Course Code: FFA- 100*

*Credit Units: 2*

### Fundamentals of Art

- a. Principles of art
- b. Elements of Arts,
- c. Representation of space and volume in painting, two dimensional and three dimensions types.
- d. Comparative analysis of compositions in paintings, various painting media.

### **Colour Design**

*Course code: FCD- 102*

*Credit Unit: 06*

- a. Study from natural objects and group of objects from the point of view of fundamental of art.
- b. Introduction of colours, understanding of value, tone, intensity, mixing etc. in two and three dimension, combo composition based on studies from nature.

### **Printmaking**

*Course code: FPM – 103*

*Credit Unit: 06*

- a. Introduction of materials and their uses for making designs. Practice of relief print from Wood and Linoleum blocks.
- b. Topic for the printmaking and designing are geometrical shape, nature etc.

### **CLAY MODELLING**

*Course code: FCM – 105*

*Credit Unit: 06*

- a. Introduction of clay application through the creation of various geometrical shapes and composition bases on the previous practice. Introduce of direct clay applications.
- b. Direct clay modelling on the basis of a given object.
- c. Introduction of plaster through the practice of simplified waste mould and cast.
- d. Clay tile making on the basis of simple design.
- e. Plaster tile carving on the basis of simple design.



## SECOND SEMESTER

Course Code: FFA- 200

Credit Units: 2

### Fundamentals of Art

- a. Characteristics of space- volume, dimensions, geometric space perceptual space, conceptual space, space volume as medium of experience and expression in sculpture
- b. Comparative analysis of sculpture, sculptural materials and processes.
- c. Basic principles of visual communication and their application, various media of visual communication.

Printmaking processes and how their characteristics show in the prints.

### Colour Design

Course code: FCD 202

Credit Unit: 06

- a. Introducing human forms, sketching and drawing.
- b. Knowledge of colour – Primary, secondary, Tertiary and their inter-relation.
- c. Introduction to shapes: Natural and Geometrical. Explore pattern. Rhythm and movement in space.
- d. Compositional analysis of painting of other artist.

### Printmaking

Course code : FPM- 203

Credit Unit: 06

- a. Introduction of materials and its use for a relief printmaking. Practice of relief print from Wood and Linoleum blocks.
- a. Based on still life studies, flowers or animal studies and landscape or architectural views.

### CLAY MODELLING

Course code: FCM – 205

Credit Unit: 06

- a. Plaster blocking carving
- b. Creation of object through Pinching and coil methods.
- c. Creation of object through slab methods.
- d. Creation of object through simultaneous use of pinching coil and slab methods.

**SCHEME OF EXAMINATION**  
**BACHELOR OF VISUAL ARTS BVA/BFA – (PAINTING)**  
**3<sup>RD</sup> SEMESTER (PAINTING)**

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI – 301	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -302	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-303	AESTHETICS	02	25	25	50	3 HOURS
BEN- 308	ENGLISH	02	25	25	50	3 HOURS
<b>CORE PRACTICAL</b>						
BCM-304	COMPOSITION	04	50	50	100	<b>VIVA VOCE AND PORTFOLIO SUBMISSION</b>
BPS-305	PORTRAIT STUDY	04	50	50	100	
BHS-306	HEAD STUDY / STILL LIFE	04	50	50	100	
<b>ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )</b>						
BPM-307	PRINTMAKING	04	50	50	100	<b>VIVA VOCE AND PORTFOLIO SUBMISSION</b>
BMU-307	MURAL					
BPH-307	PHOTOGRAPHY					
		24	300	300	600	

### 4<sup>TH</sup> SEMESTER (PAINTING)

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI - 401	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -402	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-403	AESTHETICS	02	25	25	50	3 HOURS
<b>CORE PRACTICAL</b>						
BCM-404	COMPOSITION	06	75	75	150	EXAM, VIVA VOCE AND PORTFOLIO SUBMISSION
BPS-405	PORTRAIT STUDY	04	50	50	100	
BHS-406	HEAD STUDY / STILL LIFE	04	50	50	100	
<b>ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )</b>						
BPM-407	PRINTMAKING	04	50	50	100	VIVA VOCE AND PORTFOLIO SUBMISSION
BMU-407	MURAL					
BPH-407	PHOTOGRAPHY					
		24	300	300	600	

