

Course Structure
B.A. 4 Years (2026)
(SCULPTURE)



(National Education Policy 2020)

FOUNDATION COURSE STRUCTURE OUTLINE **SCULPTURE** REGULAR

Semester I							
Course type	Subject	Course code	Course name	Credits	Internal assessment	Term End Exams	Total Marks
DSC 1A	Sculpture	BSCUL-DSC-101	History of Art -I (T)	2	15	35	50
		BSCUL-DSC-101	Introduction to Clay Modelling -I (P)	2	15	35	50
DSC 1B	Choose any one DSC course offered by other dept.			4	30	70	100
MC 1	Choose any one DSC/MC course offered by other dept. but other than already chosen			4	30	70	100
MDC-1	Sculpture	BSCUL-MDC-103	Traditional Design -I (P)	3	25	50	75
SEC-1	Sculpture	BSCUL-SEC-102	Relief Design -I (P)	3	25	50	75
AEC-1				2	15	35	50
TOTAL				20			

Semester II							
Course type		Course code	Course name	Credits	Internal assessment	Term End Exams	Total Marks
DSC 2A	Sculpture	BSCUL-DSC-201	History of Art -II (T)	2	15	35	50
		BSCUL-DSC-201	Introduction to Clay Modelling -II (P)	2	15	35	50
DSC 2B	Choose any one DSC course offered by other dept.			4	30	70	100
MC 2	Choose any one DSC/MC course offered by other dept. but other than already chosen			4	30	70	100
MDC-2	Sculpture	BSCUL-MDC-203	Traditional Design -II (P)	3	25	50	75
SEC-2	Sculpture	BSCUL-SEC-202	Relief Design -II (P)	3	25	50	75
I/A/P/C-1	Sculpture	BSCUL- I/A/P/C - 204	Project work (Temple Art & Sculpture)	4	NIL	NIL	100
VAC1	Sculpture	BSCUL- VAC -205	Creative Design	2	15	35	50
TOTAL				24			

B.A. Foundation course (semester -1)

Course Title	History of Art -I (T)
Course Type	DSC 1A / MC 1
Course Code	BSCUL-DSC-101
Course Credit	2 credits

Semester-End Examination System:

Maximum marks allotted	Minimum pass marks	Time allowed
35	14	1:30 hrs.

Continuous Comprehensive Assessment (CCA) Pattern:

Maximum marks allotted	Minimum pass marks	Midterm	Assignments/ Presentations	Attendance
15	6	5	5	5
There are three parts A, B and C. Students have to attempt one question each from part A and part B, which carry 10 marks for each question. From part C, students have to attempt five questions, which carry 3 marks for each question.				

Course Objective	➤ Develop a clear understanding of the fundamental concepts of art and their application in achieving specific aesthetic goals. ➤ Examine the characteristics of various art forms and trace the historical development of Indian art.
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COURSE CONTENT

SECTIONS	TOPICS
1) Fundamental of Art History	i. Meaning, importance, and role of fine arts in society. ii. Classification and categories of fine arts. iii. Study of the characteristics of different art forms, including painting, sculpture, and performing arts.
2) Pre-historic Art	i. Introduction to ancient art history. ii. Study of the features and significance of prehistoric cave art in India. iii. Interpretation and analysis of prehistoric Indian art.

Submission – In-Session Assignment, Display and Presentation.

Sketches - 50 sketches/week

Textbooks & References:	1. Perard, Victor. Anatomy and Drawing. New York: Pitman Publishing, 1955. 2. Sheek, Carl. Drawing Hands. New York: Grosset and Dunlop. 3. Brooks, Walter. The Art of Drawing Heads and Hands. New York: M. Grumbacher, 1966.
Course Outcome:	➤ Analyse an understanding on Art terminology. ➤ Able to recognize, distinguish and describe art done in the ancient period.

