



ದಾವಣಗೆರೆ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
Davangere University



ಸತ್ಯಂ ಶಿವಂ ಸುಂದರಂ

ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ದೃಶ್ಯಕಲಾ ಮಹಾವಿದ್ಯಾಲಯ
(ಘಟಕ ಕಾಲೇಜು)

ದಾವಣಗೆರೆ 577 004. ಕರ್ನಾಟಕ.

UNIVERSITY COLLEGE OF VISUAL ARTS
(Constituent College of Davangere University)
Davanagere 577 004. Karnataka.

Curriculum frame work for
Bachelor of Visual Art in Sculpture

BVA in Sculpture
3rd & 4th Semester
(NEP-2020)

Onwards 2023-24

Course Structure and Syllabus for Under Graduation (UG)

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE
 (Constituent College of Davangere University)

Bachelor of Visual Arts (BVA)
DEPARTMENT OF SCULPTURE
 Structure & Scheme of the Syllabus

III SEMESTER

S.N	Course Code	Category of Course	Title of the Course	Credits	Studio / Teaching hours per week	Evaluation Pattern	Internal Marks		Exam Marks		Total	Exam Hours & Submission With Display
Discipline Specific Core (DSC)												
1	BVA SC.III-P	DSC-VA 7	Sculptural Composition - 1	5	10	Art Work Display & Presentation	75	38	75	38	150	10
2	BVA SC.III-P	DSC-VA 8	Head Study / Portrait - 1	4	8	Art Work Display & Presentation	50	25	50	25	100	10
3	BVA SC.III-T	DSC-VA 9	History of Indian Genre - 3	3	3	Written Exam Theory	40	14	60	21	100	2
Open Elective (OE)												
4	BVA SC.III-P	OE-VA 3	OE Visual Arts-Sculpture 3.1 Relief Sculpture/ 3.2 Sculpture Composition	3	3	Art Work Display & Presentation	50	25	50	25	100	5
Ability Enhancement Compulsory Course (AECC)												
5	BVA SC.III-L	AECC-1	Language-1 Kannada/ English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
6	BVA SC.III-L	AECC-2	Language-2 Kannada/English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
Skill Enhancement: Skill Based (SEC)												
7	BVA SC.III-T	SEC-1	Financial Education and Investment Awareness	2	2	Written Exam Theory	20	07	30	11	50	1
Skill Enhancement: Value Based (SEC)												
8	BVA SC.III-P	SEC-2	NSS & Sports, Cultural	2	2	Preformation/ Practical	50	25	--	--	50	---
Total				25	36		365		385		750	
OE Paper is to be offered for the Students other than BVA												

Note:

- 1) Evaluation for practical subject will be done thorough Display & Presentation in the 3rd Semester
- 2) Final submission with display & presentation evaluation hours within five students for one day evaluation hours & more than ten students for two days evaluation hours
- 3) **BOS of Language Subjects in UG Programme prescribed Syllabus (Only first half)**

UG-PG in Visual Arts,
University College of Visual Arts,
Davangere

DEAN
Faculty of Arts
Davangere University
 Shivangotri, Davangere.

Registrar
Davangere University
 Shivangotri, Davangere

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of visual Arts (BVA)
DEPARTMENT OF SCULPTURE

III SEMESTER

Program Name	BVA in Sculpture	Semester	Third Semester
Course Title	Sculpture Composition-1 (Practical)		
Course Code:	BVA SC.III-P	Total Marks	150
Category of Course:	DSC-VA 7		
Contact hours	180 Hours	Practical No. of Credits	05
Formative Assessment Marks	75	Summative Assessment Marks	75

Course Description:

Sculptural composition deals with the basic three-dimensional elements such as volume, positive-negative space, depth, relief, movement in different dimension. Students are expected to use figurative or non-figurative forms, including organic and inorganic forms. Materials are used should basically make meaning to emphasize the importance of proportion, shape, line, and balance of sculpture

