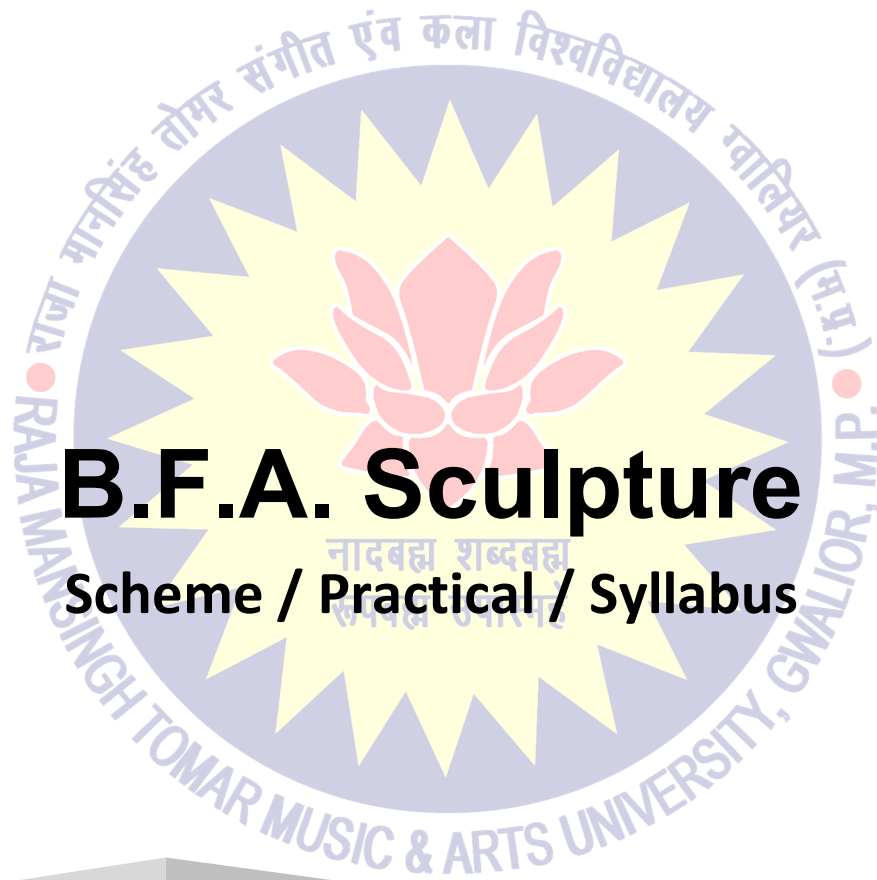


# RAJA MANSINGH TOMAR MUSIC & ARTS UNIVERSITY

GWALIOR, MADHYA PRADESH



## **B.F.A. Sculpture** Scheme / Practical / Syllabus

2024 - 2025

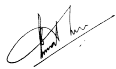
## B.F.A. Ist Year - FINE ARTS (Applied / Animation / Painting / Sculpture) - SCHEME


Paper	Time (In Hours)	Size Paper	Ext. Marks		Midterm/CCE		Total
			Max. Marks	Min. Marks	Max. Marks	Min. Marks	
<b>THEORY (SUBJECT)</b>							
1.HISTORY OF ART Part-I (Paper-I)	03	--	70	23	30	10	100
2. FUNDAMENTAL OF ART (Paper-II)	03	--	70	23	30	10	100
<b>PRACTICAL</b>							
1. STILL LIFE & NATURE STUDY	06	¼ Imperial	70	23	30	10	100
2. COMPOSITION	06	¼ Imperial	70	23	30	10	100
3. APPLIED ART	06	¼ Imperial	70	23	30	10	100
4. PRINT Making	06	8"X10"	70	23	30	10	100
5. DESIGN	06	¼ Imperial	70	23	30	10	100
6. SCULPTURE	06	8"X10"	70	23	30	10	100
<b>TOTAL</b>							800


### SUBMISSION DETAIL (PRACTICAL)


S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	STILL LIFE & NATURES STUDY	¼ Imperial	20 SHEET	Pencil , Crayon, Charcoal, Pastels ,Poster colour etc.
2.	COMPOSITION	¼ Imperial	20 SHEET	Water colour , poster colour
3.	APPLIED ART	¼ Imperial	20 SHEET	Ink and poster colour
4.	PRINT Making	8"x10"	20 SHEET	Ink and poster colour
5.	DESIGN	¼ Imperial	20 SHEET	Water colour , poster colour
6.	SCULPTURE	8"x10"	16	Clay and POP


- Work done in the class during the college / University hours shall be accepted for submission.
- Student shall have to submit one sessionals of each subject to the university / college.
- Only Manual work accepted .Computer Graphic work not accepted.

