جامعہ ملیہ اسلامیہ، جامعہ نگر نئی دہلی

DEPARTMENT OF SCULPTURE

FACULTY OF FINE ARTS

JAMIA MILLIA ISLAMIA, NEW DELHI

SYLLABUS

BACHELOR OF FINE ARTS (B.F.A.) – SCULPTURE

Year 2026

Four-Year Undergraduate Programme (FYUP) under NEP Framework (164 Credits)

Under the Supervision of

PROF. SHAH ABUL FAIZ

(HEAD)

Designed by

Arobindo Oraon

(GUEST FACULTY**)**

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Programme Overview & Pedagogical Vision

The Undergraduate Programme in Sculpture offered by the Department of Sculpture is a visionary and contemporary academic path that bridges tradition with innovation. The newly designed curriculum aims to shape artists who are technically proficient, conceptually mature, and equipped with a future-facing perspective rooted in interdisciplinary exploration, experimental learning, and cultural relevance. This syllabus revision marks a shift from conventional approaches to sculpture education, embracing a more holistic, creative, and industry-connected pedagogy that is both context-sensitive and globally aware.

Structured semester-wise, the programme begins with fundamental skills—such as clay modelling, drawing, composition, and basic metalwork—providing students with a strong material and visual foundation. As they progress, students are encouraged to engage with advanced sculptural processes, including installation art, environmental and land-based practices, digital 3D modelling, spatial and interior-related design, and sound and kinetic sculpture. This gradual build-up ensures students master core techniques while cultivating a personal language of form and meaning.

Crucially, the syllabus embeds industry relevance at multiple levels. With studio practices that simulate real-world challenges, students are encouraged to develop portfolio-oriented projects, engage with community-based practices, and participate in collaborative

installations and exhibitions. The inclusion of field visits, internships, artisan interaction programmes, and guest lectures by professionals ensures that students are regularly exposed to the practical realities of public art, gallery systems, design markets, and cultural industries.

The programme also aligns with NEP directives, emphasizing skill development, critical thinking, and experiential learning. Courses are designed to foster independent research, collaborative exploration, and contextual awareness, allowing students to become not just sculptors, but also visual storytellers, design thinkers, and cultural interpreters. Studio time is balanced with theoretical reflection through units in visual culture, art history, and contemporary discourse, encouraging students to connect form with meaning, and craft with concept. Ultimately, this curriculum envisions a graduate who is technically skilled, intellectually engaged, and creatively empowered—prepared to navigate both artistic and applied platforms. Whether pursuing fine art, public sculpture, design integration, or cultural entrepreneurship, students will emerge with a robust understanding of sculpture as a living, responsive, and evolving discipline, firmly anchored in both tradition and innovation

1. **PREAMBLE, PHILOSOPHY & OBJECTIVES OF THE B.F.A. (SCULPTURE)**

The Bachelor of Fine Arts (B.F.A.) in Sculpture is structured under the National Education Policy (NEP) 2020 and governed by Jamia Millia Islamia Ordinance 15-B (XV-B) (Academic) for Four-Year Undergraduate Programmes (FYUP). The primary goal is to train students as professional sculptural artists, creative thinkers, and visual researchers equipped with contemporary studio practices, indigenous material sensibilities, and interdisciplinary competence.

The curriculum integrates intensive tactile studio methodology with robust art theoretical foundations. Students engage with three-dimensional material explorations across classical and contemporary media—including clay modeling, terracotta, stone carving, wood carving, metal casting (cire perdue / lost-wax process), direct cement modeling, fiberglass casting, assemblage/upcycled installations, and 3D digital sculpting/computational spatial modeling. Concurrent coursework in Art History, Aesthetics, Ability Enhancement, Skill Enhancement, and Open-Pool Multidisciplinary subjects fosters critical thinking, cultural grounding, and professional adaptability.

2. **DURATION, PROGRAMME ARCHITECTURE & 164-CREDIT DISTRIBUTION**

2.1 Programme Duration: The B.F.A. in Sculpture is a full-time professional undergraduate programme of four academic years, organized across eight (8) semesters. Each semester consists of a minimum of 90 actual teaching days (excluding examination days).

2.2 Total Credit Distribution (164 Credits Architecture): Under the FYUP framework of Jamia Millia Islamia, the programme comprises a total of 164 academic and studio credits structured across 8 semesters as follows:

• Semesters I & II (Year 1): 21 Credits (Sem I) + 21 Credits (Sem II) = 42 Credits

• Semesters III & IV (Year 2): 21 Credits (Sem III) + 21 Credits (Sem IV) = 42 Credits

• Semesters V & VI (Year 3): 20 Credits (Sem V) + 20 Credits (Sem VI) = 40 Credits

• Semesters VII & VIII (Year 4): 20 Credits (Sem VII) + 20 Credits (Sem VIII) = 40 Credits (including 12 Credits Dissertation / Studio Research Thesis)

• Grand Total Workload: 42 + 42 + 40 + 40 = 164 Credits over 8 Semesters (Four Years).

2.3 Credit Computation Rules: In compliance with JMI Ordinance 15-B:

• Theory / Lecture / Tutorial: 1 contact hour of lecture/tutorial per week per semester = 1 Credit (15 contact hours per semester).

• Studio Practical / Foundry / Lab Work: 2 contact hours of tactile studio execution, workshop, or field practice per week per semester = 1 Credit (30 contact hours per semester).

2.4 Academic Bank of Credits (ABC) & APAAR ID: Every enrolled student shall register on the Academic Bank of Credits (ABC) portal under the Automated Permanent Academic Account Registry (APAAR). All earned credits, grades, and certifications are digitally banked to facilitate vertical progression, mobility, and credit transfer.

Curriculum Credit Structure: The semester-wise credit distribution across course categories is summarized below:

Semester	Major Core (DSC)	Minor / Elective (MIC/DSE)	MDC / SEC / VAC	AEC (Language)	Total Credits
Semester I	8 Credits (Studio + Drawing)	4 Credits (Minor Art History)	6 Credits (MDC + VAC)	3 Credits (Urdu/Hindi)	21 Credits
Semester II	8 Credits (Studio + Drawing)	4 Credits (Minor Art History)	6 Credits (SEC + VAC)	3 Credits (English AEC)	21 Credits
Semester III	10 Credits (Studio Sculpture)	4 Credits (Minor Discipline)	5 Credits (MDC + SEC)	2 Credits (AEC Advanced)	21 Credits
Semester IV	10 Credits (Studio Sculpture)	4 Credits (Minor Discipline)	5 Credits (SEC + VAC)	2 Credits (AEC Communication)	21 Credits
Semester V	12 Credits (Studio Major)	4 Credits (DSE Elective)	4 Credits (SEC / Tour Component)	—	20 Credits
Semester VI	12 Credits (Studio Major)	4 Credits (DSE Elective)	4 Credits (Internship / Craft Doc.)	—	20 Credits
Semester VII	12 Credits (Advanced Studio)	4 Credits (DSE Elective)	4 Credits (Dissertation Prep / Method)	—	20 Credits
Semester VIII	8 Credits (Studio Degree Show)	4 Credits (DSE Curatorial)	8 Credits (Thesis / Research Project)	—	20 Credits
Cumulative Total	80 Credits DSC	28 Credits MIC / DSE	44 Credits MDC/SEC/VAC/Tour	12 Credits AEC	164 Credits

3. **MULTIPLE ENTRY AND EXIT PATHWAYS (AS PER JMI ORDINANCE 15-B)**

In compliance with the National Higher Education Qualifications Framework (NHEQF Levels 5 to 8) and JMI FYUP Regulations for the 164-credit model, students are provided flexible entry and exit points:

Exit Point / Award	Semesters Completed	NHEQF Level	Minimum Credits Required	Professional Competencies / Exit Requirements
Undergraduate Certificate in Sculpture	Semesters I & II (1 Year)	Level 5	42 Credits + 4 Credits Summer Studio Internship (Total: 46)	Foundational drawing, basic 3D tactile modeling (clay/plaster), material handling, and completion of 4-credit summer studio internship/vocational workshop.
Undergraduate Diploma in Sculpture	Semesters I to IV (2 Years)	Level 6	84 Credits + 4 Credits Summer Apprenticeship (Total: 88)	Intermediate studio practice (metal casting, wood/stone carving, direct modeling), digital sculpting foundations, and 4-credit summer apprenticeship/craft documentation.
Bachelor of Fine Arts (B.F.A.) Degree in Sculpture	Semesters I to VI (3 Years)	Level 7	124 Credits	Comprehensive studio mastery, material aesthetics, monumental sculpture, departmental study tour, and professional studio portfolio.
B.F.A. (Honours) / B.F.A. (Honours with Research)	Semesters I to VIII (4 Years)	Level 8	164 Credits (including 12 Credits Dissertation / Studio Thesis)	Advanced spatial curation, public art installation, monumental project, and mandatory 12-credit Research Dissertation or Practice-Led Studio Thesis project.