Contents	180 Hrs
<p>Compositions are to be created based on sketches, drawing from the life and the nature around. Understanding of fundamental of three-dimensional language is focused here, to realise these students are allowed to exercise in paper, wood, stone, metal, cement, moulding and casting techniques. Designing the basic structure and armature are also introduced in this semester.</p> <p>Scope: It is help to student to understand the quality of three dimensions. It also begins the narration of building story and expression through three dimensional sculptural formats.</p> <p>Guidelines: Introduction of various media and different kinds of composition created by Indian, western and far Eastern masters. Folk, Tribal, Traditional, Contemporary sculptors may be taken as an example to understand the change of 3D language in history.</p>	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	30
Subject related Projects	10
Subject related activities like, Quiz, seminar, Team activities	10
Attendance / Classroom Participation	05
Total	75
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of visual Arts (BVA)
DEPARTMENT OF SCULPTURE

III SEMESTER

Program Name	BVA in Sculpture		Semester	Third Semester
Course Title	Head Study / Portrait-1 (Practical)			
Course Code:	BVA SC.III-P			
Category of Course	DSC-VA8	Total Marks		100
Contact hours	120 Hours	Practical No. of Credits		04
Formative Assessment Marks	50	Summative Assessment Marks		50

Course Description:

Study of human head is one of the important subject in the sculpture department. It involves the study of the skull structure in three dimensional and gradually to develop into a portrait. The gender, inner character, personality and expression are equally focused. It is a pleasurable experience to understand the relationship between the artist's personality & the model's personality.

Contents	120 Hrs
Introduction to human Anatomy. Study of skull and head in various age groups. Emphasis on structure, proportion, and character of the model. The head study is done basically in clay in a spontaneous method, later the method of mould making done with pop. This is further casted in various material likes plaster, cement, fiberglass etc.	
Scope: The head study helps to understand the three-dimensional forms and its expression. Later this will be useful to adopt in a personal need of creative or realistic portraiture practice.	
Guideline: Introduction study from Indian traditional sculptures head-study like of Buddha heads from different period, study of Egyptian, Roman, Greek, Gothic, Renaissance, portrait and study of contemporary portraiture is to be encouraged.	
<i>Note: Daily sketching is part of practical subjects.</i>	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Subject related Projects	05
Subject related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of visual Arts (BVA)
DEPARTMENT OF SCULPTURE

III SEMESTER

Program Name	BVA in Sculpture		Semester	Third Semester
Course Title	History of Indian Genres - 3 (Theory)			
Course Code:	BVA SC.III-T			
Category of Course	DSC-VA9	Total Marks		100
Contact hours	45 Hours	Theory No. of Credits		03
Formative Assessment Marks	40	Summative Assessment Marks		60

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ Understand the Genre (Various Aspects) of the Visual Art in India. Genre consists of various subjects under one Umbrella
- ❖ Students will get a comprehensive knowledge about the visual art and its wide scopes.
- ❖ The paper helps in providing introduction to varied subjects of Indian art which will be studied in details in next semesters.
- ❖ Outcome of the course and subject will give a broader idea and understanding about Indian art and its varied forms.

Course Description:

Define the term genre in connection with Art History. Genre: literally means-varied segments or many categories. Identifying the categories in Visual Art leads to the study of the same individually. Socio-political, cultural concepts and influences on art are also considered. Following categories are considered for the study of Indian Genre in Visual Art.

- ❖ Study of Representation of formal, pictorial and visual elements;
- ❖ Study of portraiture.
- ❖ Iconography; in a broader perspective.
- ❖ Landscapes and still-lives
- ❖ Secular themes in Indian miniatures,
- ❖ Narratives and architectonic sculptures in Indian sculptures.
- ❖ J J School of Art- and influence of varied genre.
- ❖ Eclecticism in British Company school and J.J.School of arts
- ❖ Genres of painting (portrait and landscapes) in twentieth century (individuals and schools)
- ❖ Politics of Image in connection social history, before and after independence
- ❖ Industrial and Technological role within the picture frame.
- ❖ Popular forms in expression (advertisements, posters, popular media)

