

B.F.A Ist Year (SCULPTURE)- SCHEME

Paper	Time (In Hours)	Size Paper	Ext. Marks		Miderm/CCE		Total	Credit
			Max. Marks	Min Marks	Max. Marks	Min Marks		
THEORY (SUBJECT)								
1. HISTORY OF ART PART - I (Paper-1)	03	-	70	23	30	10	100	8
2. FUNDAMENTAL OF ART (Paper-2)	03	-	70	23	30	10	100	8
PRACTICAL								
1.STILL LIFE & NATURE STUDY	03	1/4 Imperial	70	23	30	10	100	6
2.COMPOSITION	06	1/4 Imperial	70	23	30	10	100	6
3.APPLIED ART	06	1/4 Imperial	70	23	30	10	100	6
4. Sculpture	06	8”X10”	70	23	30	10	100	6
TOTAL							600	40

SUBMISSION DETAIL (PRACTICAL)

S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	STILL LIFE & NATURE STUDY	1/4 Imperial	20 SHEET	PENCIL, CRAYON, CHARCOAL, PASTELS, POSTER COLOUR ETC.
2.	COMPOSITION	1/4 Imperial	20 SHEET	WATER COLOUR, POSTER COLOUR
3.	APPLIED ART	1/4 Imperial	20 SHEET	INK & POSTER COLOUR
4.	SCULPTURE	8"x10"	16	CLAY & POP

***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.

B.F.A Ist Year (Sculpture)- PRACTICAL

B.F.A Ist Year Foundation - PRACTICAL

1- STILL LIFE AND 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 forms in two dimensional Spaces.

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

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.

3- APPLIED ART

Roman Alphabets - Serif, San-serif (English), Gothic Style of lettering. Devnagri Letters- Hindi and Script Writing. Monochrome, illusion.

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

4. SCULPTURE

Object made in clay, nature forms, man-made objects, Humans body Parts (eyes, nose, ears and lips). Decorative and Geometrical design (Relief). Simple Composition with the use of human Figures and other forms (Nature, and imaginary) 3D composition, animal figuer and human figure

8. Size - 8"

- **Make 08 Sheets / Work each on each subject Topic.**
- **Use Poster & Water Color in Drawing & Painting Subject**
- **Use Pencil Water colour, poster colour & Pencil Color in Composition Subject.**
- **Use Clay & P.O.P in Sculpture Subject**
- **Work done in the class during the college / University hours shall be accepted for submission.**
- **Student shall have to submit one sessional of each subject to the university / college.**
- **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 sessional of each subject to the university/college.**
- **Only Manual work accepted Computer Graphic work not accepted.**

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

History of Art: Paper - I (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 Civilization – 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- Purna Inscriptions , Samarth Capital, Yakshha Figures, Lomarda Rishi Cave, Animal Gving.

Teriacoda

Sung- The Bharhut Stupa, Saachi Stupa, Stupas And Toranas, Sculpture And Painting. 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.

BFA First Year Final Theory – Fundamentals of Arts (Paper 2)

Unit 1: Line

- Definition of Line, Lines and Visual Evolution
- Line in Improve Impression Visual
- Different Types of Lines Drawing Development of it
- Possibilities of Line Drawing

Unit 2:

What is Composition? (General meaning and definition)

- Texture (Meaning and definition)
- Classification of Texture
- Texture Creating Tools
- Perspective (Definition)
- Types of Perspective
- Terms relating to Perspective
- Geometrical Forms and Perspective
- Imaginative Perspective

Unit 3:

- Colour Definition
- Knowledge of Colour
- Colour Wheel
- Characteristic of Colour
- Classification of Colour
- Complementary and Opposite Colour Scheme

Unit 4:

- Form and space
Form Definition & Classification
- Proportion
- Space Definition
- Division Rule of Space
- Rhythm Definition
- Different Types / Ways of Creating Rhythm
- Filling of Rhythm

Unit 5

- 6 Lims of Indian Painting

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

Paper	Time (In Hours)	Size Paper	Ext. Marks		Miderm/CCE		Total	Credit
			Max. Marks	Min Marks	Max. Marks	Min Marks		
THEORY (SUBJECT)								
1. HISTORY OF ART PART - II (Paper-1)	03	-	70	23	30	10	100	8
2. MATERIAL AND MATHODS PART - I (Paper-2)	03	-	70	23	30	10	100	8
PRACTICAL								
1.PORTRAIT (ANTIQUE STUDY AND DRAWING)	36	12x18''	70	23	30	10	100	6
2.COMPOSITION (MOLD & CAST)	36	Actual Size	70	23	30	10	100	6
3. WOOD CARVING	24	1.5 Feet	70	23	30	10	100	6
4.RELIEF	36	1.5x2.5 ''	70	23	30	10	100	6
TOTAL							600	40

SUBMISSION DETAIL (PRACTICAL)

S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	COMPOSITION	12 x 18"	8	POP/CEMENT/FIBER
2.	PORTRAIT	ACTUAL SIZE	8	POP/CEMENT/FIBER
3.	WOOD CARVING	1.5 Feet	8	WOOD
4.	RELIEF	1.5x2.5"	8	TERACOTTA/POP

***NOTE* :-**

For passing examination, the candidate shall be required to secure 33% marks in each of the prescribed subject, separatety, in-

- (1) The university theory examination
- (2) The university practical examination.
- (3) Internal assessment, I.e., CCE done at college/university teaching department level.