B.A. Foundation course (semester -1)

Course Title	Introduction to Clay Modelling -I (P)	Semester end examination system	
Course Type	DSC 1A / MC 1	Maximum marks allotted	Minimum pass marks
Course Code	BSCUL-DSC-101	35	14
Course Credit	2 Credits		

Continuous Comprehensive Assessment (CCA) Pattern:

Maximum marks allotted	Minimum pass marks	Midterm	Assignments/ Presentations	Attendance
15	6	5	5	5

Course Objective	➤ Develop fundamental drawing and sculpting skills through the study of various art forms and the creation of imaginative and representational images. ➤ Enhance visual perception, observation, and the ability to construct three-dimensional forms.
COURSE CONTENT	
SECTIONS	TOPICS
1) Basic Fundamental of Sculpture	i. Learn basic sculpting techniques such as additive, subtractive, and coiling methods. ii. Identify different types of clay and understand their properties and applications. iii. Prepare clay and develop an understanding of three-dimensional form and structure.
2) Study of form and structure	i. Practice drawing from observation to develop the ability to represent natural objects accurately. ii. Observe and draw natural elements such as leaves and flowers. iii. Study the structure, details, and organic forms of leaves and flowers.
Submission – In-Session Assignment Display and Presentation.	
Sketches - 50 sketches/week	
Textbooks & References:	1. Meggs, Philip B. A History of Graphic Design. London: Viking, 1986. 2. Smith, Stan and H. F. Tenholts, H.F. The Designer’s Handbook. 3. Winteb and Milton. The Creative Connection. 4. Industrial Designers Society of America. Innovation.
Course Outcome:	➤ Recognize and observe the shapes, textures and forms found in nature. Strengthen the basic Knowledge of drawing and clay modelling to create 3D structure.

B.A. Foundation course (semester -1)

Course Title	Traditional Design -I (P)	Semester end examination system	
Course Type	MDC-1	Maximum marks allotted	Minimum pass marks
Course Code	BSCUL-MDC-103	50	20
Course Credit	3 credits		

Continuous Comprehensive Assessment (CCA) Pattern:

Maximum marks allotted	Minimum pass marks	Midterm	Assignments/ Presentations	Attendance
25	10	10	10	5

Course Objective:	➤ Develop an understanding of the fundamental design principles of folk art, including motifs, patterns, symmetry, and composition, while fostering creative and aesthetic appreciation of traditional art forms. ➤
COURSE CONTENT	
SECTIONS	SECTIONS
1) Basic concept of traditional Art	i. Experiment with folk art motifs to enhance observation and pattern-recognition skills. ii. Explore the cultural, historical, and regional significance of folk-art traditions. iii. Understand the distinctive characteristics and visual language of folk art.
2) Fundamental of traditional Art	i. Study the fundamental design principles applied in folk art. ii. Develop artistic techniques, methods, and stylistic approaches used in traditional folk-art practices. iii. Strengthen visualization, observation, and design sensitivity through folk art-based creative exercises.
3) Recognise the various technique of traditional Art	i. Encourage innovation by integrating traditional folk-art elements with contemporary design practices. ii. Experiment with various artistic techniques such as modelling, carving, and surface decoration. iii. Understand the use and significance of natural and traditional materials in folk art creation.
Submission – In-Session Assignment Display and Presentation. Sketches - 50 sketches/week	
Textbooks & References:	1. Martin, C.L. Geometrical Drawings, C. L. Martin, Macmillan Co, London, 1968. 2. Herbert, Kurt. Artists Technique.
Course Outcome:	➤ Develop the ability to create innovated folk art designs with respect to aesthetics, symbolism and functionality.

