



Mahatma Gandhi University

Kottayam

Programme	BFA (Hons) Sculpture					
Course Name	Animal Study: A formal understanding (Specialization: Terracotta and Ceramics)					
Type of Course	DSE					
Course Code	MG4DSESCCL201					
Course Level	200 - 299					
Course Summary	<p>This course centers on encouraging a fundamental understanding of the formal aspects of the Animal body within three-dimensional space. Students will have access to an animal model to study the intricacies of body structures. The focus will be on comprehending bone and muscle structures, as well as the character of the body, balance, and proportion. The course provides hands-on experience with clay and metal wire, encouraging exploration of diverse possibilities in clay modeling.</p> <p>It aims to develop an understanding of the formal structure of the body, impart clay modeling skills, and teach the creation of armatures using metal wire. Students will also gain insight into various technical aspects associated with the process. Proficiency in creating life models can be a valuable skill for their future projects, and the commercial industry has a substantial demand for animal body forms.</p>					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			4			60
Pre-requisites						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop an understanding of a formal body in various modes of appearance.	U	1,4,10
2	Develop an understanding of proposition, dimension, balance, surface quality of a formal body through the medium of drawing.	U	1,4,10
3	Recall many different modes of figurative representations (mainly focus on western, Indian sculptural practices)	K	1,3,4,10
4	create a maquette of an animal life model in clay.	C	1,4,10
5	create metal wire armature for clay modeling an animal life model.	C	1,10
6	create an animal life model study in clay with an understanding of proposition, dimension, balance and surface quality.	C	1,4,10
7	Build a perspective on different modes of display.	C	1,3,4,10
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-units)

Modules	Units	Course description	Hrs	CO No.
1. Drawing	1.1	Students are required to engage in animal life study sketches as a daily practice throughout the module. Students are expected to create several full imperial-size drawings of the animal figure, emphasizing proportion and dimension. Following this, a display and discussion session will be conducted to showcase and analyze the drawings.	10	1,2,3
	1.2	Introduce a few masters animal life study drawings and sketches.	5	
2. Maquette making	2.1	Students are required to create maquettes of the selected animal figure in clay, placing emphasis on proportion and balance. Following this, a display and discussion session will be conducted to showcase and analyze the maquettes.	5	4

3. Armature / Clay Modeling	3.1	Students are instructed to construct an armature for the clay modeling of the animal figure, depending on the requirements. The size of the work can be decided through a discussion between the student and the concerned teacher. Following this, students should commence the clay modeling process, focusing on balance, proportion, and resemblance to the animal figure.	25	4,5,6,7
4. Moulding and casting	4.1	Create a waste mould of the work using plaster of Paris and proceed to cast the mould with cement.	10	6, 7
	4.2	The casting should be removed, and the necessary finishing touches should be applied.	3	
	4.3	A module specifically designed for teachers will involve intensive discussions about the displayed work.	2	
5. Teacher Specific Content				

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p><i>Direct Instruction:</i> Begin each day by reviewing students' workbooks and providing necessary instructions. Encourage students to choose a challenging position that emphasizes the nature of the animal. Use a variety of animal figures and prioritize the study of body shapes and muscle structures. Guide students in capturing the proportion, balance, surface quality, and character of the animal figure in their drawings. Create a slide presentation to showcase drawings from various masters in art history. Assist students in crafting maquettes, teaching essential armature-making techniques, and demonstrating clay application and modeling. Offer clear instructions on mold-making, casting in cement, and finishing touches.</p> <p><i>Interactive Instruction:</i> Encourage discussions on the importance of creating a maquette before life study. Address potential issues related to objectifying animal figures during these discussions. Explore different techniques for capturing the character and resemblance of the animal figure. During presentations, initiate discussions and encourage students to analyze the presented images collaboratively.</p>
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Assessment Types	MODE OF ASSESSMENT <table border="1" data-bbox="537 205 1453 646"> <tr> <td colspan="2">A. Continuous Comprehensive Assessment (CCA) - 30 Marks</td></tr> <tr> <td colspan="2">Practical (Display Valuation)</td></tr> <tr> <td colspan="2">Components</td></tr> <tr> <td>a.</td><td>Final Work</td></tr> <tr> <td>b.</td><td>Studio Involvement</td></tr> <tr> <td>c.</td><td>Work Book/ Drawing</td></tr> <tr> <td>d.</td><td>Viva Voce</td></tr> </table>	A. Continuous Comprehensive Assessment (CCA) - 30 Marks		Practical (Display Valuation)		Components		a.	Final Work	b.	Studio Involvement	c.	Work Book/ Drawing	d.	Viva Voce
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References

1. Goldfinger, Eliot. *Animal Anatomy for Artists: The Elements of Form*. Oxford University Press, 2004.
2. Ellenberger, W., et al. *An Atlas of Animal Anatomy for Artists*. Edited by Lewis S. Brown, Dover Publications, 1956.
3. Bammes, Gottfried. *The Artist's Guide to Animal Anatomy: An Illustrated Reference to Drawing Animals*. Dover Publications, 2004.
4. Lanteri, Édouard. *Modelling and Sculpting Animals*. Dover Publications, 1985.

SUGGESTED READINGS

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