  
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- For passing examination, the candidate shall be required to secure 33% marks in each of the prescribed subject, separately, in-
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- (2) The university practical examination.
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- (4) Assessment of project done at college/university.

## **B.F.A. Ist Year (FINE ARTS) - PRACTICAL**

### **1. STILL LIFE & NATURE STUDY**

Study of various object in pencil (Cube, Sphere, Cone), Study of various forms from Nature- Leaves, Flower, Stems, Trees. Etc.

Study of Drapery in Black & White, Pots, Jugs, Glass and Etc.

### **2. COMPOSITION**

Study of Figure (Human, Animal, Birds) Colour Study, use of Organic and Geometrical combination forms in two dimensional Spaces.

Colour Study- Basic terms and scale, complementary colour, warm colour, cool colour.

### **3. APPLIED ARTS**

Roman Alphabets - Serif, San-serif (English), Gothic Style of lettering.

Devnagri Letters - Hindi and Script Writing.

Design Logo, mono, sign symbol, match box, carry beg, book jackets, and copy work using different Style of lettering and basic shapes.

### **4. PRINT MAKING**

Printing Techniques - Basic Printing Techniques using print size 8x10 inch (Banve/ Lino sheet) Vegetable, Leaves and Etc.

### **5. DESIGN**

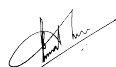
The basic principles of two dimensional design through the manipulation of black, white and gray in studying the elements of design. Visualize and execute effective composition through the integration of core design concepts. Identify and describe design principles. Saree border, lamp shade, bed sheets design, table cloth design, hand fan, symmetrical and asymmetrical design, etc. in colour and achromatic.

### **06. SCULPTURE**

Object made in clay, nature forms, man-made objects, Humans Parts.

Decorative and Geometrical design (Relief).

Simple Composition with the use of human Figures and other forms (Nature, and imaginary)



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## B.F.A. Ist Year (FINE ARTS) – THEORY - HISTORY OF ART Part-I (Paper – I)

History of Art: Paper -1 (Pre- Historic Age to Pre Medieval)

Indian Art

### UNIT-I

Prehistoric art – Rock Painting, Scraper tools , Fossils , Paleolithic , Mesolithic and Neolithic . The Quest of pre-Historic Paintings, Bhim Baithka Caves, Mirzapur, Raigarh, Pachmari, Hoshangabad. Subject matter and Style of Prehistoric Art. The Importance & Peculiarities Of Prehistoric Art. The Technique Of Prehistoric Art.

### UNIT – II

Indusvalley Cvillzation – Harrapa & Mohenjodaro, Sculpture- Lime Stone, Torso, Beonze Dancing Girl, Seals, Terracotta- Mother Goddesses, Pottery & Jewellery.

### UNIT – III

Buddha Period- Jogimara Caves, Painting Of Jogimara Caves.

Mauryan Empire- Pirrar Inscriptions, Sarnath Capital, Yakhsha Figures, Lomarda Rishi Cave, Animal Gnving, Teriacoda

Sung- The Bharhut Stupa, Saachi Stupa , Stupas And Toranas, Sculpture And Panting. Relief Medallion Mirga Jataka Vihara And Chaityas (Karle And Bhaja)

Western Art

### UNIT – IV

Rock Paintings Of Paleolithic and Neolithic Period with Special Reference To Europe Altamira (spain) Lascaux (France)

### UNIT- V

Egyptian Art – Architecture & Painting .

Greek Art - – Architecture, Sculpture, Painting And Minor Art.

Roman Art - – Architecture , Sculpture, Painting Art.



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## B.F.A. Ist Year (FINE ARTS) – THEORY- FUNDAMENTAL OF ART (Paper – II)

### UNIT – I

Line, definition of line, lines and visual illusion, line and impression visual and different types of lines and drawing, development it and possibilities of line drawing.