Contents	45 Hrs
UNIT:01	
1. Study of Representation of formal, pictorial and visual elements. 2. Study of portraiture. 3. Iconography; in a broader perspective. 4. Landscapes and still-lives	
UNIT:02	
1. Narratives and architectonic sculptures in Indian sculptures 2. Secular themes in Indian miniatures,	
UNIT:03	
1. J J School of Art- and influence of varied genre. 2. Eclecticism in British Company school and J.J.School of arts	
UNIT:04	
1. Politics of Image in connection social history, before and after independence 2. Industrial and Technological role within the picture frame. 3. Popular forms in expression (advertisements, posters, popular media)	
Learning Objectives: <ul style="list-style-type: none"> Students will understand once the course is completed: The importance of genre of Indian Art The importance and styles and iconographic aspects of Pictorial images and portraiture, landscape, Narrative art Indian miniature: secular themes and their importance in the making of Indian Art as a whole. In the social historical context, the role politics, and its images. Industrial and technological advancements and its framed artistic structure. Popular culture and media in the traditional and contemporary context: such as popular prints of Ravi Varma and others. Importance of Architectures & Sculptures of Chitradurga region. (Common to Painting, Sculpture, Animation Students) 	

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory C1 & C2	
Assessment Occasion/ type	Marks
Internal Tests	C1-10 + C2-10=20
Assignments/Field work/Project work/Case study	10
Theory related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	40
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Elements of Hindu Iconography-T.A Gopinatha Rao,
2	Company School Painting-Mildred Archer
3	Art and Illusion- E H Gombrich
4	Ways of Seeing ; John Beger
5	Popular Art in India: Marg issues
6	Basham, A.L. (1967). The Wonder that was India. London: Sidgwick & Jackson. pp. 11–14.
7	Kramrisch, Stella. A Survey of Painting in the Deccan (Calcutta and London: The India Society in co- operation with the Dept. of Archaeology, 1937
8	Kramrisch, Stella (1994). Exploring India's Sacred Art. Motilal Banarsidass. ISBN 978-81-208-1208-6.
9	Yazdani, Gulam. The Early History of the Deccan, Parts 7–9 (Oxford: 1960).
10	The City Palace Museum, Udaipur: paintings of Mewar court life. by Andrew Topsfield, Pankaj Shah, Government Museum, Udaipur. Mapin, 1990. ISBN 094414229X
11	Splendour of Rajasthani painting, by Jai Singh Neeraj. Abhinav Publications, 1991. ISBN 81-7017-267-5.
12	Art and artists of Rajasthan: a study on the art & artists of Mewar with reference to western Indian school of painting, by Radhakrishna Vashistha. Abhinav Publications, 1995. ISBN 81-7017-284-5.
13	A study of Bundi school of painting, by Jiwan Sodhi. Abhinav Publications, 1999. ISBN 81-7017-347-7
14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by
15	Andrew Topsfield, Museum Rietberg. Artibus Asiae Publishers, 2001. ISBN 3-907077-03-2.
16	Rajput Painting, by Ananda K. Coomaraswamy, Publisher B.R. Publishing Corporation, 2003. ISBN 81-7646-376-0.
17	The artists of Nathdwara: the practice of painting in Rajasthan, by Tryna Lyons. Indiana University Press, 2004. ISBN 0-253-34417-4.
18	Ghosh, P. (2012). The Intelligence of Tradition in Rajput Court Painting. Art Bulletin, 94(4), 650–652.
19	Dalrymple, William, (2016). [1] The beautiful, magical world of Rajput art.] New York Review of Books, 26 November 2016.
20	Archer, Mildred. Company Paintings: Indian Paintings of the British Period. London: Victoria and Albert Museum, 1992. ISBN 0944142303.
21	Welch, Stuart Cary. Room for Wonder: Indian Court Painting during the British Period, 1760–1880. Exhibition catalogue. New York: American Federation of Arts, 1978. ISBN 0847801764
22	Dalrymple, William, Forgotten Masters: Indian Painting for the East India Company, 2019, Philip Wilson Publishers Ltd, ISBN 978-1781301012
23	Kossak , Steven (1997). Indian court painting, 16th-19th century.. New York: The Metropolitan Museum of Art. ISBN 0870997831. (see index: p. 148-152)
24	Pahari Masters: Court Painters of Northern India by B. N. Goswamy and Eberhard Fischer Artibus Asiae. Supplementum, Vol. 38, Pahari Masters: Court Painters of Northern India (1992), pp. 3–391.
25	Wall Paintings of The Western Himalayas, by Mira Seth. Publications Division. 1976.
26	Garhwal Paintings, by Mukandi Lal. Publications Division. 1982.
27	Punjab Painting - Study in Art and Culture, by R P Srivastava. Abhinav Publications. 1983. ISBN 0-391-02560-0.