### **5<sup>TH</sup> SEMESTER (PAINTING)**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL EVALUATION</b>	<b>EXTERNAL EVALUATION</b>	<b>TOTAL</b>	<b>EXAMINATION (HRS.)</b>
<b>CORE THEORY</b>						
BHI – 501	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -502	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-503	AESTHETICS	02	25	25	50	3 HOURS
<b>CORE PRACTICAL</b>						
BCM-504	COMPOSITION	08	100	100	200	VIVA VOCE AND PORTFOLIO SUBMISSION
BPS-505	PORTRAIT STUDY	06	75	75	150	
<b>ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )</b>						
BPM-507	PRINTMAKING	4	50	50	100	VIVA VOCE AND PORTFOLIO SUBMISSION
BMU-507	MURAL					
BPH-507	PHOTOGRAPHY					
		24	300	300	600	

### **6<sup>TH</sup> SEMESTER (PAINTING)**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL EVALUATION</b>	<b>EXTERNAL EVALUATION</b>	<b>TOTAL</b>	<b>EXAMINATION (HRS.)</b>
<b>CORE THEORY</b>						
BHI – 601	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -602	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-603	AESTHETICS	02	25	25	50	3 HOURS
<b>CORE PRACTICAL</b>						
BCM-604	COMPOSITION	08	100	100	200	EXAM, VIVA VOCE AND

BPS-605	PORTRAIT STUDY	06	75	75	150	PORTFOLIO SUBMISSION
ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )						
BPM-607	PRINTMAKING	4	50	50	100	VIVA VOCE AND PORTFOLIO SUBMISSION
BMU-607	MURAL					
BPH-607	PHOTOGRAPHY					
		24	300	300	600	

## **THIRD SEMESTER**

### **COMPOSITION**

Course Code :BCM 304

Credit 04

- a. Studies of objects and group of objects in space .Studies of human figures and animal forms. Medium: Water colour / poster colour/ pestles/ pen in ink .
- b. Full figure study in pencil/charcoal/pestles / ink.
- c. Studies of old masters and schools -Indian and western

### **PORTRAIT STUDY**

Course Code : BPS 305

Credit 04

- a. Portrait studies in pencil/charcoal/crayons/ pestels/ water colour.
- b.

### **HEAD STUDY / STILL LIFE**

Course Code: BHS 306

(credit 04)

- a. Study from antique in pencil/ charcoal / pastels / oil monochrome.
- b. Study from still life in pencil/ charcoal/ pastels /oil colour.

### **ELECTIVE**

### **PRINTMAKING**

Course code :BPM 307

Credit 04

a. Lino cut Textural composition, advanced techniques and introduction to multi colour printmaking.

### **MURAL**

Course code : BMU 307

(credit 04)

Tempera Old Masters studies .

Medium poster colour/acrylic on mural surface .

### **PHOTOGRAPHY**

Course code BPH 307

Credit Unit: 04

Introduction of the equipments of the photography and their functions

For an instance: part of camera, accessories etc.

Basic photography practice.

## **4TH SEMESTER**

### **COMPOSITION**

Course code : BCM 404

(credit 06)

a. Subject : Village Life, Mythology, City Life .

Medium Water colour / poster colour/ oil colours

b. Old masters study and schools Indian and western both.

### **PORTRAIT STUDY**

Course code :BPS 405

(credit 04)

a. Portrait Study in pencil/ pastels / ink/ water colour / oil colour.

b. Portrait Old masters study.

### **HEAD STUDY/ STILL LIFE**

Course code :BHS 406

Credit Unit: 04

- a. Study from antique in oil colour, water colour , monochrome , paper collage.
- b. Still life , life and cast study with various mediums water colour, oil colour , pencil, pastels and poster colour.

### **ELECTIVE**

#### **PRINTMAKING**

Course Code :BPM 407

Credit 04

Wood cut Manipulation of texture and forms and techniques of multicolored printing from Wood block.

### **MURAL**

Course code BMU 407

(credit 04)

Study from Old masters in tempera medium -Poster colour /acrylic.

### **PHOTOGRAPHY**

Course code BPH 407

Credit Unit: 04

In this section technicalities will be introduced like Sutter speed, aperture, focus etc.

In this section learner has to practice and try to under stand the function of above said features.

## **5TH SEMESTER**



### **COMPOSITION**

Course code: BCM 504

Credit 08

- a. Figurative composition based on social life , literary themes , mythology , current events , landscape.