### UNIT – II

What is composition,(general meaning and definition),texture- meaning and definition classification texture creating tools. Perspective-definition, different types of perspective, terms relating to perspective, geometrical forms and perspective, imaginative perspective.

### UNIT – III

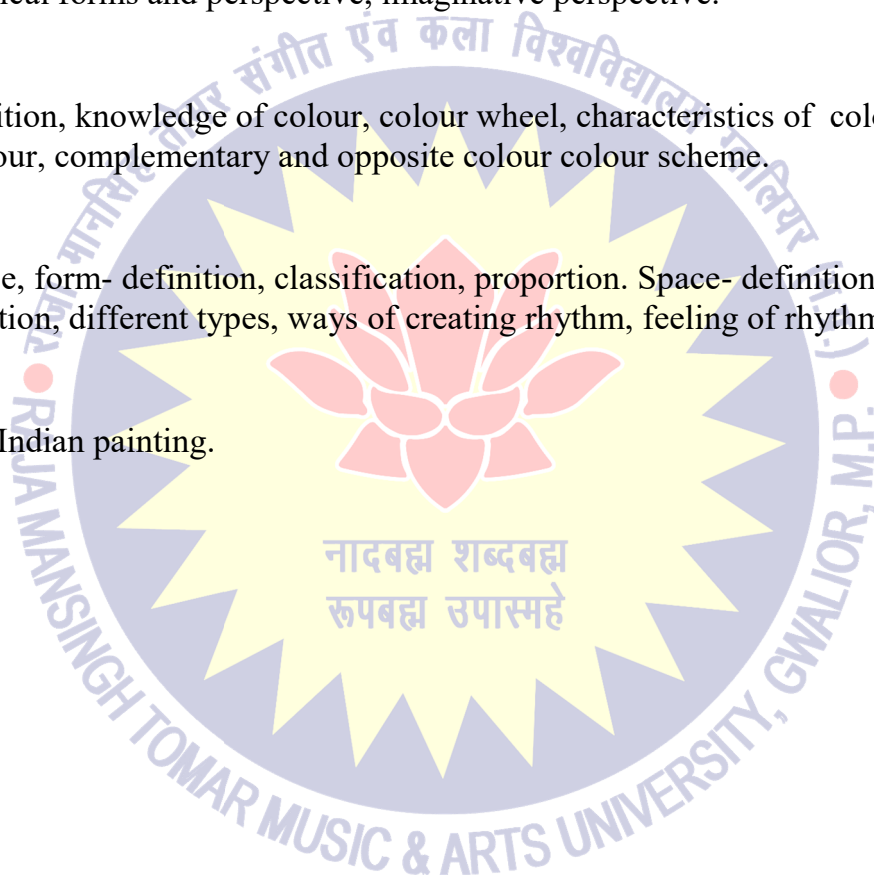
Colour- definition, knowledge of colour, colour wheel, characteristics of colour. Colour classification of colour, complementary and opposite colour colour scheme.

### UNIT – IV

Form and space, form- definition, classification, proportion. Space- definition, division, rule of space rhythm- definition, different types, ways of creating rhythm, feeling of rhythm.

### UNIT – V

Six Limbs of Indian painting.



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## B.F.A. IInd Year (Sculpture) - SCHEME

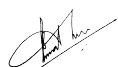
Paper	Time (In Hours)	Size Paper	Ext. Marks		Midterm/CCE		Total
			Max. Marks	Min. Marks	Max. Marks	Min. Marks	
<b>THEORY (SUBJECT)</b>							
<b>1.HISTORY OF ART PART-II (Paper-I)</b>	03	--	70	23	30	10	100
<b>2. MATERIAL AND METHODS PART-I (Paper-II)</b>	03	--	70	23	30	10	100
<b>PRACTICAL</b>							
<b>1. PORTRAIT(Antique study and Drawing)</b>	36	Actual Size	70	23	30	10	100
<b>2. COMPOSITION (  Mold and Cast)</b>	36	12x18'	70	23	30	10	100
<b>3. WOOD CARVING</b>	24	1.5 feet	70	23	30	10	100
<b>4. RELIEF</b>	36	1.5x2.5'	70	23	30	10	100
<b>TOTAL</b>							600