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of visual Arts (BVA)
DEPARTMENT OF SCULPTURE

III SEMESTER

Program Name	BVA in Sculpture		Semester	Third Semester
Course Title	Relief Sculpture (Practical)			
Course Code:	BVA SC.III-P			
Category of Course	OE-VA 3.1		Total Marks	100
Contact hours	90 Hours		Practical No. of Credits	03
Formative Assessment Marks	50		Summative Assessment Marks	50
OE Paper is to be offered for the Students other than BVA.				

Course Description:	
This is an Open Elective course offered for other discipline students not for BVA Students.	
Relief sculptures are technically somewhere in-between two dimensional and three-dimensional forms. In this subject explores aspects of real and illusionary forms and space. Often the relief describes in terms of high relief and low relief.	
Contents	90 Hrs
Exercise in low and high relief. Various techniques and materials to be prescribed.	
Guideline: To introduce method and materials to create base slab and relief work. Introduce Indian, Egyptian, Chinese, Greek, Roman and Contemporary relief works.	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Open Elective Projects	05
Open Elective related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
Formative Assessment as per NEP guidelines are compulsory	

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of visual Arts (BVA)
DEPARTMENT OF SCULPTURE

III SEMESTER

Program Name	BVA in Sculpture	Semester	Third Semester
Course Title	Sculpture Composition (Practical)		
Course Code:	BVA SC.III-P		
Category of Course	OE-VA 3.2	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50
OE Paper is to be offered for the Students other than BVA.			

Course Description:	
This is an Open Elective course offered for other discipline students not for BVA Students.	
Sculptural composition deals with the basic three-dimensional elements such as volume, positive-negative space, depth, relief, movement in different dimension. Students are expected to use figurative or non-figurative forms, including organic and inorganic forms	
Contents	90 Hrs
Composition is to be created based on sketches, drawing from the life and nature around. Understanding of the fundamental of three-dimensional language is focused here, to realise these students are allowed to exercise in paper, wood, stone, metal, cement moulding and casting techniques.	
Guidelines: Introduction to various media and different kinds of composition created by Indian, Western and Far Eastern masters and Folk, Tribal, Traditional sculptures.	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Open Elective Projects	05
Open Elective related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
Formative Assessment as per NEP guidelines are compulsory	

PRACTIAL INTERNAL SUBMISSION

III SEMESTER

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	Sculpture Composition: C-1	AnyMedia Pencil/Charcoal/Clay AnyMedia	completed work : 2 completed drawing : 10
2	Sculptural Drawing		
3	Marquette		
1	Composition	Any Media Pencil, Water colour, Charcol etc	completed work : 2 completed drawings : 10
2	Head-study/Portrait-1		
3	Head-StudyDrawing		
1	Head-study/Portrait	Medium as per course	04 works (Submit the Best Art Works)
2			
3	OE-03		
			Total Works: 28

NOTE:

1. For the Internal Submission Students should submit **Minimum 24works**.

Students should submit the works which are done in the studio hours.