Medium : water colour , acrylic, oil colour on paper and canvas

- b. Drawings topic will be based on contemporary life .

### **PORTRAIT STUDY**

Course code BPS 505

(credit 06)

- a. Portrait Study in oil colour, acrylic colour.

- b. Drawing practice of Full figure life study with pencil, charcoal and ink.

### **ELECTIVE PRINTMAKING**

Course code BPM 507

Credit 04

Preparation of Zink plate for Etching , ground, stop-out ,varnish etc . Methods of dry point, aquatint, sugar aquatint.

### **MURAL**

Course code BMU 507

Credit 04

Preparation of the ground, pigment and drawings for Murals in the Ajanta technique

### **PHOTOGRAPHY**

Course code BPH 507

Credit Unit: 04

In this section technicalities of landscape photography will be introduced, In whole semester learner has to practice land scape and environment shoots.

**SIXTH SEMESTER  
COMPOSITION**

Course code BCM 604

Credit 08

- a. Figurative composition based on social life , literary, myths, current events, landscape.  
Medium water colour , oil colour, acrylic colour, collage .
- b. Compositional drawing in charcoal and pencil topic will be based on day today life.

**PORTRAIT STUDY**

Course code BPS 605

Credit 06

- a. Portrait study in oil colour/acrylic colour and collage paper.
- b. Drawing practice of Full figure life study with pencil, charcoal and ink.

**ELECTIVE**

**PRINTMAKING**

Course code BPM 607

Credit 04

- a. Collography and stencil technique: various composition with the introduction of geometrical and organic elements.
- b.

**MURAL**

Course code BMU 607

Credit 04

- a. Preparation of the ground, pigment and drawing for the Ajanta , Rajasthani and Pahari Schools.

**PHOTOGRAPHY**

Course code BPH 607

Credit 04

In this section technicalities of portrait photography will be introduced, whole semester learner has to practice Portrait shoots.

**हिमाचल प्रदेश केन्द्रीय विश्वविद्यालय**

**CENTRAL UNIVERSITY OF HIMACHAL PRADESH**

**सप्त सिन्धु परिसर देहरा, ज़िला काँगड़ा, हिमाचल प्रदेश – 177101**

**FACULTY OF PERFORMING AND VISUAL ART**

**DEPARTMENT OF VISUAL ARTS**



**BACHELOR OF VISUAL ARTS  
CHOICE BASED CREDIT SYSTEM  
(CBCS)**

**PROGRAMME CODE: BVA/BFA SCULPTURE**

**DURATION – 4 YEAR**

**PROGRAMME STRUCTURE  
AND  
CURRICULUM & SCHEME OF EXAMINATION  
2020**

**SCHEME OF EXAMINATION**  
**BACHELOR OF VISUAL ARTS BVA/BFA – (SCULPTURE)**  
**3<sup>RD</sup> SEMESTER (SCULPTURE)**

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	DURATION OF EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI – 301	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -302	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-303	AESTHETICS	02	25	25	50	3 HOURS
BEN- 308	ENGLISH	02	25	25	50	3 HOURS
<b>CORE PRACTICAL AND THEORY</b>						
BLP-304	LIFE AND PORTRAIT STUDY	06	75	75	150	VIVA VOCE AND PORTFOLIO SUBMISSION
BCM-305	COMPOSITION	06	75	75	150	
<b>ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )</b>						

BEC-307	ASSEMBLAGE	04	50	50	100	VIVA VOCE AND PORTFOLIO SUBMISSION
BEA-309	CERAMICS					
BPH-307	PHOTOGRAPHY					
TOTAL MARKS		24	300	300	600	

**4<sup>TH</sup> SEMESTER (SCULPTURE)**

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	DURATION OF EXAMINATION (HRS.)
<b>CORE THEORY</b>						
BHI - 401	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -402	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-403	AESTHETICS	02	25	25	50	3 HOURS
<b>CORE PRACTICAL AND THEORY</b>						
BLP-404	LIFE AND PORTRAIT STUDY	06	75	75	150	EXAM AND PORTFOLIO SUBMISSION
BCM-405	COMPOSITION	08	100	100	200	

**ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )**

<b>BEC-407</b>	<b>CERAMICS</b>	<b>04</b>	<b>50</b>	<b>50</b>	<b>100</b>	<b>EXAM AND PORTFOLIO SUBMISSION</b>
<b>BEA-409</b>	<b>ASSEMBLAGE</b>					
<b>BPH-407</b>	<b>PHOTOGRAPHY</b>					
	<b>TOTAL MARKS</b>	<b>24</b>	<b>300</b>	<b>300</b>	<b>600</b>	

**5<sup>TH</sup> SEMESTER (SCULPTURE)**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL EVALUATION</b>	<b>EXTERNAL EVALUATION</b>	<b>TOTAL</b>	<b>DURATION OF EXAMINATION (HRS.)</b>
<b>CORE THEORY</b>						
<b>BHI – 501</b>	<b>HISTORY OF INDIAN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>3 HOURS</b>
<b>BHW -502</b>	<b>HISTORY OF WESTERN ART</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>3 HOURS</b>
<b>BAE-503</b>	<b>AESTHETICS</b>	<b>02</b>	<b>25</b>	<b>25</b>	<b>50</b>	<b>3 HOURS</b>
<b>CORE PRACTICAL AND THEORY</b>						
<b>BLP-504</b>	<b>LIFE AND PORTRAIT STUDY</b>	<b>06</b>	<b>75</b>	<b>75</b>	<b>150</b>	<b>VIVA VOCE AND PORTFOLIO SUBMISSION</b>

BCM-505	COMPOSITION	08	100	100	200	
ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )						
BEC-507	CERAMICS	04	50	50	100	VIVA VOCE AND PORTFOLIO SUBMISSION
BEA-509	ASSEMBLAGE					
BPH-507	PHOTOGRAPHY					
	TOTAL MARKS	24	300	300	600	

**6<sup>TH</sup> SEMESTER (SCULPTURE)**

COURSE CODE	COURSE TITLE	TOTAL CREDIT	INTERNAL EVALUATION	EXTERNAL EVALUATION	TOTAL	DURATION OF EXAMINATION (HRS.)
CORE THEORY						
BHI – 601	HISTORY OF INDIAN ART	02	25	25	50	3 HOURS
BHW -602	HISTORY OF WESTERN ART	02	25	25	50	3 HOURS
BAE-603	AESTHETICS	02	25	25	50	3 HOURS
CORE PRACTICAL AND THEORY						

BLP-604	LIFE AND PORTRAIT STUDY	06	75	75	150	EXAM AND PORTFOLIO SUBMISSION
BCM-605	COMPOSITION	08	100	100	200	
ELECTIVE ( OPT ANY ONE OF THE FOLLOWING )						
BEC-607	CERAMICS	04	50	50	200	EXAM AND PORTFOLIO SUBMISSION
BEA-609	ASSEMBLAGE					
BPH-607	PHOTOGRAPHY					
	TOTAL MARKS	24	300	300	600	

### LIFE AND PORTRAIT STUDY

**Course Code:** BLP-304

**Credit Units:** 06

**Course objective:**

The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.

Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.



**Course Content:**

Drawing study from life, cast and it's surrounding with proper light and shaded. (With the pencil, and charcoal)

Study from eyes, lips, nose, Ear, leg, hand etc.

Study from a torso (male/female / infant) from replica.

**Text & References:****Text:**

Indian

- Figure Made Easy By Aditya Chari Western
- Anatomy & Drawing by Victor Perard References:
- Anatomy for Sculptors: Understanding the Human Form Book by Sandis Kondrats and Uldis Zarins
- Animal Anatomy for Artists: The Elements of Form Eliot Goldfinger

**COMPOSITION**

**Course Code:** BCM-305

**Credit Units: 06**

**Course objective:**

The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.

**Course Content:**

- 1- Composition through basic geometric shape.

2- Creation of a composition from objects

3- Creation of a composition from four basic figures. (Animal)

### **Text & References:**

#### **Text:**

#### Western

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

### **Ceramics**

**Course Code:** BEC-309

**Credit Units: 04**

#### **Course objective:**

The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

#### **Course Content:**

1- Creation of utilitie object/toy /pots/sculpture in pinching, Coil method .

2- Drying and firing.

**Text & References:**

**Indian**

- New Hand Book For Potters by Nirmala Patwardhan
- MritikaUdhyogHirender Ghosh

**Western**

Clay and Glazes for the Potter by DenielRoades

**Assemblage**

**Course Code:** BEA-309

**Credit Units: 04**

**Course objective:**

The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

**Course Content:**

Creation of three dimensional creative forms readymade object by required techniques.