### SUBMISSION DETAIL (PRACTICAL)

S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	PORTRAIT(Antique study and Drawing)	Actual Size	8	POP/CEMENT/FIBER
2.	COMPOSITION ( Mold and Cast)	12x18'	8	POP/CEMENT/FIBER
3.	WOOD CARVING	1.5 feet	8	WOOD
4.	RELIEF	1.5x2.5'	8	TERRACOTTA /POP

#### \*NOTE\*:-

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## B.F.A. IInd Year (Sculpture) – PRACTICAL

### 1. PORTRAIT(Antique Study and Drawing)-

Head study in clay from plaster casts (Antique – Eastern and Western) and from life models with and without the use of calipers, waste mold and cast in plaster of paris (POP). Drawing in pencil, crayon etc. from life, antique models and other objects from nature as also creative drawing reflecting structure of composition concepts.

### 2. COMPOSITION-

Composition in clay and in cast/ direct plaster with human figure, animal, birds and other objects and experience from nature. Casting in Plaster of Paris, Cement and Fiber glass.

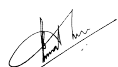
### 3. WOOD CARVING-

Carving round and relief in wood with proper understanding of the character of wood and tools employed to carve and finish. One composition may be derived from visual vocabulary of articles of wood in nature.

### 04. RELIEF-

Use of common bodies of different types as used with Clay (Terracotta) and Plaster of Paris both as forms of Relief Sculpture. Low and high relief including nature and animals figure use of kilns for firing of these objects (Relief Sculptures).

- **Viva of Every Subject shall be taken by the External.**
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## B.F.A. IInd Year (Sculpture) – THEORY – HISTORY OF ARTS Part - II (Paper – I)

### • UNIT 1

Kushan period- Gandhar School- standing Buddha, Nirvana of Buddha (relief) Buddha.  
Mathura School- head of Buddha seated Buddha, standing Buddha, yakshini with parrot.

### • UNIT 2

Gupta period -sculptures and paintings.

Ajanta: - technique of Ajanta mural, subject matter of Ajanta Caves, painting of Ajanta Caves chaityas and Viharas. Their paintings, Relief mural.

### • UNIT 3

Early Medieval period.

Bagh Caves, Elephanta Caves, Badami caves, Ellora Caves, Mahabalipuram Chela's, Pallav Caves.

### Western art

### • UNIT 4

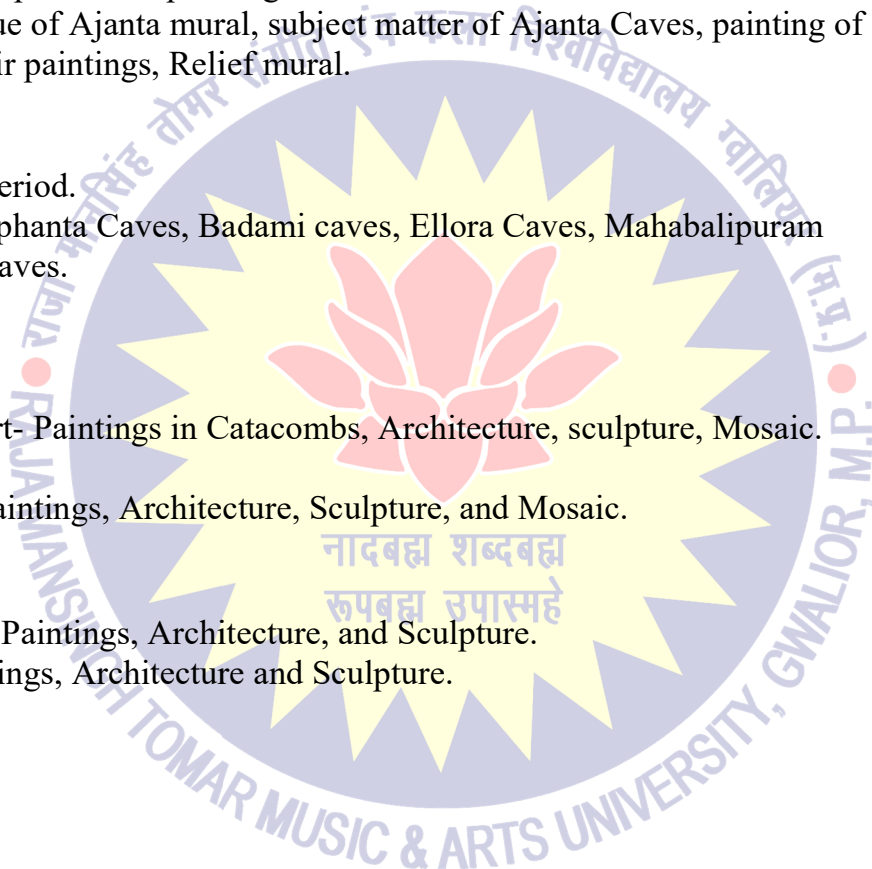
Early Christian art- Paintings in Catacombs, Architecture, sculpture, Mosaic.