2. Test will be conducted for all the DSC practicalsubjects.

3. Cumulative internal assessment ismandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

NOTE:

- 1) End of the semester test will be conducted for the 20% of the internal marks Cumulative assessment is mandatory
- 2) FROM AECC & SEC COURSES ARE AS PER NEP AND INSTITUTIONS GUIDELINES

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE
 (Constituent College of Davangere University)

Bachelor of Visual Arts (BVA)
DEPARTMENT OF SCULPTURE
 Structure & Scheme of the Syllabus

IV SEMESTER

S.N	Course Code	Category of Course	Title of the Course	Credits	Studio / Teaching hours per week	Evaluation Pattern	Internal Marks		Exam Marks		Total	Exam Hours & Submission With Display
Discipline Specific Core (DSC)												
1	BVA SC.IV-P	DSC-VA 10	Sculptural Composition - 2	5	10	Art Work Display & Presentation	75	38	75	38	150	10
2	BVA SC.IV-P	DSC-VA 11	Portrait - 2	4	8	Art Work Display & Presentation	50	25	50	25	100	10
3	BVA SC.IV-T	DSC-VA 12	Survey of Indian Sculpture - 4	3	3	Written Exam Theory	40	14	60	21	100	2
Ability Enhancement Compulsory Course (AECC)												
4	BVA SC.IV-L	AECC-1	Language-1 Kannada/ English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
5	BVA SC.IV-L	AECC-2	Language-2 Kannada/English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
6	BVA SC.IV-T	AECC-3	India and Indian Constitution	3	3	Written Exam Theory	40	14	60	21	100	2
Skill Enhancement: Skill Based (SEC)												
7	BVA SC.IV-T	SEC-1	Artificial Intelligence	2	2	Written Exam Theory	20	07	30	11	50	1
Skill Enhancement: Value Based (SEC)												
8	BVA SC.IV-P	SEC-2	NSS & Sports, Cultural	2	2	Preformation/ Practical	50	25	--	--	50	---
Total							365		385		750	

Note:

1. Evaluation for practical subject will be done thorough Display & Presentation in the 4th Semester
2. Final submission with display & presentation evaluation hours within five students for one day evaluation hours & more than ten students for two days evaluation hours

4th Semester Language Subjects in UG Programme prescribed Syllabus (Only first half)


BOS Chairman
 UG-PG in Visual Arts,
 University College of Visual Arts,
 Davangere.


DEAN
 Faculty of Arts
 Davangere University
 Shivagangotri, Davangere.

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of visual Arts (BVA)
DEPARTMENT OF SCULPTURE

IV SEMESTER

Program Name	BVA in Sculpture	Semester	Fourth Semester
Course Title	Sculptural Composition-2 (practical)		
Course Code:	BVA SC.IV-P		
Category of Course	DSC-VA10	Total Marks	150
Contact hours	180 Hours	Practical No. of Credits	05
Formative Assessment Marks	75	Summative Assessment Marks	75

Course Description:

Continuing previous semester studies in sculptural composition even in this semester. In this semester more focuses given on creative skill for both figurative and non-figurative compositions. The use of basic organic or inorganic structure, forms and materials to build three dimensional visual language.

Contents

180 Hrs

Project and individual work are to be undertaken to exercising the basic elements of sculpture, three dimensional forms. Individual visual expression is given more importance in such exercises. Students are expected constantly experiment with variety of materials and techniques.

Scope: Aim of this subject is to encourage the students to explore their concepts as well as equip them for the commercial sculpture making.

Guidelines: Discuss and grasp the ingredients of visual language which is evolved as modern sculpture after 1960's. Students are asked to study of the works of contemporary Indian and Western and American sculptors.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	30
Subject related Projects	10
Subject related activities like, Quiz, seminar, Team activities	10
Attendance / Classroom Participation	05
Total	75
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of visual Arts (BVA)
DEPARTMENT OF SCULPTURE

IV SEMESTER

Program Name	BVA in Sculpture		Semester	Fourth Semester
Course Title	Portrait-2 (practical)			
Course Code:	BVA SC.IV-P			
Category of Course	DSC-VA11	Total Marks	100	
Contact hours	120 Hours	Practical No. of Credits	04	
Formative Assessment Marks	50	Summative Assessment Marks	50	