**Text & References:**

**Western**

- Concise History of Mordern Sculpture By Herbert Read
- Sculpture: Technique, Form, Content by Arthur Williams

## **4<sup>th</sup> Semester**

### **LIFE AND PORTRAIT STUDY**

**Course Code:** BLP-404

**Credit Units: 06**

#### **Course objective:**

The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.

Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

#### **Course Content:**

- 1- Drawing and clay modeling Study of a torso from replica.
- 2- Drawing and clay modeling study of a portrait from a replica.

#### **Text & References:**

##### **Text:**

##### **Indian**

- Figure Made Easy By Aditya Chari Western
- Anatomy & Drawingby Victor PerardReferences:
- Anatomy for Sculptors: Understanding the Human Form Book by SandisKondrats and UldisZarins
  
- Animal Anatomy for Artists: The Elements of Form Eliot Goldfinger

## **COMPOSITION**

**Course Code:** BCM-405

**Credit Units:** 08

### **Course objective:**

The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representation with special focus on its technicalities and aesthetic aspects.

### **Course Content:**

- 1- Creation of a composition with the use of four basic figures (Human)
- 2- Create a composition in wood.

### **Text & References:**

#### **Text:**

#### Western

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

## **Ceramics**

**Course Code:** BEC-407

**Credit Units:** 04

### **Course objective:**

The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

### **Course Content:**

- 1- Clay and clay bodies preparation.

2- Creation of utilities objects /pots/sculpture in pinching, Coil method and slab method

3- Drying and firing.

### **Text & References:**

#### **Indian**

- New Hand Book For Potters by Nirmala Patwardhan
- MritikaUdhyogHirender Ghosh

#### **Western**

Clay and Glazes for the Potter by DenielRodes

### **Assemblage**

**Course Code:** BEA-409

**Credit Units: 04**

### **Course objective:**

The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

### **Course Content:**

Creation of three dimensional creative forms through Plastic other waste material.

### **Text & References:**

#### **Western**

- Concise History of Mordern Sculpture By Herbert Read
- Sculpture: Technique, Form, Content by Arthur Williams

## **5<sup>th</sup>Semester**

### **LIFE AND PORTRAIT STUDY**

**Course Code:** BLP-504

**Credit Units:** 06

#### **Course objective:**

The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.

provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

#### **Course Content:**

- 1- Drawing and clay modeling study of portrait from a live model
- 2- clay modeling of life and portrait from a live given model

#### **Text & References:**

##### **Text:**

##### **Indian**

Figure Made Easy By Aditya Chari Western

Anatomy & Drawing by Victor Perard

Anatomy for Sculptors: Understanding the Human Form Book by Sandis Kondrats and Uldis Zarins

Animal Anatomy for Artists: The Elements of Form Eliot Goldfinger

## **COMPOSITION**

**Course Code:** BCM-505

**Credit Units:** 08

### **Course objective:**

The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representation with special focus on its technicalities and aesthetic aspects.

### **Course Content:**

- 1- Creation of a composition from four basic figures. (Animal)
- 2- Creation of a composition from four basic figures (Human)
- 3-Create a composition in Stone

### **Text & References:**

#### **Text:**

#### Western

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

## **Ceramics**

**Course Code:** BEC-507

**Credit Units:** 04

### **Course objective:**

The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.



**Course Content:**

- 1- Throwing on potter wheel.
- 2- Creation of utilities objects /pots/sculpture in throwing, pinching, Coil method and slab method.
- 3 Firing.

**Text & References:****Indian**

- New Hand Book For Potters by Nirmala Patwardhan
- MritikaUdhyogHirender Ghosh

**Western**

Clay and Glazes for the Potter by DenielRodes

**Assemblage**

**Course Code:** BEA-509

**Credit Units: 04**

**Course objective:**

The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

**Course Content:**

Creation of sculptural mural through the readymade objects.

**Text & References:****Western**

- Concise History of Modern Sculpture By Herbert Read
- Sculpture: Technique, Form, Content by Arthur Williams

## **6<sup>th</sup>Semester**

### **LIFE AND PORTRAIT STUDY**

**Course Code:** BLP-604

**Credit Units: 06**

#### **Course objective:**

The objective of the course is to: enhance the drawing skills with the various medium so that the student may get better understanding of observing things and their surroundings. Train student for handling various medium, with special focus on technical aspect of drawing. i.e. gravitational force, perspective, proportions etc.

provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.