3.1 Re-entry Terms: A student who exits after Year 1 (Certificate) or Year 2 (Diploma) may re-enter the B.F.A. programme within a permissible window of three (3) years from the date

of exit, subject to availability of studio infrastructure and verification of credits deposited in the ABC portal.

3.2 Eligibility for B.F.A. (Honours with Research): In accordance with Ordinance 15-B, students who secure a Cumulative Grade Point Average (CGPA) of 7.50 (or 75% marks) or above at the conclusion of Semester VI shall be eligible to elect the 'B.F.A. (Honours with Research)' stream in the fourth year (Semesters VII & VIII), undertaking a 12-credit academic research dissertation alongside studio practice under designated departmental faculty guides.

4. COURSE CLASSIFICATION UNDER NEP FYUP FRAMEWORK

The curriculum of the B.F.A. in Sculpture comprises the following mandatory academic components totaling 164 credits:

a) Discipline Specific Major Core (DSC - 80 Credits): Core studio sculpture methodologies (Clay, Terracotta, Metal Casting, Stone/Wood Carving, Direct Modeling, Assemblage, Public Sculpture, Portfolio Development) and foundational Drawing/Design.

b) Discipline Specific Elective (DSE - 12 Credits): Specialized studio electives offered in Semesters V to VIII (e.g., Monumental Public Art, Kinetic Sculpture, Architectural Ceramics, Decolonial Indigenous Metal Arts, Contemporary Spatial Installation).

c) Minor Courses (MIC - 16 Credits): Interdisciplinary pathways selected from allied departments within the Faculty of Fine Arts (Applied Art, Painting, Art History & Art Appreciation, Graphic Art/Printmaking) or external university departments.

d) Multidisciplinary Courses (MDC - 9 Credits): Open-pool courses across diverse faculties (Humanities, Social Sciences, Natural Sciences) taken during Semesters I to III to broaden creative perspectives.

e) Ability Enhancement Courses (AEC - 12 Credits): Modern Indian Language (Urdu/Hindi) and English Language & Academic Writing.

f) Skill Enhancement Courses (SEC - 15 Credits): Hands-on, employment-ready skills such as 3D Digital Sculpting & CAD/Maya Modeling, Mould-making & Foundry Metallurgy, Art Preservation & Restoration, Exhibition Design & Scenography.

g) Value Added Courses (VAC - 8 Credits): Environmental Studies (EVS), Understanding India, Digital & Technological Solutions, and Tribal Heritage & Material Culture.

h) Research Project / Dissertation / Internship (12 Credits): Undertaken in Semesters VII and VIII for the award of Honours with Research or Honours Studio Practice.

i) SWAYAM / MOOCs Options: Students may earn up to 40% of theory credits in permissible categories via approved online platforms (SWAYAM / NPTEL) with prior recommendation of the Departmental SWAYAM Coordinator and B.O.S. approval.

5. **EXAMINATION, CONTINUOUS ASSESSMENT & MODERATION SYSTEM**

5.1 Evaluation Pattern (Continuous Assessment vs. End-Semester): The assessment in each course shall comprise Continuous Internal Evaluation (CIE) and Semester-End Examination (SEE) in the following ratio:

• Studio Practical Courses: 60% Continuous Internal Sessional Evaluation (weekly studio display, tactile execution, material investigation, portfolio) + 40% Semester-End Practical Examination / Jury.

• Theory Courses: 25% to 40% Continuous Internal Evaluation (mid-term class tests, assignments, term papers, seminar presentations) + 60% to 75% Semester-End Written Examination (as specified by BOS).

• Dissertation / Research Project (Sem VII-VIII): 50% Continuous Sessional Monitoring by Faculty Supervisor + 50% External Examination (Dissertation Defense & Thesis Jury).

5.2 Departmental Moderation Board: As per statutory departmental conventions, a Moderation Board comprising five (5) members—namely the Head of the Department of Sculpture as Chairperson, two (2) senior internal faculty members, and two (2) external subject experts appointed by the Board of Studies (BOS)—shall review, moderate, and finalize the marks/grades awarded in studio practical display, portfolios, and theory sessional assessments prior to submission to the Controller of Examinations.

6. **10-POINT GRADING SYSTEM AND CGPA COMPUTATION (ORDINANCE 15-B)**

In alignment with UGC guidelines and JMI Ordinance 15-B, academic performance shall be evaluated on a 10-Point Absolute Grading Scale:

Percentage of Marks Range	Letter Grade	Grade Point	Qualitative Description	Academic Status
90% and above (>= 90)	A+	10	Outstanding	Passed
80% to less than 90%	A	9	Excellent	Passed
70% to less than 80%	B+	8	Very Good	Passed
60% to less than 70%	B	7	Good	Passed
50% to less than 60%	C+	6	Above Average	Passed
45% to less than 50%	C	5	Average	Passed
40% to less than 45%	P	4	Pass	Passed
Less than 40% (< 40)	F	0	Fail	Failed / Reappear

6.1 SGPA and CGPA Calculation: Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA) shall be computed as the credit-weighted average of grade points obtained across all registered courses, rounded to two decimal places:

• Formula: SGPA = Σ(Credit_i × Grade_Point_i) / Σ(Credit_i); CGPA = Σ(Total Credits in Sem_k × SGPA_k) / Σ(Total Credits across all Semesters).

6.2 Award of Division: For final degree certification, divisions shall be classified based on final CGPA:

• First Division with Distinction: CGPA 8.50 and above (provided all courses cleared in first attempt).

• First Division: CGPA 6.50 to less than 8.50.

• Second Division: CGPA 5.00 to less than 6.50.

• Pass Class: CGPA 4.00 to less than 5.00.

7. **RULES FOR PASSING, PROMOTION, EX-STUDENT & LATERAL ENTRY**

7.1 Minimum Pass Benchmark: A student must secure at least 40% marks (Grade 'P', Point 4) separately in the Continuous Sessional Evaluation and in the Semester-End Examination for

Theory papers, and a minimum of 50% marks in Practical Studio papers, Dissertation, and the Compulsory Study Tour.

7.2 Promotion Rules Across Semesters (Ordinance 15-B):

a) Promotion from Odd to Even Semester: Promotion from Semester I to II, III to IV, V to VI, and VII to VIII shall be automatic, provided the candidate satisfies the statutory attendance requirement and has registered for the end-semester examinations.

b) Promotion from Semester II to III: A student must pass at least 50% of the total registered courses (Theory and Practical combined) of Semesters I and II taken together.

c) Promotion from Semester IV to V: A student must have successfully cleared at least 75% of the total cumulative courses of Semesters I to IV combined.

d) Promotion from Semester VI to VII: A student must have successfully cleared at least 75% of the total cumulative courses of Semesters I to VI combined.

7.3 Repeat & Ex-Student Provisions: A candidate who fails in any practical studio subject must repeat the studio coursework as a full-time regular student in the concerned semester upon payment of prescribed fees. Ex-students in theory papers may reappear in subsequent odd/even semester examinations. The maximum span period to complete the 4-year B.F.A. degree shall be seven (7) academic years (N + 3 rule).

8. **ATTENDANCE, DISCIPLINE, COMPULSORY TOUR & SPECIAL CLAUSES**

8.1 Attendance Mandatory Norm (75%): Every regular student must attend at least 75% of the total lectures, studio practical sessions, and workshops in each course. Students failing to meet 75% attendance shall be debarred from appearing in the Semester-End Examination for that course.

8.2 Continuous Absence: If a student remains continuously absent without sanctioned written leave for one (1) month, their name shall be automatically struck off the rolls. Fresh readmission may only be considered under exceptional humanitarian grounds upon written recommendation of the Head, Department of Sculpture, and approval of the Dean, Faculty of Fine Arts, with full re-admission fee and without attendance relaxation.

8.3 Compulsory Educational Study Tour: An Educational Study Tour to major historical monuments, sculpture sites, architectural centres, and contemporary art biennales/studios is mandatory in Year III (Semester V/VI). In exceptional circumstances, a student permitted

leave must undertake the tour in the subsequent year. Tour marks/credits are integrated into the final semester grade transcript.

8.4 Modern Indian Language (Urdu / Hindi Provisions): Candidates who have not studied Urdu up to Class VIII/X shall undergo a foundation course in Elementary/Easy Urdu in the first year. Foreign national students may be granted exemption or elective alternative upon formal recommendation of the Department.

8.5 General Jurisdiction & Residuary Powers: All enrolled students are subject to the disciplinary authority of the Shaikul Jamia (Vice-Chancellor). In all matters not explicitly covered in these regulations, the provisions of Jamia Millia Islamia Act, Statutes, and Ordinance 15-B (Academic) shall prevail.