Course Description:	
‘Portrait’ is an important exercise to understand the human, animal and bird’s anatomy, its inner structure and various other characteristics. Human form has been the basis of art since the beginning of history, across all culture.	
Contents	120 Hrs
Students are expected to create drawings from various angles of the given model. The process of evolution from 2D drawings to three-dimensional skeleton using armature is a prime concern here. The subject involves exercise in clay, making of mould and cast in plaster of Paris, cement, and fiberglass etc.	
Scope: There is still a tradition of figurative sculpture being made for public spaces. Apart from the above, figure studies help to metamorphose figures into abstract human forms that can be utilized in various compositions.	
Guideline: Example can be taken from various Indian, Gothic, Greek, Roman, Renaissance, Russian, modern ISMS and contemporary figurative studies and figurative sculptures.	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Subject related Projects	05
Subject related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of visual Arts (BVA)
DEPARTMENT OF SCULPTURE

IV SEMESTER

Program Name	BVA in Sculpture		Semester	Fourth Semester
Course Title	Survey of Indian Sculpture 3 (Theory)			
Course Code:	BVA SC.IV-T			
Category of Course	DSC-VA12	Total Marks	100	
Contact hours	45 Hours	Theory No. of Credits	03	
Formative Assessment Marks	40	Summative Assessment Marks	60	

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ Learning to recognize sculptural, styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of sculpture.
- ❖ Introduction to Buddhist, Hindu, Jain Iconography, and Iconology
- ❖ Various schools of sculpture in South, North and western and eastern India in general.

Course Description:

In this course students are introduced to the survey of Indian sculpture from North Indian sculpture (5th century a.d onwards) to western Indian sculpture (12th century a.d onwards) the Western Indian sculpture to Vijayanagara period. Emphasis will be on sculptural styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

Indian Sculpture is a vast subject that was developed from Prehistoric period. Origin of classical sculptural activities may be traced in Indus Valley Civilizations. Followed by the foundations of the early Buddhist art: Indian art has multidimensional developmental pattern. Sculpture developed with early iconic, iconographic and symbolic manifestation. Stylistic aspects and trends, experimentation with iconographic details will be focused in the study of the subject.

Contents	45 Hrs
-----------------	---------------

Unit: 1

- ❖ Indus Valley Sculptures: Seals, terracotta objects, bronze figures
- ❖ Early Buddhist symbolism in sculptures. Mauryan pillars, Capitals, Sculptures: Yaksha-Yakshi figures. Sunga period Sculptures from Barhut, Terracotta figurines from Chandraketugarh- iconographic, stylistic, and technical aspects of sculptures to be studied
- ❖ Satavahana & Kushana period sculptural activities. Sculptures on the cave temples, early Buddhist sculpture in Round, Gandhara- Mathura Schools: developments in thematic, stylistic, and iconographic study.
- ❖ Importance of Paintings of Davangere & Chitradurga regions. (Common for Painting, Sculpture, Animation Students)