#### **Course Content:**

- 1- Drawing of life, cast and surrounding with proper light and shaded. (With different media)
- 2- clay modeling of life and portrait from a live given model

#### **Text & References:**

##### **Text:**

##### **Indian**

- Figure Made Easy By Aditya Chari Western
- Anatomy & Drawing by Victor Perard

##### **References:**

- Anatomy for Sculptors: Understanding the Human Form Book by Sandis Kondrats and Uldis Zarins
- Animal Anatomy for Artists: The Elements of Form Eliot Goldfinger

## **COMPOSITION**

**Course Code:** BCM-605

**Credit Units:** 08

### **Course objective:**

The objective of the course is to: enhance basic understanding of sculptural composition with aesthetical approach .Introduce student with the limitations of three dimensional representations with special focus on its technicalities and aesthetic aspects.

### **Course Content:**

1- Creation of a composition from four basic figures (Human)

2-Create a composition in Stone.

Note – focus should be on site specific sculpture, functional sculpture,

### **Text & References:**

#### **Text:**

#### Western

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

## Ceramics

**Course Code: BEC - 606**

**Credit Units: 04**

### **Course objective:**

The objective of the course is to: familiar students with the direct handling of clay, elementary techniques, materials and Machines.

### **Course Content:**

- 1- Throwing on potter wheel.
- 2- Creation of utilities objects /pots/sculpture in throwing, pinching, Coil method and slab method.
- 3 Firing and low temperature glazing .

### **Text & References:**

#### Indian

- New Hand Book For Potters by Nirmala Patwardhan
- MritikaUdhyogHirender Ghosh

#### Western

Clay and Glazes for the Potter by DenielRodes

## Assemblage

**Course Code: BEA-607**

**Credit Units: 04**

### **Course objective:**

The objective of the course is to: enhance the scope of the three dimension representation through waste and scrap material.

### **Course Content:**

Creation of sculptural mural through the readymade objects.

### **Text & References:**

#### Western

- Concise History of Modern Sculpture By Herbert Read
- Sculpture: Technique, Form, Content by Arthur Williams

# हिमाचल प्रदेश केन्द्रीय विश्वविद्यालय

CENTRAL UNIVERSITY OF  
सप्त सिन्धु परिसर देहरा,  
FACULTY OF  
DEPARTMENT OF VISUAL ARTS



HIMACHAL PRADESH  
ज़िला काँगड़ा, हिमाचल प्रदेश – 177101  
PERFORMING AND VISUAL ART

**Master of Visual Arts  
(Painting)**

**CHOICE BASED CREDIT SYSTEM  
(CBCS)**

**Programme Code: MVA/MFA**

**Duration – 2 year**

**PROGRAMME STRUCTURE  
AND**

**CURRICULUM & SCHEME OF EXAMINATION  
2020**

**Scheme of Examination  
Master of Visual Arts MVA – (Painting)  
1<sup>st</sup> Semester (Painting)  
Creative Painting  
1<sup>st</sup> Semester**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>COURSE CATEGORY</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL EVALUTION</b>	<b>EXTERNAL EVALUTION</b>	<b>DURATION OF EXAMINATION (HRS.)</b>
<b>Core Theory</b>						
<b>MVA – 101</b>	Modern Indian Art	Core	02	25	25	EXAM 3 HOURS
<b>MVA – 102</b>	Modern Western Art	Core	02	25	25	EXAM 3 HOURS
<b>MVA – 103</b>	Aesthetics (Indian and Western)	Core	02	25	25	EXAM 3 HOURS
<b>Core Practical/ Studio Practice And Theory</b>						
<b>MPP-104/ MPN-104 /MPC-104</b>	Creative Portrait Painting / New Media Painting/ Creative Painting	Core	18	225	225	VIVA - VOCE AND PORTFOLIO SUBMISSION
	<b>Total Marks</b>		<b>24</b>	<b>300</b>	<b>300</b>	