Byzantine Art- Paintings, Architecture, Sculpture, and Mosaic.

### • UNIT 5

Romanesque art- Paintings, Architecture, and Sculpture.

Gothic art- Paintings, Architecture and Sculpture.



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## B.F.A. IInd Year(Sculpture) THEORY – Material and Method part I (Paper – II)

### • UNIT – I

Types of Clay and their uses, Technical uses of Clay.

Tools and Technique for clay Modeling, Preparation of Natural Clay and Their Storage.

What is relief and Classification of Relief? Process of relief making.

### • UNIT – II

Terracotta as a sculpture medium, types of Terracotta, Terracotta Baking Methods. Terracotta of Different states in India.

### • UNIT – III

Nature and types of wood, its growth and process of seasoning.

Wood toughening and hollowing surface treatment, finishing treatment for preservation.

Use of various tools and equipments, different effects on wood sculpture.

### • UNIT – IV

What is Texture, what is the role of texture in sculpture?

Tools for texture on sculpture of different medium.

What is Armature? Uses of Armature Sculpture.

### • UNIT – V

What is POP? Properties Advantages and Disadvantages.

Suitability of Sculpture in POP, types of pop and their use.

Different ways of Reinforcing the Plaster, Modeling and casting, surface, treatment of plaster.



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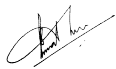
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## B.F.A. IIIrd Year (Sculpture) - SCHEME


Paper	Time (In Hours)	Size Paper	Ext. Marks		Midterm/CCE		Total
			Max. Marks	Min. Marks	Max. Marks	Min. Marks	
<b>THEORY (SUBJECT)</b>							
<b>1.HISTORY OF ART PART - III (Paper-I)</b>	03	--	70	23	30	10	100
<b>2. MATERIAL AND METHODS PART-II (Paper- II)</b>	03	--	70	23	30	10	100
<b>PRACTICAL</b>							
<b>1. LIFE STUDY</b> (a) Portrait (b) Torso (c) Drawing	36	Life size	70	23	30	10	100
<b>2. COMPOSITION (Mold and Cast)</b>	36	18" height	70	23	30	10	100
<b>3. STONE CARVING</b>	36	18" height	70	23	30	10	100
<b>4. METAL CASTING AND FABRICATION</b>	24	1.5x2.5 ft	70	23	30	10	100
<b>TOTAL</b>							600


### SUBMISSION DETAIL (PRACTICAL)


S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	<b>1. LIFE STUDY</b> (a) Portrait (b) Torso (c) Drawing	Life Size	08	POP/ CEMENT /FIBER
2.	<b>COMPOSITION (Mold and Cast)</b>	18" height	08	POP/ CEMENT /FIBER
3.	<b>STONE CARVING</b>	18" height	08	STONE
4.	<b>METAL CASTING AND FABRICATION</b>	1.5x2.5 ft	08	METAL

  
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**B.F.A. IIIrd Year (Sculpture) – PRACTICAL****1. LIFE STUDY**

Different types of portraiture in clay, plaster. Life study of torso portion- static and mobile leading to the understanding of role of torso in describing postures of human forms. Life size as also over and under life size renderings. One head study or torso study based work in stone/ marble. Advanced exercises compared to syllabus of 2<sup>nd</sup> year with special emphases is on trunk and limbs of body as also figures, animals, birds in motion. Layout for carving and casting.

**2. COMPOSITION**

Advance composition – individual or group compositions based on specific subject suitable for execution in a certain media, particularly stone and metal. Piece molding and casting including in cement.

