B.V.A. (H) PART - II

SPECIALIZED BRANCH MODELLING & SCULPTURE

Paper - V to VII (Composition) Paper - VIII to IX (Study)

Course Contant for Practical Papers (2nd Year)

Full Marks – 500 (Composition-300 Study-200)

PRACTICAL PAPER – COMPOSITION ..... 300 Marks (U/E. - 210, I/A. - 90)

Name of Item for Class Work		Quantity (Each Item Minimum)
PAPER - V COMPOSITION -1		100 marks
1. Terra-cotta composition in different process	: 2 Nos.	
2. Composition in Plaster of Paris (Direct & Cast)	: 2 Nos.	
PAPER - VI COMPOSITION - 2		100 marks
3. Composition in Cement (Direct & Cast)	: 2 Nos.	
PAPER - VII COMPOSITION - 3		100 marks
4. Wood Carving	: 1 No.	

PRACTICAL PAPER - STUDY .....200 Marks (U/E. - 140, I/A. - 60)

Name of Item for Class Work		Quantity (Each Item Minimum)
PAPER : VII STUDY - 1		100 marks
1. Antique Study in Clay and Plaster Cast	: 1 No.	
2. Relief work in Clay and Plaster Cast	: 2 Nos.	
PAPER - IX STUDY - 2		100 marks
3. Life drawing in Pencil	: 5 Nos.	
4. Sketches	: 50 Nos.	

* Subject for Final Exam (Part-II) : Any one item from each paper.

B.V.A. (H) PART-II
SPECIALIZED BRANCH MODELLING & SCULPTURE
Paper - V to VII (Composition) Paper - VIII to IX (Study)

Course Contant for Practical Papers (3rd Year)
Full Marks – 500 Composition-300 Study-200

PRACTICAL PAPER – COMPOSITION .....300 Marks (U/E. - 210, I/A. - 90)

Name of Item for Class Work		Quantity (Each Item Minimum)
PAPER - V COMPOSITION - 1		100 Marks
1. Wood Carving	: 2 Nos.	
PAPER - VI COMPOSITION - 2		100 Marks
2. Stone Carving	: 2 Nos.	
PAPER - VII COMPOSITION - 3		100 Marks
4. Clay Composition (Plaster & Cement Casting	: 4 Nos.	

PRACTICAL PAPER - STUDY..... 200 Marks (U/E. - 210, I/A. - 90)

Name of Item for Class Work		Quantity (Each Item Minimum)
PAPER : VIII STUDY - 1		100 Marks
1. Portrait Study in Clay and Plaster Cast	: 2 Nos.	
2. Nature Study in 3D Forms	: 2 Nos.	
PAPER - IX STUDY - 2		100 Marks
3. Life Study in Clay (half size)	: 1 No.	
4. Sketches	: 50 Nos.	

* Subject for Final Exam (Part-II) : Any one item from each paper.

B.V.A. (H) PART-III

SPECIALIZED BRANCH MODELLING & SCULPTURE

Papers-XIII to XV (Composition), XVI to XVII (Study)

Course Contant for Practical Papers (4th Year)

Full Marks – 500 (Composition-300, Study-200)

Practical Paper – Composition ..... 300 Marks (U/E. - 210, I/A. - 90)

PAPER - XIII COMPOSITION - 1 — 100 marks

1. Composition in Bronze, Dokra and Cire-Perdue Process) : 2 Nos.

PAPER - XIV COMPOSITION - 2 — 100 marks

2. Figurative and Non-Figurative Composition in different media : 2 Nos.
3. Composition in Synthetic media (Fibre-glass) : 2 Nos.

PAPER - XV COMPOSITION - 3 — 100 marks

4. Wood Carving : 2 Nos.
5. Relief work in Clay and plaster Cast : 1 No

Practical Paper - Study ..... 200 Marks (U/E. - 140, I/A. - 60)

PAPER : XVI STUDY - 1 — 100 marks

1. Portrait Study in Clay and Cast in different media (Plaster, Cement, Fiber-glass etc) : 2 Nos.
2. Portrait Study in Pencil, Charcoal Etc. : 6 Nos.
3. Life Drawing in Pencil, Charcoal etc. : 4 Nos.

PAPER - XVII STUDY - 2 — 100 marks

1. Life Study in Clay (Full size) and Cast in Cement / Fiber glass : 1 No.

Subject for Final Exam (Part-II) : Any one item from each paper.

B.V.A. (H) PART-II

SPECIALIZED BRANCH MODELING & SCULPTURE

Paper I - Method & Materials

Course Content for Theory Paper (2nd Year)

Full Marks : 100 (U/E. - 70, I/A. - 30)

Students are required to have a general idea on :-

1. The difference between modelling and Sculpture.
2. Basic materials used in Sculpture : Clay, Plaster of Paris, Wood, Stone, Metals, etc.
3. The basic Classification of sculpture : a. Relief b. Sculpture in round.