**2<sup>nd</sup> Semester**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>COURSE CATEGORY</b>	<b>TOTAL CREDIT</b>	<b>INTERNAL EVALUATION</b>	<b>EXTERNAL EVALUATION</b>	<b>DURATION OF EXAMINATION (HRS.)</b>
<b>Core theory</b>						
<b>MVA – 201</b>	Modern Indian Art	Core	02	25	25	EXAM 3 HOURS
<b>MVA – 202</b>	Modern Western Art	Core	02	25	25	EXAM 3 HOURS
<b>MVA – 203</b>	Aesthetics (Indian and Western)	Core	02	25	25	EXAM 3 HOURS
<b>Core Practical/ Studio Practice And Theory</b>						
<b>MPP-204/ MPN-204 /MPC-204</b>	Creative Portrait Painting / New Media Painting/ Creative Painting	Core	18	225	225	VIVA - VOCE AND PORTFOLIO SUBMISSION
	<b>Total Marks</b>		<b>24</b>	<b>300</b>	<b>300</b>	

**COURSE DESCRIPTIONS-****FIRST SEMESTER MVA/MFA (PAINTING)**

Course Code: MPP-104/MPN-104/MPC-104

Credit Units: 18

## CORE PRACTICAL / STUDIO PRACTICE AND THEORY

- CANDIDATES HAS TO CREATE HIS ART WORKS UNDER THE SUPERVISION OF HIS/HER MENTOR/GUIDE THE BASIS'S OF THEIR OWN CREATIVE UNDERSTANDING THROUGH VARIOUS MEDIUM INCLUDING NEW MEDIA.
- INDEPENDENT STUDIO PRACTICAL WORK UNDER SUPERVISION OF MENTOR/GUIDE.
- FOCUS ON PRODUCING ORIGINAL WORK IN CHOSEN MEDIUM IDENTIFY INDIVIDUAL STYLE, TECHNIQUE AND DEVELOP ORIGINAL CONCEPT IN REFERENCE TO HISTORY OF INDIAN AND WESTERN ART.
- GROUP AND INDIVIDUAL DISCUSSION AND CRITIQUE.
- ASSESSMENT

## SECOND SEMESTER MVA/MFA (PAINTING)

Course Code: MPP-204/MPN-204/MPC-204

Credit Units: 18

## CORE PRACTICAL / STUDIO PRACTICE AND THEORY

- CANDIDATES HAS TO CREATE HIS ART WORKS UNDER THE SUPERVISION OF HIS/HER MENTOR/GUIDE THE BASIS'S OF THEIR OWN CREATIVE UNDERSTANDING THROUGH VARIOUS MEDIUM INCLUDING NEW MEDIA.
- INDEPENDENT STUDIO PRACTICAL WORK UNDER SUPERVISION OF MENTOR/GUIDE.
- FOCUS ON PRODUCING ORIGINAL WORK IN CHOSEN MEDIUM IDENTIFY INDIVIDUAL STYLE, TECHNIQUE AND DEVELOP ORIGINAL CONCEPT IN REFERENCE TO HISTORY OF INDIAN AND WESTERN ART.
- GROUP AND INDIVIDUAL DISCUSSION AND CRITIQUE.
- ASSESSMENT





**हिमाचल प्रदेश केन्द्रीय विश्वविद्यालय**  
**Central University of Himachal Pradesh**  
सप्त सिन्धु परिसर देहरा, ज़िला काँगड़ा, हिमाचल प्रदेश – 177101  
**FACULTY OF PERFORMING AND VISUAL ART**  
**DEPARTMENT OF VISUAL ARTS**



**SECOND BOARD OF STUDY**  
**6 JUNE 2019**

**DEPARTMENT OF VISUAL ARTS**  
**FOUNDATION PROGRAM**  
**1<sup>ST</sup> SEMESTER**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>INTERNAL</b>	<b>MID TERM</b>	<b>END TERM</b>	<b>EXAMINATION</b>
<b>^^CORE THEORY</b>						
<i>FAT-100</i>	FUNDAMENTAL OF VISUAL ARTS	2	25	25	50	EXAM
<i>OFFER BY THE CONCERN FACULTY</i>	ENGLISH	2	25	25	50	EXAM
<i>OFFER BY THE CONCERN FACULTY</i>	SANSKRIT	2	25	25	50	EXAM
<b>CORE PRACTICAL AND THEORY</b>						
<i>FAF-102</i>	STILL LIFE STUDY	06	75	75	150	VIVA VOCE AND PORTFOLIO SUBMISSION
<i>FAF-103</i>		06	75	75	150	
<i>FAF-104</i>		06	75	75	150	
	BASIC DESIGN		75	75		
	TOTAL	24	300	300	600	