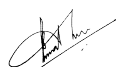
**3. STONE CARVING**

Carving of sandstone, Marble etc. by direct and indirect method. Relief and round.

**4. METAL CASTING AND FABRICATION**

Flexible mould making and lost wax casting of composition suitable for metal casting. Metals for casting and fabrication like Iron, Aluminum, Brass, Copper, and Mild steel.

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- **Only Manual work accepted .Computer Graphic work not accepted.**



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## B.F.A. IIIrd Year (Sculpture) – THEORY – HISTORY OF ARTS Part - III (Paper-I)

### UNIT – I

Mediaeval period

Konark Temple, Khajuraho Temples, pal and Jain School, Manuscripts Paintings

### UNIT – II

Later Mediaeval Period.

Miniature Painting Of Mughal School And Pahari School. Their styles, Techniques Subject Matter, Characteristics etc.

Folk And Tribal Art of India- Kalighat, Madhubani, Tanjore, patachitra, Warli, Phad etc unitary

### UNIT – III

Renaissance in India- (Patna) company School- Raja Ravi Verma.

Bengal School- Abanindranath Tagore, Nandalal Bose, Jamini Roy, Rabindra Nath Tagore.

art centre- Bombay, Kolkata, Baroda, Delhi, Madras, M. F. Husain Bendre, Souza, Raza. Chintamani kar, Dhanraj Bhagat etc.

Contemporary Art and Artists- Amrita Shergil, KshitindraNath Majumdar, Asit Kumar Haldar, Yamini Roy, D.P. Roy Choudhary, M. F. Hussain, Ramkinkar Baiz, Shankhu Choudhary.

### UNIT – IV

#### Western art

Renaissance Art- Early Renaissance, high Renaissance,- Their Architecture Sculpture And Paintings.

Artist- Giotto, Botticelli, Donatello, Leonardo Da Vinci, Michelangelo, Raphael.

### UNIT – V

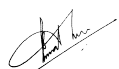
Introduction Of Modern Art Movements

Baroque Art- Characteristics, Subject Matter, Style, Artists And Their Work.

Artists- Rubens, Rembrandt, Lorenzo.

Rococo Art- Characteristics, Subject Matter, Style, Artists and Their Work.

Artists And Their Paintings.



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## B.F.A. IIIrd Year (Sculpture) - THEORY - Material and Method part II (Paper - II)

### UNIT - I

All about Fiber Sculpture.

Cement its properties, Different proportion of sand and cement , Armature, Lamination and durability, method of working directly, texture and finishing.

### UNIT - II

Types of stone, Marble and granite formation of stone, manual tools of stone carving and machinery and their uses. Processes of carving and Polishing of stone Sculpture.

### UNIT - III

Metals for casting and fabrication - like Iron, Aluminum, Brass, Bronze, Copper, and Mild steel.

### UNIT - IV

Monumental sculpture, indoor sculpture, outdoor sculpture, types of forms.

### UNIT - V

Different techniques of mould making for metal casting and various techniques for casting-traditional, Tribal and Italian etc. Lost wax casting and sand casting. Sculpturing by Fabrication of Metals. Patina and colouring.



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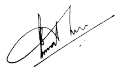
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## B.F.A. IVth Year (Sculpture) - SCHEME


Paper	Time (In Hours)	Size Paper	Ext. Marks		Midterm/CCE		Total
			Max. Marks	Min. Marks	Max. Marks	Min. Marks	
<b>THEORY (SUBJECT)</b>							
<b>1. AESTHETICS</b> (Paper-I)	03	--	70	23	30	10	100
<b>2. Material and Method</b> <b>part III (Paper-II)</b>	03	--	70	23	30	10	100
<b>PRACTICAL</b>							
<b>1. LIFE STUDY</b> ( Portrait and Drawing)	36	1.5x2.5'	70	23	30	10	100
<b>2. COMPOSITION</b> ( Mold and casting)	36	1.5x2.5'	70	23	30	10	100
<b>3. Any one of the</b> <b>following</b> (a) wood carving (b)Terracotta , pottery and Ceramic Sculpture (c)Stone Carving (d) Metal Casting and Fabrication	36	Life Size	70	23	30	10	100
<b>4. LIFE STUDY</b>	36	Life Size	70	23	30	10	100
<b>5. PROJECT REPORT</b>	12	50 Pages (minimum) A4 Size	70	23	30	10	100
<b>TOTAL</b>							700