Unit: 2
<ul style="list-style-type: none"> ❖ Hindu Renaissance: Gupta, Vakataka, Kadamba, Kalachuri Periods. Study of important art works with focus on development of iconographic and stylistic aspects. Architectures & Sculptures, Davangere District. ❖ Sculptural experimentation during Badami Chalukya period.: Badami, Aihole, Mahakuta and Pattadakal Temples.
Unit: 3
<ul style="list-style-type: none"> ❖ Pallava Style_ Kanchipuram and Mahabalipuram Sculptures ❖ Rashtrakuta – Marvel of Kailasnath temple at Ellora. Iconic sculptural study ❖ Chola Sculptures, Bronze sculptures: techniques and development
Unit: 4
<ul style="list-style-type: none"> ❖ Sculptural art in Later Chalukya, Hoysala and contemporary sites: Khajuraho, Bhuvaneshwar etc., ❖ Late medieval sculptural schools: Vijayanagara period and others.
Learning Objectives: <ul style="list-style-type: none"> ❖ Learning to recognize sculptural styles of India. ❖ At the end of the classes- students will understand a historical sketch of the development of Indian sculptures. Various schools, styles and genre. The subject also includes narrative sculptures, decorative elements and portraiture.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Formative Assessment for Theory C1 & C2	
Assessment Occasion/ type	Marks
Internal Tests	C1-10 + C2-10=20
Assignments/Field work/Project work/Case study	10
Theory related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	40
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Adam Hardy (1995). Indian Temple Architecture: Form and Transformation. Abhinav Publications. ISBN 978-81-7017-312-0.
2	Adam Hardy (2007). The Temple Architecture of India. Wiley. ISBN 978-0470028278.
3	Adam Hardy (2015). Theory and Practice of Temple Architecture in Medieval India: Bhoja's Samarāṅgaṇasūtradhāra and the Bhojpur Line Drawings. Indira Gandhi National Centre for the Arts. ISBN 978-93-81406-41-0.
4	Harle, J.C., The Art and Architecture of the Indian Subcontinent, 2nd edn. 1994, Yale University Press Pelican History of Art, ISBN 0300062176
5	Monica Juneja (2001). Architecture in Medieval India: Forms, Contexts, Histories. Orient Blackswan. ISBN 978-8178242286.
6	Stella Kramrisch (1976). The Hindu Temple Volume 1. Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0223-0.
7	Stella Kramrisch (1979). The Hindu Temple Volume 2. Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0224-7.
8	Michael W. Meister; Madhusudan Dhaky (1986). Encyclopaedia of Indian temple architecture American Institute of Indian Studies. ISBN 978-0-8122-7992-4.
9	George Michell (1988). The Hindu Temple: An Introduction to Its Meaning and Forms. University of Chicago Press. ISBN 978-0-226-53230-1.
10	George Michell (2000). Hindu Art and Architecture. Thames & Hudson. ISBN 978-0-500-20337-8.
11	T. A. Gopinatha Rao (1993). Elements of Hindu iconography. Motilal Banarsidass. ISBN 978-81-208-0878-2.
12	Pia Brancaccio (2013). Helaine Selin (ed.). Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures. Springer Science. doi:10.1007/978-94-007-3934-5_9848-1. ISBN 978-94-017-1416-7.
13	James Burgess (1880). The Cave Temples of India. Cambridge University Press (Reprinted 2013). ISBN 978-1-108-05552-9.
14	José Pereira (1977). Monolithic Jinas. Motilal Banarsidass. ISBN 978-81-208-2397-6.
15	Dhavalikar, Madhukar Keshav (2003). Ellora. Oxford University Press, New Delhi. ISBN 0-19-565458-7. OCLC 47901386.
16	Berkson, Carmel (1992). Ellora, Concept and Style. Abhinav Publications. ISBN 0-19-565458-7.
17	Susan L. Huntington; John C. Huntington (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Motilal Banarsidass. ISBN 978-81-208-3617-4.
18	Damien Keown; Charles S. Prebish (2013). Encyclopedia of Buddhism. Routledge. ISBN 978-1-136-98588-1.
19	Neubauer, Jutta Jain (1981), The Stepwells of Gujarat: In Art-historical Perspective, Abhinav Publications, ISBN 9780391022843
20	Kumar, Sehdev (2001), A Thousand Petalled Lotus: Jain Temples of Rajasthan : Architecture & Iconography, Abhinav Publications, ISBN 9788170173489
21	Jain, Arun Kumar (2009), Faith & Philosophy of Jainism, Gyan Publishing House, ISBN 9788178357232
22	Alice Boner; Sadāśiva Rath Śarmā (2005). Silpa Prakasa. Brill Academic (Reprinted by Motilal Banarsidass). ISBN 978-8120820524. Archived from the original on 22 February 2017. Retrieved 9 November 2017.
23	Ananda K Coomaraswamy (1985), History of Indian and Indonesian Art, Dover, ISBN 9780486250052, archived from the original on 9 August 2019, retrieved 9 November 2017
24	Debala Mitra (1968), Konarak, Archaeological Survey of India
25	Avinash Patra (2011). Origin & Antiquity of the Cult of Lord Jagannath. Oxford University Press.
26	Partha Mitter (1992). Much Maligned Monsters: A History of European Reactions to Indian Art. University of Chicago Press. ISBN 978-0-226-53239-4.
27	History of Indian Art by Vidya Vachaspati Gerola
28	A Survey of Indian Sculpture by K.S. Sarswati

PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
	Sculptural Composition		
1	Sculpture Composition-1	AnyMedia Pencil/ Charcoal/Digital &AnyMedia	Completed work : 2 Completed drawing : 10
2	Sculptural Drawing		
3	Maquette Composition		
	Figure-Study		
4.	Full Figure Study	Any Media	Completed work : 2
5	Figure Study Drawing	Pencil / Charcoal / Digital	Completed drawing : 10
			Total Works :24

NOTE:

1. For the Internal Submission Students should submit **Minimum 24works**.

Students should submit the works which are done in the studio hours.