B.F.A IInd Year (SCULPTURE)- PRACTICAL

1. COMPOSITION

Composition in clay and in cast/ direct plaster with human figure, animal, birds and other objects and experience for nature, casting in plaster of paris, cement and fiber glass.

2. PORTRAIT (Antique study and drawing) head studied in clay form plaster casts (Antique-Eastern and western) and form life models with and without the use of calipers, waste mold in cast in plaster of paris (POP) drawing in pencil crayon etc. from life antique models and other objects from nature also creative drawing reflecting structure of composition concepts.

3. WOOD CARVING

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

4. 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 Sculpture).

- 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 sessional of each subject to the university/college.
- Only Manual work accepted Computer Graphic work not accepted.

B.F.A. IInd Year (Sculpture) – THEORY – HISTORY OF ARTS Part - I

INDIAN ARTS

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.

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.

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

Paper	Time (In Hours)	Size Paper	Ext. Marks		Miderm/CCE		Total	Credit
			Max. Marks	Min Marks	Max. Marks	Min Marks		
THEORY (SUBJECT)								
1. HISTORY OF ART PART - III (Paper-1)	03	-	70	23	30	10	100	8
2. MATERIAL AND METHODS PART - II (Paper-2)	03	-	70	23	30	10	100	8
PRACTICAL								
1.LIFE STUDY A) PORTRAIT B) TORSO C) DRAWING	36	Life size	70	23	30	10	100	6
2.COMPOSITION (MOLD & CAST)	36	18"	70	23	30	10	100	6
3. STONE CARVING	36	18"	70	23	30	10	100	6
4.METAL CASTING AND FABRICATION	36	1.5x2.5" ft	70	23	30	10	100	6
TOTAL							600	40

SUBMISSION DETAIL (PRACTICAL)

S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	LIFE STUDY	Life size	8	POP/CEMENT/FIBER
2.	COMPOSITION	18"	8	POP/CEMENT/FIBER
3.	STONE CARVING	18"	8	STONE
4.	METAL CASTING AND FABRICATION	1.2X1.5"ft	8	IRON, ALUMINIUM, BRASS, COPPER, STEEL

***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.

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 learning to the understanding of the rule 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 exercised compared to syllabus of 2nd year with special emphasis is on trunk and limbs of body as also figured, 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 mold making and lost wax casting of composition suitable for metal casting. Metals for casting and fabrication like Iron, ALuminium, Brass, Copper and mild steel.

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

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

UNIT – I

Medieval period

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

UNIT – II

Later Medieval 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, Kshitindra Nath Majumdar, Asit Kumar Haldar, Yamini Roy, D.P. Roy Choudhary, M. F. Husain, 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.

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

Paper	Time (In Hours)	Size Paper	Ext. Marks		Midterm/CCE		Total	Credit
			Max. Marks	Min Marks	Max. Marks	Min Marks		
THEORY (SUBJECT)								
1. AESTHETICS (Paper-1)	03	-	70	23	30	10	100	8
2. MATERIAL AND METHODS PART - III (Paper-2)	03	-	70	23	30	10	100	8
PRACTICAL								
1.COMPOSITION (MOLD & CASTING)	36	1.5x2.5"	70	23	30	10	100	6
2. ANYONE OF THE FOLLOWING a) WOOD CARVING b) TERRACOTTA POTTERY AND CERAMIC SCULPTURES c) STONE CARVING d) METAL CASTING AND FABRICATION	36	Life size	70	23	30	10	100	6
3.LIFE STUDY	36	Life size	70	23	30	10	100	6
4. ART MANAGEMENT	12	50	70	23	30	10	100	6
TOTAL							600	40

SUBMISSION DETAIL (PRACTICAL)

S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	LIFE STUDY	Life size	8	POP/CEMENT/FIBER
2.	COMPOSITION	18"	8	POP/CEMENT/FIBER
3.	OPTIONAL: Any one of the following	18"	8	WOOD/CLAY/METAL/STONE
6.	Art Management	A4	50 PAGES	COMPUTER TYPING/ HAND WRITTEN

***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.

B.F.A IVth Year (SCULPTURE)- PRACTICAL

1. COMPOSITION Advance work according to exercises learnt in 2nd and 3rd year.

2. OPTIONAL: Anyone Media

Advance work including experimental as done either in 2nd and 3rd year depending on medium chosen.

3. LIFE STUDY (PORTRAIT AND DRAWING)

Advance work of 2nd and 3rd year particularly full figure and combination of figures including in motion.

4. ART MANAGEMENT

Arts Management is the Practical of Planning Organizing Promoting, and managing artistic and cultural activities exhibition, museums, galleries, artists and creative projects

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

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 – 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).

B.F.A. IVth Year (Sculpture) – THEORY – Material and Method Part - 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 (Terraccotta, 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.