**FOUNDATION PROGRAM  
2ND SEMESTER**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>INTERNAL</b>	<b>MID TERM</b>	<b>END TERM</b>	<b>EXAMINATION</b>
<b>CORE THEORY</b>						
<i>FAF-201</i>	INTRODUCTION OF THE ANCIENT ART	2	25	25	50	EXAM
<i>OFFER BY THE CONCERN FACULTY</i>	ENGLISH	2	25	25	50	EXAM
<i>OFFER BY THE CONCERN FACULTY</i>	SANSKRIT	2	25	25	50	EXAM
<b>CORE PRACTICAL AND THEORY</b>						
<i>FAF-202</i>	NATURE STUDY	06	75	75	150	VIVA VOCE AND PORTFOLIO SUBMISSION
<i>FAF-203</i>	3D (CLAY MODELLING )	06	75	75	150	
<i>FAF-204</i>	PRINT MAKING	06	75	75	150	
	TOTAL	24	300	300	600	

**THE SYLLABUS OF FIRST AND SECOND SEMESTER WILL BE COMMON FOR BFA PAINTING AND SCULPTURE**

## FIRST SEMESTER

*Course Code: FAT- 100*

*Credit Units: 2*

### Fundamentals of Visual Arts

- a. Principles of art
- b. Elements of Arts,
- c. Representation of space and volume in painting, two dimensional and three dimensions types.
- d. Comparative analysis of compositions in paintings, various painting media.

### **STILL LIFE STUDY**

*Course code: FFA- 102*

*Credit Unit: 06*

- a. Study from natural objects, life and cast and group of objects from the point of view of fundamental of art.
- b. Introduction of colours, understanding of value, tone, intensity, mixing etc. in two and three dimension, combo composition based on studies from nature.
- c. Various medium like pencil, crayon, water colour, pen and ink and poster color

### **COMPOSITION**

*Course code: FFA – 103*

*Credit Unit: 06*

- a. Introducing simple compositional forms, sketching and drawing.
- b. Composition of basic geometrical forms in water colour, pencil, crayons, poster colour and mix media
- c. Introduction to shapes: Natural and Geometrical. Explore pattern. Rhythm and movement in space.
- d. Compositional representation through daily life objects and forms.

### **BASIC DESIGN**

*Course code: FAF – 104*

*Credit Unit: 06*

- e. Introducing human forms, sketching and drawing.
- f. Knowledge of colour – Primary, secondary, Tertiary and their inter-relation.
- g. Introduction to shapes: Natural and Geometrical. Explore pattern. Rhythm and movement in space.
- h. Compositional analysis of painting of other artist.

## SECOND SEMESTER

*Course Code: FFA- 200*

*Credit Units: 2*

### **INTRODUCTION OF THE ANCIENT ART**

- a. Characteristics of space- volume, dimensions, geometric space perceptual space, conceptual space, space volume as medium of experience and expression in sculpture
- b. Comparative analysis of sculpture, sculptural materials and processes.
- c. Basic principles of visual communication and their application, various media of visual communication.

Printmaking processes and how their characteristics show in the prints.

### **NATURE STUDY**

*Course code: FAF 202*

*Credit Unit: 06*

- a. Introducing natural forms, sketching and drawing.
- b. Knowledge of colour – Primary, secondary, Tertiary and their inter-relation.
- c. Introduction to shapes: Natural and Geometrical. Explore pattern. Rhythm and movement in space.
- d. Compositional analysis of painting of other artist.

### **3D (CLAY MODELLING)**

*Course code: FAF – 203*

*Credit Unit: 06*

- a. Plaster blocking carving
- a. Creation of object through Pinching and coil methods.
- b. Creation of object through slab methods.
- c. Creation of object through simultaneous use of pinching coil and slab methods.

### **Printmaking**

*Course code : FAF- 204*

*Credit Unit: 06*

- a. Introduction of materials and their uses for making designs. Practice of relief print from Wood and Linoleum blocks.
- b. Topic for the printmaking and designing are geometrical shape, nature etc
- c. Introduction of materials and its use for a relief printmaking. Practice of relief print from Wood and Linoleum blocks.
- d. Based on still life studies, flowers or animal studies and landscape or architectural views.