B.A. Foundation course (semester -1)

Course Title	Relief Design -I (P)	Semester end examination system	
Course Type	SEC-1		
Course Code	BSCUL-SEC-102		
Course Credit	3 credits		
		Maximum marks allotted	Minimum pass marks
		50	20

Continuous Comprehensive Assessment (CCA) Pattern:

Maximum marks allotted	Minimum pass marks	Midterm	Assignments/ Presentations	Attendance
25	10	10	10	5

Course Objective	➤ Develop the skills and knowledge required to analyze, design, and execute mural artworks effectively. ➤ Understand and apply geometric elements and cultural motifs in the creation of mural compositions.
COURSE CONTENT	
SECTIONS	TOPICS
1) Basic study of Relief Design	i. Study and develop original concepts for mural design. ii. Analyse various mural styles, techniques, and artistic approaches. iii. Identify and understand the fundamental principles of mural art.
2) Develop understanding of Relief Design	i. Create relief work using a variety of artistic media. ii. Develop skills in design layout, planning, and execution. iii. Enhance understanding and application of geometric elements commonly used in mural compositions.
3) Moderation the application of Relief Design	i. Learn techniques for enlarging and scaling designs for mural projects. ii. Develop proficiency in the use of different tools, materials, and surface treatments. iii. Acquire skills in studying and reproducing traditional and antique artworks for learning and practice purposes.
Submission – In-Session Assignment Display and Presentation. Sketches - 50 sketches/week	
Textbooks & References:	1. Perard, Victor. Anatomy and Drawing. New York: Pitman Publishing, 1955. 2. Sheek, Carl. Drawing Hands. New York: Grosset and Dunlop. 3. Brooks, Walter. The Art of Drawing Heads and Hands. New York: M. Grumbacher, 1966.
Course Outcome:	➤ Moderate the application technique of clay on a well build plate in a way that Structure, proposition etc, can be replicated from a given, live reference so that the student's observation of nature forms.

B.A. Foundation course (semester -2)

Course Title	History of Art -II (T)
Course Type	DSC 2A / MC 2
Course Code	BSCUL-DSC-201
Course Credit	2 credits

Semester-End Examination System:

Maximum marks allotted	Minimum pass marks	Time allowed
35	14	1:30 hrs.

Continuous Comprehensive Assessment (CCA) Pattern:

Maximum marks allotted	Minimum pass marks	Midterm	Assignments/ Presentations	Attendance
15	6	5	5	5

There are three parts A, B and C. Students have to attempt **one** question each from part A and part B, which carry **10 marks** for each question. From part C, students have to attempt **five** questions, which carry **3 marks** for each question.

Course Objective	➤ Examine the transformation of early belief systems from animistic traditions to polytheistic religious practices. ➤ Understand the emergence and development of major religious traditions, cults, and cultural practices in ancient India.
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COURSE CONTENT

SECTIONS	TOPICS
1) Origin Of Indian Art	i. Study the historical background, origin, and development of the Indus Valley Civilization. ii. Understand the significance, symbolism, and meaning of its art forms. iii. Analyse the characteristics and stylistic influences of Harappan art.
2) Significance of Religious Indian Art Culture	i. Introduction to the origin and evolution of Vedic culture and early Hindu traditions. ii. Overview of the emergence and fundamental principles of Buddhist and Jain cultures. iii. Study the development of Hindu religious practices, worship traditions, and Vedic cults.

Submission – In-Session Assignment Display and Presentation.

Sketches - 50 sketches/week

Textbooks & References:	1. Perard, Victor. Anatomy and Drawing. New York: Pitman Publishing, 1955. 2. Sheek, Carl. Drawing Hands. New York: Grosset and Dunlop. 3. Brooks, Walter. The Art of Drawing Heads and Hands. New York: M. Grumbacher, 1966.
Course Outcome:	➤ The Art form & style of early settled community. ➤ Origin of Religious cult & belief based on God.