4. **Drawing from life :-**
5. Classification Indian drawing :
   a. Canons of measurement b. Canons of resemblance and similarity
   c Canons of pose and attitude.
6. Principles of measurement in ancient Greek and Greco - Roman style.
7. The important points in a Sculpture's technique of drawing
8. **Study :-**
   i) Study of : a. Antique head b. Figure c. Portrait form life. **ii)** The importance of antique study in acadeic Sculpture. **iii)** Technical details of studying and antique figure. **iv)** Steps to be adopted in the study of : a. a head b. a figure. **v)** The importance and technical details of studying drapery styles in relation to the study of : a. an antique figure, b. a bust c. a portrait from life. **vi)** Drapery styles in classical Indian Sculpture **vii)** Drapery styles in Classical Western Sculpture.

9. **Relief :**
   i) The technical details of making a relief work. **ii)** Chemical and Physical properties of common earth clay **iii)** Advantages and disadvantages of earth clay, as Sculptural medium. IV) Selection of clay. **v)** Testing of plasticity and shrinkage **vi)** The processing of clay. **vii)** The processing of Wedging. **viii)** Checking and cracking **ix)** The process of drying.
10. **Composition :**
    Basic Sculpture problems involved in a composition such as lines, rhythm, volume concave and convex, interplay of light and shade.
11. The specific technbical problems involved in making a drawing from life.
12. Technical details in making of a. Full figure b. Half figure
13. **Composition :**
    i) The preparation of terra-cotta clay. **ii)** The process of making graph and its mixing to reduce shrinkage and warping. **iii)** The technique of firing terracotta. **iv)** The parametric cone. **v)** The traditional Indian method of firing terracotta, clay work. **vi)** The modern of firing terra-cotta work. **vii)** Ingredients of mixes for firing terra cotta. **viii)** Modeling techniques in terra-cotta :
    a. Relief work b. Coil c. Check or potter's Wheel.
    d. Three dimensional or with our armature modeling.

B.V.A. (H) PART-II
SPECIALIZED BRANCH MODELING & SCULPTURE
Paper I - Method & Materials
Course Content for Theory Paper (3rd Year)
Full Marks : 100 (U/E. - 70, I/A. - 30)

1. **Definition of Naturalism and idealism in sculpture and their basic styles.**

2. a. preparation of Ingredients in a general concrete mix.
   b. Accelerators used in a cement mix.

3. **Carving - Wood**
   i) The importance of the nature of wood in sculpture, **ii)** Weight of wood, arrangement of fibre, structural homogeneity. **iii)** Of wood, detection of hard and soft wood from external signs. **iv)** Local varieties of wood which are in common use in Sculpture Teak, Mahogny, Gumbe, Haldi, Kanthal, Siris, Peru, Rose, Wood, etc. **v)** The process of shaping of wood. **vi)** Shrinkage factors in wood and their treatment. **vii)** The technique of finishing and colouring of wood. **viii)** The techniques of carving in wood. **ix)** The techniques of preserving of wood.

4. **Piece mold casting.**

5. **Molding & casting :-**
   i) Physical and chemical properties of Plaster of Paris. **ii)** Advantages and disadvantages of Plaster as a medium of sculpture. **iii)** Preparation of Plaster mix. **iv)** The process of making Plaster molds. **v)** Accelerating agents used for sufficiently quick setting of Plaster for casting purposes. **vi)** The tecnique used for hardening and strengthening of Plaster cast. **vii)** Phenomenon of setting. **viii)** The process of setting. **ix)** The process of water proofing. **x)** The process of drying. **xi)** The technique of retrenching and repairing. **xii)** The colouring of Plaster casts. **xiv)** The technique of using synthetic molds, rubber molds, cold molding compound and a flexible mold system, gelatin mold, epoxy resin etc.

6. **Carving - Stone**
   i) Local varieties of stone that are in common used in Sculpture - granite, marble, sand stones, serpentine tale. **ii)** Selection of stone for the purpose of carving. **iii)** The treatment of stone in carving. **iv)** The technique of pointing. **v)** The technique of enlarging. **vi)** The technique of polishing and clearning. **vii)** The technique of repairing. **viii)** The direct and indirect methods of stone carving.

7. **Sketch – the basic problems of sketching viewed from the point of Sculpture.**

8. **Metal Casting –**
   i) Sculptural use of Metals. **ii)** Variety of uses. **iii)** Physical Characteristics of Metal –
      a. Ferous and non-ferous metal used for Sculpture generally.
      b. Alloys.
   iv) Historical notes on Metal.
   v) The process or Metal Casting :
      a. Sand-Mol process
      b. Dokra process.
      c. The lost -wax or cire-perdue process.
   vi) Cleaning, retouching and finishing the Metal sculpture **vii)** Different tools for casting process. **viii)** The Patination of Metals. **ix)** Surface treatment of Metals. **x)** Application of materials for the specific idea.