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Four-Year Undergraduate Programme (FYUP) under NEP Framework (164 Credits)

Year 2026 onwards

Semester I

1. 24-SPR-C-051: Clay Modelling (Major – Core)

- **Category:** Major (Core) | **Type:** Practical | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100

Primary Form Construction

Students create geometric solids and organic variations using coiling and slab techniques to understand weight, symmetry, and spatial orientation. The studio practice emphasizes the tactile mechanics of clay body manipulation, learning how foundational hand-building methodologies dictate structural balance, wall consistency, and mass distribution in freestanding volumetric compositions.

Tactile Surface Language

This unit encourages exploration of textures using natural elements (leaves, stone, bark) and self-made tools, examining how surfaces can evoke emotional and conceptual cues. Students investigate the micro-topography of clay, pressing, scoring, impressing, and scratching into wet and leather-hard surfaces to establish a responsive material vocabulary that alters light, shadow, and perceived tactile density.

Symbolic Relief Narratives

Creating shallow reliefs based on personal memories or myths, students explore composition, negative space, and narrative symbolism. Studio exercises guide students through multi-tiered ground planes, translating two-dimensional visual memory into controlled three-dimensional depths while managing foreground, middle ground, and recessed spatial layers within defined framing parameters.

Anatomy in Fragments

Study basic human features (eyes, nose, hands) through clay with a focus on exaggeration and stylization, pushing the boundary between realism and abstract expression. By isolating functional facial and bodily components, students deconstruct underlying muscular and skeletal armatures, analyzing how intentional distortions, proportional shifts, and anatomical stresses generate expressive, emotive vitality.

2. 24-SPR-C-052: Metal Work (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100

Sculptural Wire Line Drawing

Create spatial drawings using soft wire, integrating movement and balance. The focus is on gesture, flow, and constructing dimensional line art. Students manipulate varying gauges of wire to treat three-dimensional space as an open field, outlining mass, volume, and linear trajectories without enclosing physical surface planes.

Surface Interruption & Cold Bending

Explore folding, hammering, and scoring of metal sheets to create tension, rhythm, and contrast. No welding—just force, form, and composition. Through cold-forming methodologies, students learn the tactile limits of sheet ductility, executing directional bends, crimping, repoussé-inspired surface distortions, and manual chasing to activate structural rigidity.

Assemblage through Found Objects

Combine scrap metal and everyday items to construct surreal or functional objects. Encourages storytelling through discarded form. Exercises center on associative thinking, mechanical fastening techniques (riveting, wrapping, slotting, bolting), and reinterpreting discarded industrial residue into unified visual structures carrying historical and psychological resonance.

Metal Tool Theatre

Introduction to safe tool handling turned performative—students create 'tool choreographies' and reflect on the act of making itself. Emphasizing studio safety, ergonomic body posturing, and tool maintenance, this unit deconstructs the physical labor, sonic rhythm, and bodily discipline involved in manipulating resilient metallurgical materials.

3. 24-SPR-C-053: Graphic Art & Printmaking (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100

Pressure Print Collage

Use pressure-based transfers of textured collages to explore unpredictability and composition. Students assemble low-relief matrices out of textured substrates, exploring ink viscosity, roller pressure, and paper dampness to yield rich variations in surface transfer.

Frottage + Drawing Hybrids

Blend rubbings with direct mark-making to build surreal landscapes and forms. Tactile architectural and organic surfaces are lifted via graphite, wax, and ink brayers, subsequently developed using charcoal and ink washes to establish layered, sculptural dialogues between indexical texture and invented spatial illusions.

Repetitive Pattern as Protest

Design small blocks or stamps that symbolically repeat a message or feeling; think textile meets manifesto. Students carve relief stamps from linoleum, rubber, or wood, using rhythm,

grid disruptions, and spatial density to translate socio-cultural concerns into scalable graphic configurations.

Layered Transparency Monoprint

Create layered one-off prints using ghost prints and ink washes to explore visual memory. Working on plexiglass or metal plates, students engage with painterly wiping, solvent drops, masking, and multiple registration passes to examine visual translucency and residual traces.

4. 24-SPR-T-055: Paper Mâché & Upcycled Art (MDC)

- **Category:** Multidisciplinary Course (MDC) | **Type:** Practical | **Credits:** 3
- **IA Marks:** 75 | **UE Marks:** 0 | **Total Marks:** 75

Tactile Surface Construction

Experiment with various textures—smooth, grainy, coarse—using recycled paper, fabric, thread, and glue to build expressive surfaces. Students investigate the structural properties of layered lamination versus direct pulp modelling over temporary armatures.

Narrative Relief Panels

Create semi-sculptural murals or panels using layers of paper mâché inspired by folk art, mythologies, or contemporary visual stories. Focus is placed on structural drying cycles, shrinkage management, edge feathering, and applying organic primers to yield tactile narrative reliefs.

Sculpting Wearable Forms & Upcycled Assemblage

Design lightweight, wearable headgear, masks, or body extensions from post-consumer waste. Explore performance, interaction, and form-body relationships through sustainable upcycling practices.

5. 24-SPR-S-056: Drawing / Painting Practices (SEC)

- **Category:** Skill Enhancement Course (SEC) | **Type:** Practical | **Credits:** 3
- **IA Marks:** 75 | **UE Marks:** 0 | **Total Marks:** 75

Emotive Mark-Making

Create drawings without predefined subjects using charcoal, sticks, brushes—focusing on energy, mood, and gesture. Emphasizes velocity, somatic engagement, and non-figurative structural mark-making on large sheets.

Negative Space Observations & Tactile Painting

Study everyday setups not by drawing objects, but the space around them. This reverses visual logic and deepens form understanding. Paint tactile qualities—translating what rust feels like or sandpaper sounds like into chromatic compositions and rhythmic value systems.

Blindfolded Contours & Dual-Hand Drawings

Experimental exercises in hand-eye disconnect. Draw using both hands simultaneously or without looking to unlock intuitive mark-making and pure physical response.

Nature as Structure

Observe leaves, stones, and tree bark to develop structural sketches, learning how nature's architecture informs sculpture. Paint miniature studies of large conceptual frameworks (fear, silence, memory) to hone spatial expression.

6. 24-SPR-V-057: Design 2D/3D (VAC)

- **Course Title:** Design 2D / 3D (Spatial Geometry & Drawing)
- **Category:** Value Added Course (VAC) | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Unit 1: Line, Scale, & Orthographic Projection (Essential Prerequisite)

- Concepts: Scale and proportion, line weight dynamics, grid systems.
- Orthographic Views: Drawing Front, Top (Plan), and Side (Elevation) views of simple geometric solids (cubes, cylinders, pyramids).
- Sculptural Utility: Creating standard working drawings used in stone/wood carving and metal fabrication.

Unit 2: 1-Point & 2-Point Linear Perspective

- Concepts: Horizon line, eye level (normal, worm's-eye, bird's-eye views), station point, and vanishing points.
- 1-Point Perspective: Interior spaces, corridors, and centered geometric forms.
- 2-Point Perspective: Angular views of cubes, architectural volumes, and multi-object compositions.
- Light & Shadow: Plotting light sources to cast accurate shadows in perspective.

Unit 3: 3-Point & Multi-Point Perspective

- Concepts: Zenith (top) and Nadir (bottom) vanishing points; vertical foreshortening.
- Applications: Monumental structures, extreme high-angle and low-angle spatial views.
- Organic Forms in Perspective: Enclosing complex, non-geometric sculptural forms inside perspective "bounding boxes".

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Four-Year Undergraduate Programme (FYUP) under NEP Framework (164 Credits)

Year 2026 onwards

Semester II

1. 24-SPR-C-151: Clay Modelling (Major – Core)

- **Category:** Major (Core) | **Type:** Practical | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100

Compositional Synthesis from Daily Observational Sketches

Students translate their regular daily sketchbook explorations (urban observations, human postures, architectural fragments, environmental patterns) into freestanding clay compositions. Students learn the methodology of analyzing 2D linear gestures and extracting rhythmic axes to build cohesive, multi-angled three-dimensional forms.

Assigned Thematic & Conceptual Compositions

Students sculpt three-dimensional compositions generated from prompt-driven briefs, poems, social allegories, or conceptual triggers provided by faculty. Emphasizes structural balance, visual metaphor, spatial hierarchy, and establishing volume through intuitive and measured massing.

Hybrid Anatomy & Organic Deconstruction

Students explore the boundaries between human, animal, and machine forms by fusing anatomical studies with natural and industrial elements. Clay becomes a metaphorical surface to question identity, hybridity, and bodily transformation. Emphasis is placed on structure,

gesture, and contradiction. Students manipulate form by stretching, slicing, piercing, or fusing clay to build carriers of concept, emotion, and ambiguity.