### SUBMISSION DETAIL (PRACTICAL)


S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	1. LIFE STUDY ( Portrait and Drawing)	1.5x2.5'	08	POP/ CEMENT /FIBER
2.	2. COMPOSITION ( Mold and casting)	1.5x2.5'	08	POP/ CEMENT /FIBER
3.	3. OPTIONAL : Any one Media	Life size	08	WOOD/CLAY/METAL/STONE

  
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4.	4. LIFE STUDY	Life size	08	POP/ CEMENT /FIBER
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**\*NOTE\*:-**

- For passing examination, the candidate shall be required to secure 33% marks in each of the prescribed subject, separately, in-
- (1) The university theory examination.
- (2) The university practical examination.
- (3) Internal assessment, i.e., CCE done at college/university teaching department level.
- (4) Assessment of project done at college/university.

## **B.F.A. IVth Year (Sculpture) – PRACTICAL**

### **1. Life Study (Portrait)**

Portrait: Head study with life Model.

Drawing: Advance work in the nature of syllabus of 2<sup>nd</sup> year and 3<sup>rd</sup> year.

### **2. Composition**

Advance work according to exercises learnt in 2<sup>nd</sup> and 3<sup>rd</sup> year.

### **3. Optionl :Any one Media**

Advance work including experimental as done either in 2<sup>nd</sup> or 3<sup>rd</sup> year depending on medium chosen.

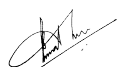
### **4. Life Study (Full Figure)**

Advance work of 2<sup>nd</sup> and 3<sup>rd</sup> year particularly full figure and combination of figures including in motion

### **5. PROJECT REPORT**

Project and Viva (50 pages minimum) A4 Size

- **Viva of Every Subject shall be taken by the External.**
- **Work done in the class during the college / University hours shall be accepted for submission.**
- **Student shall have to submit one sessionals of each subject to the university / college.**



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## B.F.A. IVth Year (Sculpture) – THEORY –AESTHETICS (Paper – I)

### UNIT 1

Definition of aesthetics- Introduction of the philosophy of Indian aesthetics, visual and performing art, inter relationship of visual and performing Art, its merits and demerits.

Ras Siddhant or aesthetic pleasure- Introduction to the philosophy of Indian aesthetics and thinker such as Bharata Muni

Philosophies of aesthetics- definition of aesthetics, evolution of aesthetics aesthetic concept.

### UNIT 2

Satyam Shivam Sundaram- philosophy of Truth, Beauty and God.

swantSikhaya- Self Satisfaction Of The Artist Bhangima Drishyam, TaalMaan.

### UNIT 3

Ras Siddhant According to Kumar Swami -Introduction to the Philosophy of Indian Aesthetics and Thinker.

Ras Siddhant According to Abhinav Gupt- Introduction to The Philosophy Of Indian Aesthetics And Thinker.

### UNIT 4

Socrates, Plato (About Their Philosophies and Biography).

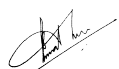
Aristotle (About Their Philosophies and Biography).

### UNIT 5

Crochet, Tolstoy (About Their Philosophies And Biography).

Baumgarten, Roger Freud (About Their Philosophies and Biography).

Kant, Hegel, Herbert Edward Read (About Their Philosophies and Biography).



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## B.F.A. IVth Year (Sculpture) – THEORY – Material and Method Part - III (Paper – II)

### UNIT – I

Advance study of media and techniques in respect of all media and techniques learnt in II and III year.

Types of metal casting (Dongra, Sand, Italian, Nepali Casting, South Indian Casting).

All About Furnaces (Terracotta, Metal, Metal Mold Baking Furnaces.)

### UNIT – II

Core, Waxing, Runner, Air Vents, Mould Making.

Combination of wax, Dew axing, the mould and Baking, all about metal and alloys.

### UNIT – III

Melting of metals, pouring, cleaning and finishing, patina and treatment.

### UNIT – IV

All about gas welding and electric welding, using scrap material for sculpture. Embossing – Direct Metal sculpture.

### UNIT – V

Restoration and preservation of sculpture in different media, Exhibition display and light for sculpture.

Role of Art Galleries and Museum.



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