B.A. Foundation course (semester -2)

Course Title	Introduction to Clay Modelling -II (P)	Semester end examination system	
Course Type	DSC 2A / MC 2	Maximum marks allotted	Minimum pass marks
Course Code	BSCUL-DSC-201	35	14
Course Credit	2 Credits		

Continuous Comprehensive Assessment (CCA) Pattern:

Maximum marks allotted	Minimum pass marks	Midterm	Assignments/ Presentations	Attendance
15	6	5	5	5

Course Objective	➤ Develop an understanding of the anatomy, form, proportion, and perspective of animals and birds, while enhancing observational and drawing skills for realistic representation.
COURSE CONTENT	
SECTIONS	TOPICS
1) Introduction to Nature Study	i. Develop observational skills and an understanding of accurate anatomical structures. ii. Study the volume, mass, and form of animals and birds. iii. Learn techniques for creating realistic drawings and representations.
2) Understand the basic concept of Perspective/ proportion	i. Conduct a detailed study of anatomical features such as eyes, limbs, and overall body structure. ii. Observe and depict the expressions, movements, and gestures of animals and birds. iii. Apply principles of proportion and perspective to achieve realistic and dynamic compositions.
Submission – In-Session Assignment, Display and Presentation. Sketches - 50 sketches/week	
Textbooks & References:	1. Meggs, Philip B. A History of Graphic Design. London: Viking, 1986. 2. Smith, Stan and H. F. Tenholts, H.F. The Designer's Handbook. 3. Winteb and Milton. The Creative Connection. 4. Industrial Designers Society of America. Innovation.
Course Outcome:	➤ Able to draw memory drawings. ➤ Develop perspective of motion & static animals/ Bird's figures.

B.A. Foundation course (semester -2)

Course Title	Traditional Design -II (P)	Semester end examination system	
Course Type	MDC-2		
Course Code	BSCUL-MDC-203	Maximum marks allotted	Minimum pass marks
Course Credit	3 credits	50	20

Continuous Comprehensive Assessment (CCA) Pattern:

Maximum marks allotted	Minimum pass marks	Midterm	Assignments/ Presentations	Attendance
25	10	10	10	5

Course Objective:	Develop an understanding of folk-art traditions, techniques, and their cultural significance, while exploring diverse artistic expressions across different regions and communities.
COURSE CONTENT	
SECTIONS	SECTIONS
1) Understand Major aspects of traditional design.	i. Definition, meaning, and origin of folk art. ii. Study of themes, motifs, and stylistic characteristics of folk art. iii. Understanding the cultural and social relevance of folk-art traditions.
2) Analyze and understand the composition of traditional art	i. Understanding the nature and purpose of design. ii. Study of the elements of design, including line, shape, texture, and colour. iii. Exploration of design principles such as rhythm, balance, proportion, unity, and variety.
3) Materials and techniques	i. Study and reproduction of folk-art designs found in temples and traditional architecture. ii. Exploration of folk-art forms associated with regional festivals and cultural celebrations. iii. Create and analyse artworks inspired by religious and cultural traditions.
Submission – In-Session Assignment, Display and Presentation. Sketches - 50 sketches/week	
Textbooks & References:	1. Martin, C.L. Geometrical Drawings, C. L. Martin, Macmillan Co, London, 1968. 2. Herbert, Kurt. Artists Technique.
Course Outcome:	➤ The course creates the symbolism of art motifs from the regional festivals, temples and culture.

B.A. Foundation course (semester -2)

Course Title	Relief Design -II (P)	Semester end examination system	
Course Type	SEC-2	Maximum marks allotted	Minimum pass marks
Course Code	BSCUL-SEC-202	50	20
Course Credit	3 credits		

Continuous Comprehensive Assessment (CCA) Pattern:

Maximum marks allotted	Minimum pass marks	Midterm	Assignments/ Presentations	Attendance
25	10	10	10	5