Memory Fossils & Clay Archives

Students create fossil-like impressions of personal or collective memory using imprint techniques. They embed textures, fragments, symbols, or soundwave lines into wet clay as an emotional or archival surface. Everyday relics—wrappers, tools, hardware fragments—are translated into fossilized narratives, generating quiet, poetic remnants that speak through texture and absence.

2. 24-SPR-C-152: Metal Work (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Textured Metallurgy & Surface Stories

Advanced experiments in metal surface manipulation—burning, rusting, polishing, etching—create a visual language of age, erosion, memory, and violence. Students are introduced to chemical reactions, layered oxidization, and intentional decay as design strategy.

Metal in Dialogue with Other Materials

Students experiment with embedding, binding, or juxtaposing metal with contrasting materials—glass, wood, cloth, clay. These hybrid works examine tension, contrast, and conversation across media, focusing on mechanical assembly, bonding, friction, and improvisation.

Public Sculpture Prototypes

Students create small-scale maquettes of public sculptures responding to social, environmental, or political contexts. Consideration is given to public site dynamics, human scale, material endurance, and visual clarity, presented alongside a design intent brief.

3. 24-SPR-C-153: Graphic Art & Printmaking (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Layered Narrative Panels

Students create sequential print panels that tell stories non-verbally through motif evolution, textural rhythm, or tonal shift. Focus is placed on pacing, climax, and constructing visual narratives across serial prints.

Print on Object & Form

Printing directly onto unexpected three-dimensional substrates—wood blocks, unglazed ceramics, folded cardboard, and textiles—experimenting with dimensional absorption, distortion, and the confluence of print with form.

Print as Protest & Poetics

Students engage contemporary issues—identity, ecology, and social equity—using printmaking as a medium of visual resistance. Incorporating relief stencils, typography, and coded imagery to activate public and gallery dialogue.

4. 24-SPR-M-154: Theory of Sustainable Sculpture (Minor)

- **Category:** Minor | **Type:** Theory | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100

Unit 1: Ecocritical Foundations in Spatial Arts

Historical emergence of environmental, Land, and ecological art; critique of high-carbon industrial sculpture production; life-cycle assessment of traditional versus circular artistic media.

Unit 2: Material Ecology & Vernacular Methodologies

Indigenous, tribal, and folk craft systems using earth, natural gums, plant binders, and raw minerals; analysis of non-toxic casting, natural pigments, and ephemeral material usage.

Unit 3: Upcycling Pedagogy & Social Practice

The theoretical framework of scrap reclamation, industrial waste flows, and site-responsive interventions that highlight conservation, sustainability, and ecological ethics.

Unit 4: Public Art Ethics & Longevity

Evaluating long-term material footprint, environmental weathering, toxicity in patination/resins, and developing sustainable public art guidelines for civic environments.

5. 24-SPR-T-155: Paper Mâché & Upcycled Art (MDC)

- **Category:** Multidisciplinary Course (MDC) | **Type:** Practical | **Credits:** 3
- **IA Marks:** 75 | **UE Marks:** 0 | **Total Marks:** 75

Kinetic Paper Structures

Design movable or mechanized paper mâché forms using hinges, cords, and crank mechanisms. Explore puppetry traditions, automata, and articulated kinetic sculptures.

Large-Scale Public Maquettes & Installations

Collaborative construction of lightweight, monumental paper mâché sculptures for indoor or semi-sheltered public displays. Emphasis on scale, armature engineering, structural integrity, and community engagement.

Material Hybridization

Combine paper mâché with contrasting industrial materials—wire mesh, LED illumination, natural resin, and textiles—to expand the tactile language of contemporary upcycled art.

6. 24-SPR-S-156: Drawing / Painting Practices (SEC)

- **Category:** Skill Enhancement Course (SEC) | **Type:** Practical | **Credits:** 3
- **IA Marks:** 75 | **UE Marks:** 0 | **Total Marks:** 75

Drawing Through Movement & Kinetic Memory

Choreograph body gestures to produce large drawings using long brushes, sticks, or suspended charcoal. Translating somatic performance, rhythm, and body motion into dimensional mark-making.

Architectural Fictions & Speculative Space

Blend observational drawing with architectural imagination—drawing floating rooms, impossible cantilevers, or geological spaces. Employs perspective distortion to plan speculative sculpture environments.

Deconstructive Anatomy Studies

Isolate joints, muscular nodes, or facial fragments and reconstruct them into expressive, poetic configurations. Interpret human anatomy metaphorically to explore tension, vulnerability, and presence.

Material Disruption in Painting

Interrupt the painted plane using scraping, stitching, burning, and thick aggregate pastes. Students introduce a sculptor's tactile sensibility to canvas and board through structural relief painting.

7. 24-SPR-V-157: Design 2D/3D (Spatial Geometry & Drawing)

- **Course Title:** Design 2D / 3D (Axonometric, Isometric Projections & 3D Translation)

- **Category:** Value Added Course (VAC) | **Type:** Practical/Theory | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Unit 1: Isometric Projection

- Concepts: Isometric axis setup (30 - 90 – 30 degrees), isometric scale, isometric grids.
- Object Drawing: Drawing geometric blocks, spheres, cylinders, and complex subtracted forms in true measure.
- Exploded Views: Drawing multi-part sculptural assemblages separated along isometric axes (crucial for mold-making and armature design).

Unit 2: Axonometric & Oblique Projections

- Axonometric Types: Isometric vs. Dimetric vs. Trimetric projection principles.
- Plan-Oblique Projection: Preserving exact 90 Degree top-down architectural/sculptural plans while extending height at 30-degree, 45-degree, or 60-degree angles.
- Application: Site-specific public art site plan layouts and gallery spatial planning.

Unit 3: Perspective Through Isometric Grid

- Concept: Converting non-distorted, measured isometric drawings into foreshortened linear perspective drawings.
- Process: Construct an object to exact scale on an Isometric Grid; overlay/project points onto a 1-Point or 2-Point Perspective Grid; analyze visual distortion versus actual dimensional measurement.
- Sculptural Utility: Predicting how an accurately dimensioned sculpture will appear to a viewer in real life.

Unit 4: 2D-to-3D Material Translation Workshop

- Concepts: Relief depth, plane intersection, physical scale conversion.
- Practical Translation: Executing a completed Axonometric/Isometric drawing as a physical 3D maquette using sheet card, foam board, wire, or clay.

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DEPARTMENT OF SCULPTURE

FACULTY OF FINE ARTS

JAMIA MILLIA ISLAMIA, NEW DELHI

Four-Year Undergraduate Programme (FYUP) under NEP Framework (164 Credits)

Year 2026 onwards

Semester III

1. 24-SPR-C-201: Composition (Major – Core)

- **Category:** Major (Core) | **Type:** Practical | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100
- **Mandatory Studio Process:** Guided mentorship workflow: Concept Formulation - Conceptual Drawings - 3D Scale Maquettes - Full-Scale Clay Prototyping - Final Medium Execution.

Fragmented Harmony & Deconstructed Unity

Explore composition through intentional fragmentation—breaking, bending, and scattering elements to form disrupted unity. Inspired by Cubist sculpture and architectural ruins, students question classical balance and invent new visual rhythms.

Tension, Structural Balance & Release

Use wire, wood, and elastic materials to study compositional tension. Sculptures must hold energy through stretched forms, poised collapse, or oppositional lines, exploring structural psychology and viewer response.

Axis of Dynamic Movement

Focus on sculptural composition through implied or literal movement. Students design works with spiraling axes, off-center mass, or optical flow, emphasizing dynamic form generation and directional force.

Compositional Storyboarding to Final Material Translation

Create a series of sequential maquettes narrating spatial transformation. Selected maquettes are scaled up in clay to resolve surface articulation and volume, followed by translation into durable casting or direct construction under mentor supervision.

2. 24-SPR-C-202: Life Study (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Gestural Sculpting & Action Capturing

Students engage in quick-response life sculpting from live models, capturing energy, flow, and somatic memory. Clay is manipulated rapidly and instinctively to study weight distribution, contrapposto, and posture.

Tactile & Blindfolded Spatial Observation

Sculpting without visual reference—relying exclusively on touch to replicate anatomical form. This cultivates sensitivity to bone landmarks, muscle thickness, tendon tension, and volume.

Fragmented Anatomy & Expressive Distortion

Isolate body parts (hand, spine, foot, clavicle) and reconstruct them with exaggerated scale or abstraction. These studies challenge classical anatomical idealism and explore the symbolic emotional weight of isolated bodily fragments.