2. Test will be conducted for all the DSC practicalsubjects.

3. Cumulative internal assessment ismandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

NOTE:

- End of the semester test will be conducted for the 20% of the internal marks Cumulative assessment is mandatory
- FROM AECC & SEC COURSES ARE AS PER NEP AND INSTITUTIONS GUIDELINES

MODEL QUESTION PAPER

BVA-VISUAL ART: ALL SEMESTER THEORY PAPER EXAMINATIONS

Instructions to the Question Paper setters:

1. Kindly choose questions from all the units & Chapters of the syllabus given
2. Make sure the words and sentences are properly framed and the clarity of the question written is clearly understandable by the student
3. Give equal weightage to all the Chapter while framing the question
4. Do not frame the questions on subject area which is not included in the syllabus.
5. Frame the questions in such a way that, the questions shall be answerable in the given Examination duration.
6. Use the words such as; Define, Explain with suitable example, discuss briefly about, Justify, write a brief note etc., when it is necessary in question
7. Observe the below model question paper. It is only a Model question paper. You can modify the type of questions as per the subject you are supposed to set a Question paper, without deviating too much from the distribution and weightage of the marks

NEP-2020
THEORY MODEL QUESTION PAPERS

QP Code No:

Course: BVA in.....Sept/Oct-2022

Course Code: Course Title:

Time: 02 hours

Max: marks: 60

Instructions to the candidates: **Answer all the sections**

Part-A

Answers any FIVE Questions

2X5=10

- 1
- 2
- 3
- 4
- 5
- 6

Part-B

Answers any FOUR Questions

5X4=20

- 7
- 8
- 9
- 10
- 11

Part-C

Answers any THREE Questions

10X3=30

- 12
- 13
- 14
- 15

NEP-2020
THEORY MODEL QUESTION PAPERS FOR DUMB & DUFF

QP Code No:

Course: BVA inSept/Oct-2022

Course Code: Course Title:

Time: 02 hours

Max: marks: 60

Instructions to the candidates:

Part-A

**Answers any TEN Questions
(Multiple choice question)**

10X3=30

- | | | | | |
|----|----|----|----|--|
| 1 | | | | |
| a) | b) | c) | d) | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| 7 | | | | |
| 8 | | | | |
| 9 | | | | |
| 10 | | | | |
| 11 | | | | |
| 12 | | | | |

Part-B

Match of following

10 Marks

- | | |
|----|---|
| 13 | |
| A | 1 |
| B | 2 |
| C | 3 |
| D | 4 |
| E | 5 |

Part-C

Fill in the blanks for the following questions

20 Marks

- | | |
|------|-------|
| 14 | |
| I) | |
| II) | |
| III) | |
| IV) | |
| V) | |

**NEP-2020
PRATICAL MODEL QUESTION PAPERS**

QP Code No:

Course: BVA in Sept/Oct-2022

Course Code: Course Title:

Time: hours

Max: marks:

Instructions to the candidates:

Question: _____

Topics:

Medium:


Size:

**(Below Process is Compulsory)
Subject related below instructions**

- a) B/W key sketch (Process-I/ Stage -I)
- b) Color key sketch (Process-II/ Stage -II)
- c) Pre Final work (Process-III/ Stage -III)
- d) Well finished Final work / Final presentation

Note: BOE Chairman or Examiner should be prepare the Practical Question Paper


DEAN
Faculty of Arts
Davangere University
Shivagangotri, Davangere.


BOE Chairman
UG-PG in Visual Arts,
University College of Visual Arts,
Davangere.