Course Objective	➤ Develop an understanding of the fundamental elements of composition, including space, unity, symmetry, and balance, for creating cohesive and visually effective mural artworks. ➤ Explore figurative and non-figurative compositions, various mural genres, and the methods and techniques involved in mural creation.
COURSE CONTENT	
SECTIONS	TOPICS
4) Elements of composition in relief design	i. Study the relationship between space, symmetry, and composition in mural design. ii. Understand the principles of balance and unity in visual representation. iii. Examine the interaction between materials, forms, and shapes in mural construction.
5) Themes & style in relief design	i. Explore narrative and non-figurative approaches to mural composition. ii. Develop geometric mural designs inspired by natural forms and patterns. iii. Study architectural murals and their integration with built environments.
6) Method and techniques of relief making	i. Learn the processes and techniques involved in clay mural creation. ii. Study the materials and methods used in mosaic mural production. iii. Explore found-object and mixed-media techniques for contemporary mural design.
Submission – In-Session Assignment, Display and Presentation.	
Sketches - 50 sketches/week	
Textbooks & References:	4. Perard, Victor. Anatomy and Drawing. New York: Pitman Publishing, 1955. 5. Sheek, Carl. Drawing Hands. New York: Grosset and Dunlop. 6. Brooks, Walter. The Art of Drawing Heads and Hands. New York: M. Grumbacher, 1966.
Course Outcome:	➤ This course aims to inspire creativity, cultural appreciation, and a hands-on understanding of folk-art techniques, fostering a respect for the diverse artistic traditions.

B.A. Foundation course (semester -2)

Course Title	Project Work (Temple Art & Sculpture)	Semester end examination system	
Course Type	I/A/P/C-1	Maximum marks allotted	Minimum pass marks
Course Code	BSCUL- I/A/P/C -204	50	20
Course Credit	2 Credits		

Course Objective	➤ Develop an understanding of the traditional rituals, cultural significance, and artistic heritage associated with temple art and sculpture. ➤ Gain proficiency in diverse art forms, techniques, materials, and methods of artistic execution used in traditional and contemporary practices.
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COURSE CONTENT

SECTIONS	TOPICS
1) Introduction to temple sculpture	i. Gain practical exposure through interaction and work with artists, artisans, and art curators. ii. Develop skills in traditional and contemporary sculptural techniques and working methods. iii. Create artworks by applying the techniques, methods, and styles acquired through study and practice.
2) Study of historical & aesthetic values and construct an art language through unique skill	i. Create compositions based on appropriate themes, subjects, and design principles. ii. Analyse and interpret the design, structure, and visual elements of selected subjects within a composition. iii. Experiment with a variety of materials, techniques, and creative processes to produce aesthetically engaging and socially relevant artworks.

Submission – In-Session Assignment, Display and Presentation.

Sketches - 50 sketches/week

Course Outcome:	➤ Recognize the various art techniques used by artists and how they create an artwork to express their religious and social presentation.
Submission:	➤ 2 Assignments

B.A. Foundation course (semester -2)

Course Title	Creative Design	Semester end examination system	
Course Type	VAC1		
Course Code	BSCUL- VAC -205		
Course Credit	2 Credits		
		Maximum marks allotted	Minimum pass marks
		35	14

Continuous Comprehensive Assessment (CCA) Pattern:

Maximum marks allotted	Minimum pass marks	Midterm	Assignments/ Presentations	Attendance
15	6	5	5	5

Course Objective	➤ Develop the ability to transform two-dimensional (2D) concepts into three-dimensional (3D) designs through the application of fundamental elements of art. ➤ Apply the principles of design to create visually effective and innovative design compositions.
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COURSE CONTENT

SECTIONS	TOPICS
1) Introduction to design	i. Understand geometric, symmetrical, and asymmetrical patterns in design. ii. Study the characteristics and essential features of design. iii. Develop the ability to identify, analyze, and describe natural motifs and their application in design.
2) Presentation of design	i. Visualize and present design concepts using geometric patterns and structures. ii. Explore the use of natural motifs as a source of inspiration in design development. iii. Experiment with design elements in both conceptual and expressive approaches to create original compositions.

Submission – In-Session Assignment, Display and Presentation.

Sketches - 50 sketches/week

Course Outcome:	Develop an understanding of the elements and principles of design through various practical exercises.
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