3. 24-SPR-C-203: Portrait Study (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Psychological Portraiture & Facial Tectonic Studies

Going beyond superficial likeness to sculpt internal emotion and psychological disposition. Students analyze facial planes, skull morphology, and facial muscle tension, utilizing expressive texturing or asymmetrical distortion.

Layered Identity & Masking

Create layered sculptural busts showing dual or fragmented identities—inner skull structures, overlaid facial skins, and symbolic face coverings exploring personal, social, and cultural narratives.

Material-Driven Portraiture

Sculpting heads using mixed materials (clay, wire, plaster, fabric) where material characteristics metaphorically reinforce the personality, age, or identity of the subject.

4. 24-SPR-M-204: Theory of Sustainable Sculpture (Minor)

- **Category:** Minor | **Type:** Theory | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100

Unit 1: Resource Depletion and Sculptural Materiality

Critical examination of resource extraction in the arts: quarrying impacts of stone, foundry emissions in bronze casting, chemical hazards of synthetic resins and polymers.

Unit 2: Circular Economy Principles in Studio Art

Closed-loop sculptural studio systems; recycling casting waste (plaster molds, investment blends); recovery of foundry sprues; utilizing post-industrial scrap metal.

Unit 3: Biomaterials and Ephemeral Sculpture

Introduction to bio-design: mycelium growth structures, starch-based binders, algae-derived plastics, raw earth building techniques (adobe, cob, rammed earth).

Unit 4: Case Studies in Sustainable Spatial Practices

Analytical review of global and Indian eco-artists, site-specific regenerative art projects, public sculptures acting as natural habitats or bio-filters.

5. 24-SPR-T-205: Paper Mâché & Upcycled Art (MDC)

- **Category:** Multidisciplinary Course (MDC) | **Type:** Practical | **Credits:** 3
- **IA Marks:** 75 | **UE Marks:** 0 | **Total Marks:** 75

Low-Relief Cultural Story Panels

Constructing narrative wall reliefs using hand-pressed paper pulp matrices, incorporating indigenous folk motifs, socio-ecological stories, and integrated fiber textures.

Assemblage Construction from Reclaimed Substrates

Create coherent, balanced freestanding sculptures utilizing 5–7 disparate reclaimed objects. Focus is placed on structural harmony, balance, mechanical joinery, and poetic juxtaposition.

Local Ecology & Material Mapping

Field exploration to collect site-specific discarded matter, transforming found elements into an installation mapping the environmental narrative of the locality.

6. 24-SPR-A-206: Methods & Materials (AEC)

- **Category:** Ability Enhancement Course (AEC) | **Type:** Practical | **Credits:** 2
- **IA Marks:** 20 | **UE Marks:** 30| **Total Marks:** 50

Clay Chemistry & Body Preparation

Understanding primary and secondary clays, plasticizers, grog, sand mixtures, and shrinkage rates; wedge techniques, moisture regulation, and preparing specialized terracotta bodies.

Plaster of Paris (PoP) Technology & Mold Making

Chemical setting properties of calcined gypsum; water-plaster ratios; constructing waste molds, two-piece piece-molds, release agents (clay wash, soap solution, soft soap), and master cast retrieval.

7. 24-SPR-V-207: 3D Digital Sculpting (VAC)

- **Course Title:** 3D Digital Sculpting & Spatial Modelling (Inorganic & Hard-Surface)
- **Category:** Value Added Course (VAC) | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Unit 1: Interface Navigation & Polygonal Modeling Foundations

- Introduction to Autodesk Maya viewport navigation, coordinate systems (X, Y, Z space), transformation tools, and workspace customization.
- Working with polygonal primitives: vertex, edge, face components; extrude, bevel, multi-cut, edge loops, and bridge operations.

Unit 2: Hard-Surface Modeling & Sculptural Armatures

- Modeling architectural, modular, and geometric sculptural forms; managing edge flow, support loops, and non-destructive subdivision surface smoothing.
- Constructing virtual structural armatures and geometric plinths intended for multi-part physical fabrication.

Unit 3: Booleans, Modifiers & Spatial Assembly

- Utilizing boolean operations (union, difference, intersection) without compromising mesh topology; cleaning up N-gons and non-manifold geometry.

- Assembling multi-object digital compositions, configuring orthographic camera rigs, and evaluating digital mass balance.

Unit 4: Digital-to-Physical Preparation & Rapid Prototyping

- Preparing digital files for scale translation: mesh inspection, closing open boundaries for watertight geometry (STL/OBJ format).
- Digital scale-measurement protocols bridging virtual 3D models with physical maquette construction.

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Year 2026 onwards

Semester IV

1. 24-SPR-C-251: Composition (Major – Core)

- **Category:** Major (Core) | **Type:** Practical | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100
- **Mandatory Studio Process:** Guided mentorship workflow: Concept Formulation $\rightarrow$ Conceptual Drawings $\rightarrow$ 3D Scale Maquettes $\rightarrow$ Full-Scale Clay Prototyping $\rightarrow$ Final Medium Execution.

Ritual Structures & Indigenous Geometries

Design sculptural compositions inspired by traditional or invented ceremonial spaces—altars, totems, and sanctums. Work with soot, charring, natural cords, and clay to articulate spiritual and historical space.

Time-Based Composition & Impermanence

Compositions incorporating entropy and temporal degradation—melting wax, drying slip, oxidizing iron. Exploring physical impermanence, entropy, and temporal transformations as co-creators of meaning.

Spatial Scripts & Immersive Experience

Treating spatial composition as physical choreography—guiding viewer navigation through scale-shift, light occlusion, and multi-directional planes.

Maquette Scaling, Clay Prototyping & Permanent Material Execution

Under faculty guidance, develop small-scale speculative compositions from initial sketches into structural clay forms, culminating in execution in cast plaster, terracotta, or metal fabrication.

2. 24-SPR-C-252: Life Study (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Dynamic Balance & Weight Shifts

Studying the body in active physical tension—twisting, bending, walking, and dynamic contrapposto. Clay sculpting focuses on skeletal alignment, pelvic tilts, and gravitational load distribution.

Superficial Musculature & Surface Contours

Translating major muscle groups (pectoral, deltoid, abdominal wall, latissimus dorsi) into structural clay planes, maintaining organic anatomical transitions over sharp armatures.

Full Reclining & Seated Postures

In-depth long-duration sculptural study from life models, focusing on how resting planes alter fleshy volumes, tissue compression, and structural skeletal contacts.

3. 24-SPR-C-253: Portrait Study (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Character Studies & Emotional Expression

Analyzing human facial expressions across diverse age groups and physiognomies; modeling dynamic contractions of facial musculature conveying complex emotional states.

Anatomical Landmarks of the Head & Neck

Accurate structural placement of the zygomatic arch, mandible, mastoid process, sternocleidomastoid, and cervical vertebrae within life-size clay busts.

Stylization & Expressive Abstraction

Translating observational character studies into stylized portraits using geometric planes, elongated features, and selective textural carving.

4. 24-SPR-C-254: Basic Wood Carving (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100

Grain Reading, Tool Metallurgy & Sharpening

Study of wood varieties (softwood vs. hardwood, seasoned timber, fiber orientation, moisture behavior); mastering the mechanics of sharpening gouges, straight chisels, V-tools, and wooden mallets on oil/water stones.

Negative Space & Subtractive Carving Mechanics

Students carve away space rather than shaping volume—focusing on light gaps, deep recesses, voids, and through-piercing. Managing grain splitting and chisel drive directions.

Interlocking Joinery & Modular Systems

Creating interlocking sculptural components utilizing mortise-and-tenon, lap joints, or Japanese joinery techniques to construct modular sculptural wooden forms.

Surface Texturing, Charring & Finishing

Exploring chisel rhythms, gouge cuts, Shou Sugi Ban (controlled flame surface charring), wire brushing, and application of natural oil/wax sealants.

5. 24-SPR-M-254: Theory of Sustainable Sculpture (Minor)

- **Category:** Minor | **Type:** Theory | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100

Unit 1: Non-Toxic Studio Practice & Safety

Health hazards of resin fumes, silica dust, heavy metals, and solvents; OSHA guidelines; designing low-emission studio spaces, ventilation, and non-toxic casting substitutes.

Unit 2: Traditional Timber & Stone Ethics

FSC timber certification; native wood sourcing; responsible extraction; understanding the environmental footprint of quarrying and local geological conservation.

Unit 3: Regenerative Public Sculptures

Sculptures that perform environmental service: living reefs, bird sanctuaries, rainwater collection sculptural cisterns, phytoremediation installations.

Unit 4: Documentation & Sustainability Statements

Formulating environmental impact documentation for sculptural projects, writing sustainability briefs, and defending eco-conscious material choices during critiques.

6. 24-SPR-A-256: Methods & Materials (AEC)

- **Category:** Ability Enhancement Course (AEC) | **Type:** Theory | **Credits:** 2
- **IA Marks:** 20 | **UE Marks:** 30 | **Total Marks:** 50

Unit 1: Cement, Aggregates & Concrete Technology

Types of cement (OPC, PPC, White Cement); aggregate grading (sand, grit, marble dust); water-cement ratio; curing chemistry; reinforcement armatures using mild steel (MS) rods and galvanized wire mesh.

Unit 2: Timber Anatomy & Preservation

Macro-structure of wood (heartwood, sapwood, annual rings); seasoning methodologies (air seasoning, kiln drying); timber defects (warping, checking, knots); natural antifungal and insecticide treatments.

7. 24-SPR-V-257: 3D Digital Sculpting (VAC)

- **Course Title:** 3D Digital Sculpting & Spatial Modelling (Organic & Clay-Translation)
- **Category:** Value Added Course (VAC) | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Unit 1: Organic Base Meshes & Maya Sculpting Toolsets

- Constructing quad-dominant topology base meshes for organic volumes and figurative models in Maya.
- Utilizing Maya Sculpting toolsets (Grab, Smooth, Relax, Pinch, Flatten, Wax) for intuitive digital surface manipulation.

Unit 2: Digital Life Study & Anatomical Detailing

- Digital modeling of biological features, muscles, and facial structures; managing high-poly surface density and subdivision hierarchies.
- Deforming and posing digital figurative models using soft modification, lattice deformers, and skeleton joint binds.

Unit 3: Retopology & Mesh Optimization

- Manual and automated retopology workflows using Quad Draw; converting dense sculptural meshes into clean, production-ready geometries.

- UV unwrapping fundamentals for sculptural surface mapping and texture baking.

Unit 4: Digital-to-Physical Model Slicing & 3D Print Preparation

- Inspecting meshes for self-intersections, manifold errors, wall thickness, and hollow core creation for digital fabrication.
- Slicing software workflows, generating support armatures, and exporting G-code/STL files for 3D printing and digital fabrication casting.

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Year 2026 onwards

Semester V

1. 24-SPR-C-301: Composition (Major – Core)

- **Category:** Major (Core) | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50
- **Mandatory Studio Process:** Guided mentorship workflow: Concept Formulation $\rightarrow$ Conceptual Drawings $\rightarrow$ 3D Scale Maquettes $\rightarrow$ Full-Scale Clay Prototyping $\rightarrow$ Final Medium Execution.

Dynamic Negative Spaces & Spatial Rythms

Investigating sculptural arrangements where voids and open apertures command visual dominance over physical mass. Creating balancing armatures out of wire, wood, and clay to examine structural equilibrium.

Contextual Assemblage & Site Dialogue

Site-responsive compositions designed specifically for campus architecture, outdoor courtyards, or transition corridors. Works establish conceptual dialogues with surrounding spatial parameters, natural light, and spectator movement.

Scale Translation: Concept to Finished Form

Working from initial thumbnail sketches through rigorous small-scale clay/card maquettes, scaling up into clay prototypes, and concluding with permanent casting or assembly under ongoing mentor feedback.

2. 24-SPR-C-302: Life Study (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Anatomical Landmarks & Muscle Mapping

Targeted sculptural studies focusing on the skeletal framework and major muscle groups of the torso, pelvis, shoulder girdle, and limbs. Analyzing proportional alignments and surface landmarks under active physical compression.

Partial Anatomical Studies: Limbs, Hands & Feet

Isolated, high-precision life modeling of hands, feet, wrists, and ankle joints in clay. Deepening technical control over tendon tension, digit articulation, and complex joint mechanics.

Figure in Utility & Applied Spatial Context

Integrating the human figure into functional or architectural context—sculptural supports, caryatid concepts, and narrative figurative reliefs.

3. 24-SPR-C-303: Portrait Study (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 2
- **IA Marks:** 50 | **UE Marks:** 0 | **Total Marks:** 50

Portraits in Bas-Relief & Alto-Relief

Sculpting human heads and profiles in compressed low-relief and high-relief formats. Resolving foreshortening, planar illusion, and depth layering within shallow spatial planes.

Mixed-Media Portraiture

Combining clay, plaster, wire armatures, and wood elements to create expressive busts conveying psychological depth and historical or contemporary identity.

4. 24-SPR-C-304: Stone Carving (Major)

- **Category:** Major | **Type:** Practical | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100

Geological Selection & Tool Tempering

Study of sedimentary, metamorphic, and igneous stones (sandstone, marble, limestone); stone dressing; forging, hardening, and tempering of hand chisels (points, claws, flat chisels).

Direct & Indirect Carving Systems

Roughing out blocks using pitching tools and point chisels; utilizing pointing machines or proportional calipers to transfer dimensions from plaster/clay maquettes to stone blocks.

Surface Articulation & Polish

Using claw chisels for planar definition, followed by bush hammers, riffler files, and abrasive carborundum stones with water to produce varied finishes from textured rough-hewn to polished stone surfaces.

5. 24-SPR-C-305: Methods & Materials (Major)

- **Category:** Major | **Type:** Theory | **Credits:** 2
- **IA Marks:** 20 | **UE Marks:** 30 | **Total Marks:** 50

Unit 1: Stone Geology & Carving Tools

Petrological classifications of stones used in Indian and global sculpture; physical properties (cleavage, hardness, grain density); pneumatic tools; diamond cutting blades and quarrying history.

Unit 2: Traditional & Contemporary Mould Technologies

Flexible molding materials: rubber latex, cold-cure silicone elastomers, polyurethane rubbers; mother-mould design (plaster jacket vs. fiberglass shell); release chemistry and demolding mechanics.

6. 24-SPR-M-304: Theory of Sustainable Sculpture (Minor)

- **Category:** Minor | **Type:** Theory | **Credits:** 4
- **IA Marks:** 100 | **UE Marks:** 0 | **Total Marks:** 100

Unit 1: Decolonial & Indigenous Craft Ecologies

Analysis of traditional Indian sculptural craft ecosystems (Dhokra lost-wax, terracotta, stone guild systems); sustainable material stewardship vs. post-industrial consumerism.

Unit 2: Ephemeral Public Installations & Ecology

Designing for intentional site reclamation; zero-landfill art interventions; natural erosion as aesthetic component in civic art.

Unit 3: Carbon Auditing of Sculptural Studios

Calculating embodied energy of metals, stone transport, and kiln firings; strategies for decarbonizing academic and professional fine arts studios.

Unit 4: Environmental Policy & Public Space

Municipal regulations, green building codes, and environmental clearances for public art installations in urban Indian infrastructures.

7. 24-SPR-S-306: Drawing / Painting Practices (SEC)

- **Category:** Skill Enhancement Course (SEC) | **Type:** Practical | **Credits:** 3
- **IA Marks:** 75 | **UE Marks:** 0 | **Total Marks:** 75

Topographic Drawings & Geological Metaphor

Mapping bodily contours as geological landscapes—translating skin folds, muscle tension, and bone ridges into contour map drawing languages.

Architectural Imagination & Biomorphic Sketcning

Speculative drawings combining natural forms (vertebrae, seed pods, shells) with monumental architectural systems. Using precision drafting alongside expressive washes.

Drawing to Sculpt Protocols

Converting sketchbooks into 3D blueprints; cutting, scoring, and folding planar paper and sheet plastic directly from drawing lines to produce structural maquettes

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Year 2026 onwards

Semester VI

1. 24-SPR-C-351: Composition (Major – Core)

- **Course Category:** Major (Core)
- **Type:** Practical | **Credits:** 4
- **Internal Assessment (IA):** 100 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 100
- **Thematic Focus:** *Multi-Layered Spatial Narratives & Sensory Integration*

- **Multi-Layered Composition Narratives:** Students develop complex multi-part compositions using modular, kinetic, and mixed-media sculpture. They learn to build narrative layers in space through scale-shift, repetition, and temporal change—crafting sculptural storytelling through space.
- **Deconstructive Spatial Grammar:** The sub-unit explores the breaking down of known visual hierarchies. Students challenge composition through asymmetric balance, negative dominance, collapsed perspective, and non-linear flow across sculptural planes.
- **Sound, Shadow & Sensory Integration:** Expand the compositional process to include ephemeral or non-visual components such as ambient sound, light-shadow projection, scent, or tactility, turning the sculptural composition into a multi-sensory experience.

2. 24-SPR-C-352: Life Study (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 2
- **Internal Assessment (IA):** 50 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 50
- **Anatomy into Abstraction:** Push anatomical knowledge into expressive, stylised forms—elongated limbs, compressed torsos, hybrid figures—examining how distortion retains the essence of the human.
- **Fragmentation of the Body:** Explore body studies as a collection of sculptural moments. Create isolated studies of hand, foot, spine, etc., reflecting vulnerability, power, and cultural metaphors.
- **Transcending the Physical:** Represent internal human conditions (anxiety, longing, memory) using body forms combined with symbolic material—ash, cloth, soil—to merge emotion with anatomy.

3. 24-SPR-C-353: Portrait Study (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 2
- **Internal Assessment (IA):** 50 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 50
- **Psychological Portraiture:** Go beyond likeness to portray mood, psyche, and history—using exaggeration, fragmentation, and contrast. Explore techniques like embedded narratives, double exposure effects in sculpture, or facial disfigurement as symbolism.
- **Cultural & Political Identities:** Students sculpt portraits reflecting regional, caste, gender, or ideological identity—using accessories, postures, or deformity to provoke engagement and discussion.

- **Interactive / Responsive Heads:** Using sound sensors, light mechanics, or embedded media screens, students create interactive sculptural heads that react or respond to audience presence.

4. 24-SPR-C-354: Stone Carving (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 4
- **Internal Assessment (IA):** 100 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 100
- **Abstract Monumentality:** Students focus on sculpting large-scale minimalist or abstract concepts in stone. Emphasis is on volume vs. void, resonance, and slow gestural form.
- **Architectural Interlock Forms:** Experiment with interlocking blocks, puzzle forms, and modularity. The aim is to understand balance, gravity, and architectural presence in stone compositions.
- **Symbolic Fossilisation:** Carve embedded narratives in stone mimicking fossils, ruins, or relics—blending mythology, personal history, and archeological language.

5. 24-SPR-C-357: Assemblage Through Welding (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 2
- **Internal Assessment (IA):** 50 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 50
- **Sculptural Narratives in Metal:** Students construct welded forms using found or discarded metal parts that carry visible age, utility, or symbolism. They explore contrast—using industrial scrap to evoke stories of progress, decay, or rebirth.
- **Welding as Drawing in Space:** This sub-unit explores the idea of "drawing in air" using thin rods, wire, and lightweight steel. Welded compositions act like 3D

sketches—gestural, open, and rhythmically balanced, exploring fluidity, fragmentation, and contour through line-like construction.

- **Hybrid Material Welding:** Students combine metals with contrasting materials such as wood, stone, resin, textile, or rubber. The emphasis is on how tension, fusion, or contradiction between materials can create sculptural dialogue. Welding techniques are adapted for compatibility and visual harmony across mediums, considering conceptual fusion alongside physical bonding.

6. 24-SPR-C-356: Methods & Materials (Major – Theory)

- **Course Category:** Major
- **Type:** Theory | **Credits:** 2
- **Internal Assessment (IA):** 20 Marks | **University Exam (UE):** 30 Marks | **Total Marks:** 50
- **Foundry Science & Investment Technology:** Principles of traditional lost-wax casting (Cire Perdue) versus ceramic shell casting systems. Gating systems: calculating sprues, runners, ingates, vents, and risers to prevent shrinkage cavities and gas porosity.
- **Chemical Patination & Surface Alchemy:** Formulating and applying cold and hot patinas on bronze, copper, and iron alloys. Chemical reactions using cupric nitrate, ferric chloride, ammonium chloride, and liver of sulfur; techniques for neutralising, sealing, and wax-finishing.
- **Monumental Structural Engineering:** Engineering considerations for freestanding public installations: base plates, internal structural skeletons, dowel joints, anchorage mechanics, corrosion prevention, and wind-load distribution.

7. 24-SPR-M-354: Theory of Sustainable Sculpture (Minor)

- **Course Category:** Minor
- **Type:** Theory | **Credits:** 4
- **Internal Assessment (IA):** 100 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 100

- **Eco-Centric Spatial Discourse:** Critical examination of contemporary environmental art, eco-installations, and site-responsive interventions addressing ecological degradation and climate change.
- **Non-Toxic Studio Formulations:** Replacing hazardous chemicals with bio-derived alternatives: non-petrochemical solvents, vegetable-oil-based release agents, natural gums, and organic finishing waxes.
- **Architectural Salvage & Circular Design:** Methodologies for sourcing and integrating demolition debris, post-industrial scrap, and recycled aggregates into durable structural sculptures.
- **Regenerative Bio-Materials:** Explorations in bio-fabrication: agricultural composites, mycelium growth structures, and bio-degradable matrices as functional sculpting materials.

8. Vocational Course / Summer Internship

- **Course Category:** Vocational Course / Summer Internship
- **Type:** Practical / Field Internship
- **Credits:** 2
- **Duration:** 4 to 6 Weeks (Summer Break / Semester Break)
- **Internal Assessment (IA):** 50 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 50

Track I: Eminent Artist Studio Apprenticeship

Working directly in the private atelier of a practicing, established sculptor or contemporary spatial artist. Engagement spans master armature fabrication, life-scale mold development, material trials, collaborative monumental production, studio handling, and artist-assistant work dynamics.

Track II: Commercial Enterprises & Industrial Fabricators

Apprenticeship in commercial foundries, architectural model-making firms, stone-cutting yards, CNC/3D digital fabrication facilities, theme-park design studios, or

industrial casting establishments. Focus centers on large-scale production cycles, specialized tooling, technical drafting execution, occupational safety, and delivery timelines.

Track III: Traditional Craft Clusters & Master Artisan Workshops

Field-based residency in recognized traditional craft centers (e.g., lost-wax *Dhokra* casting clusters, terracotta sanctuaries, traditional wood/stone carving ateliers, or folk craft guilds). Focus lies on indigenous material technologies, traditional kiln firing, non-industrial metallurgical alloys, and the preservation of vernacular craft lineages.

Track IV: Museums, Public Galleries & Conservation Laboratories

Immersion in cultural institutions, museum curation departments, fine art packing/shipping agencies, or sculpture restoration and conservation ateliers. Engagement covers artifact handling, plinth design, spatial lighting, accessioning, cataloging, exhibition installation engineering, and material stabilization.

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DEPARTMENT OF SCULPTURE

FACULTY OF FINE ARTS

JAMIA MILLIA ISLAMIA, NEW DELHI

Four-Year Undergraduate Programme (FYUP) under NEP Framework (164 Credits)

Year 2026 onwards

Semester VII

1. 24-SPR-C-401: Composition (Major – Core)

- **Course Category:** Major (Core)
- **Type:** Practical | **Credits:** 3
- **Internal Assessment (IA):** 75 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 75
- **Thematic Focus:** *Spatial Dynamics, Movement & Responsive Architectures*

- **Spatial Dynamics & Movement:** Explore implied and kinetic movement in three-dimensional forms through repetition, rhythm, and directional force. Students manipulate structure, posture, and balance to suggest motion, using movement as a narrative or emotional device.
- **Contextual Composition:** Students respond to site, audience, or historical context to create sculptures that "belong" to space or time. Projects include temporary installations, urban compositions, or heritage-inspired reinterpretations where the environment acts as a collaborator in composition.
- **Compositional Storyboarding:** 3D sketching through maquettes and modular mock-ups to plan complex, layered compositions. Students visualize sculptural journeys across time or narrative events, treating sculpture as an evolving storyboard with shifting emotional cues.

- **Interactive & Responsive Composition:** Create compositions that respond to touch, movement, light, or sound using basic sensors or modular mechanics. Explore user-based activation and sculptural behavior, inviting audience participation and emotional proximity.

2. 24-SPR-C-402: Life Study (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 3
- **Internal Assessment (IA):** 75 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 75
- **Dynamic Anatomy & Motion:** Advanced anatomical understanding through the study of moving figures—twists, weight shifts, and gestures. Projects include action poses, dancers, athletes, or falling/floating forms, capturing momentum, balance, and body logic.
- **Body & Object Relationship:** Explore how the human form relates to objects—holding, carrying, resisting, or merging with them. Projects question function, burden, and narrative, making the figure and object interdependent.
- **Distorted & Stylized Anatomy:** Students reinterpret the human form through exaggeration, stylisation, or abstraction inspired by modernism, mythology, or graphic traditions. Sculptures become symbolic or gestural rather than strictly realistic.
- **The Body in Environment:** Sculpt human forms that interact deeply with natural or architectural environments, exploring human presence, vulnerability, erosion, or integration within space.

3. 24-SPR-C-403: Portrait Study (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 3
- **Internal Assessment (IA):** 75 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 75

- **Psychological Portraiture:** Focuses on emotional tension, inner conflict, or psychological states through facial abstraction. Students sculpt beyond likeness—evoking mood, narrative, and vulnerability.
- **Cultural Identity & Portraiture:** Students research folk, tribal, or ancestral facial traditions and reinterpret them into contemporary portraiture. Sculptures act as cultural mirrors, integrating textiles, pigments, or symbolic accessories.
- **Fragmentation & Reconstruction:** Deconstruct the portrait—sculpted in fragments, layers, or modular forms to explore memory, trauma, and identity through pieces that may be reassembled or incomplete by design.
- **Portrait as Installation:** Extend portraiture beyond the bust into space using plinths, mirrors, sound, or spatial framing, turning the portrait into an immersive environment.

4. 24-SPR-C-404: Metal Casting (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 4
- **Internal Assessment (IA):** 100 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 100
- **Experimental Mold-Making:** Explore unorthodox mold materials—ice, fabric, waxed organic matter, or destructible silicone—to push form distortion. Casting becomes an act of evolution or controlled accident where students accept material spontaneity.
- **Hollow Form & Structural Integrity:** Learn to design large-scale yet lightweight cast sculptures using hollow construction and core-building. Understand stress points, balancing, and skeletal engineering to produce structurally bold yet materially economical works.
- **Textural Casting & Surface Alchemy:** Explore surfaces through additive/subtractive casting—imprinting textiles, leaves, wires, bones, and textures into molds. Finishes include layered oxidation, gilding, or patinas, treating the sculpture as an archaeological artifact.
- **Conceptual Bronze Narratives:** Use casting to preserve ephemeral ideas—translating melting toys, text, drawings, or organic remnants into bronze. Students create cast objects embodying transformation, decay, or irony.

5. 24-SPR-C-405: Educational Tour / Art Camp / Field Project (Major)

- **Course Category:** Major
- **Type:** Field Work | **Credits:** 3
- **Internal Assessment (IA):** 75 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 75
- **Documentation & Observation:** Visual and textual documentation of art, culture, architecture, and environments encountered during regional field visits or national sculpture symposia. Detailed sketching, photography, note-taking, and contextual research.
- **Presentation & Communication:** Developing clear, engaging presentation skills for sharing field findings through reports, exhibitions, or digital documentation.
- **Research Ethics & Cultural Sensitivity:** Engaging respectfully with local communities, indigenous artisans, and regional heritage sites to build responsible field-research methodologies.

6. 24-SPR-M-404: Theory of Sustainable Sculpture (Minor)

- **Course Category:** Minor
- **Type:** Theory | **Credits:** 4
- **Internal Assessment (IA):** 100 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 100
- **Decolonial Preservation & Indigenous Knowledge:** Examining tribal craftsmanship, vernacular architecture, and traditional metallurgical processes as viable, low-carbon frameworks.
- **Public Art Policy & Ecological Governance:** Environmental guidelines, civic safety regulations, and durability metrics for public art commissions.
- **Sustainable Curatorial Practice:** Carbon accounting in exhibition design, demountable display frameworks, and local material distribution networks.
- **Future Pedagogies of Spatial Art:** Integrating three-dimensional art with environmental science, bio-mimicry, and sustainable urban design.

جامعہ ملیہ اسلامیہ، جامعہ نگر نئی دہلی

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Semester VIII

1. 24-SPR-C-451: Composition (Major – Core)

- **Course Category:** Major (Core)
- **Type:** Practical | **Credits:** 2
- **Internal Assessment (IA):** 25 Marks | **University Exam (UE):** 25 Marks | **Total Marks:** 50
- **Thematic Focus:** *Thesis-Based Solo Composition & Scenography*

1. **Thesis-Based Conceptual Composition:** Students develop a self-initiated composition series rooted in research, a thesis question, or personal philosophy where form follows intellectual inquiry. Mentor-guided studio practice culminates in a refined, coherent body of work.
2. **Sculptural Choreography:** Large-scale compositions designed as spatial experiences where viewers move through, around, or within. Compositions act as narrative environments integrating light, shadow, and multi-level structural setups.
3. **Deconstruction & Recomposition:** Breaking down existing sculptural studies and reassembling them using new spatial logic or revised conceptual contexts to challenge established aesthetic choices.
4. **Cross-Disciplinary Fusion:** Collaborating across disciplines (theatre, sound, textile, or digital architecture) to create dynamic hybrid compositions with clear conceptual synergy.

2. 24-SPR-C-454: Metal Casting (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 4
- **Internal Assessment (IA):** 50 Marks | **University Exam (UE):** 50 Marks | **Total Marks:** 100
- **Public Commission Casting Simulation:** Simulating a real-world bronze commission—drafting proposals, budgets, mold production, pouring, finishing, transport, and structural safety for public display.
- **Experimental Surface Intervention:** Post-production surface treatments—chasing, grinding, acid engraving, and patination—treating the cast metal as an evolving tactile plane.
- **Casting Sound & Time:** Exploring sonic and temporal possibilities in cast forms, incorporating resonant chambers, ringing bronzes, or time-responsive surfaces.
- **Philosophies of Permanence:** Critically examining material permanence by creating paradoxical cast forms—fragile, hollow, or decaying works reflecting on entropy and memory.

3. 24-SPR-C-453: Portrait Study (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 2
- **Internal Assessment (IA):** 25 Marks | **University Exam (UE):** 25 Marks | **Total Marks:** 50
- **Character and Expression in Portraiture:** Capturing expressive qualities and emotional depth through sculpted portraits, studying facial tension, delicate planes, and subtle personality cues.
- **Aging, Diversity & Realism:** Modeling studies reflecting varied ages, genders, and ethnic characteristics to broaden sculptural vocabulary and promote observant, inclusive portraiture.

- **Material Experimentation in Portraits:** Exploring varied media—clay, plaster, terracotta, or wax—to understand how different materials handle structural detail, fine texture, and finish.
- **Portrait in Context:** Developing portraits tied to an architectural setting or curatorial theme (memorial bust, gallery installation, or public alcove).

4. 24-SPR-C-452: Life Study (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 2
- **Internal Assessment (IA):** 25 Marks | **University Exam (UE):** 25 Marks | **Total Marks:** 50
- **Advanced Proportion and Balance:** Sharpening anatomical accuracy through sustained studies of standing, seated, and reclined models, focusing on weight shifts and gravity.
- **Dynamic Poses and Action Studies:** Sculpting from active poses to capture bodily momentum and movement within static volumes.
- **Muscle Structure and Surface Detailing:** Detailed study of superficial musculature and underlying bone structure to refine contours, hands, feet, and facial planes.
- **Life Study for Applied Composition:** Integrating figurative life studies into narrative reliefs, models, or architectural installations.

5. 24-SPR-C-455: Sculptural Photography & Portfolio Building (Major)

- **Course Category:** Major
- **Type:** Practical | **Credits:** 2
- **Internal Assessment (IA):** 20 Marks | **University Exam (UE):** 30 Marks | **Total Marks:** 50
- **Studio Lighting for Three-Dimensional Art:** Studio lighting setups (three-point lighting, rim lights, soft diffusers) to accurately document texture, depth, and specular reflections across stone, polished bronze, and plaster.

- **Camera Optics & Dimensional Documentation:** Lens choice, focal lengths, aperture control, and white balance calibration to photograph large sculptures and installations without distortion.
- **Digital Portfolio Curation & Print Design:** High-resolution digital post-processing, building professional PDF portfolios, website presentation, and preparing print-ready degree exhibition catalogs.

6. 24-SPR-C-456: Dissertation & Viva-Voce (Major – Research)

- **Course Category:** Major (Research)
- **Type:** Research / Scholarly Writing | **Credits:** 4
- **Internal Assessment (IA):** 40 Marks | **University Exam (UE):** 60 Marks | **Total Marks:** 100
- **Topic Selection & Proposal Development:** Formulating a focused research inquiry on sculptural aesthetics, material history, or indigenous technologies, followed by a formal defense of the thesis proposal.
- **Literature Review & Theoretical Frameworks:** Sourcing, analyzing, and synthesizing academic texts, journals, and primary historical documents to construct a critical theoretical framework.
- **Methodology & Data Collection:** Employing qualitative studio methodologies, field interviews, visual analysis, and archival research.
- **Monograph Compilation & Viva-Voce:** Writing and submitting a bound dissertation formatted according to university academic standards, followed by a defense before an external examination board.

7. 24-SPR-M-454: Theory of Sustainable Sculpture (Minor)

- **Course Category:** Minor
- **Type:** Theory | **Credits:** 4
- **Internal Assessment (IA):** 100 Marks | **University Exam (UE):** 0 Marks | **Total Marks:** 100

- **The Anthropocene & Material Ontology:** Examining contemporary sculpture through post-humanist and ecological lenses, questioning resource extraction and material permanence.
- **Zero-Waste Studio Operations:** Designing and auditing low-energy studio spaces, material recovery loops, and community tool shares.
- **Ethics of Monumental Production:** Analyzing public art production chains, fair labor practices in stone and foundry clusters, and environmental preservation.
- **Future Pedagogies of Sculpture:** Integrating sculptural practice with ecological design, public art activism, and collaborative community spaces.