

UNIVERSITY OF PUNE

Proposal for Revision of Syllabus

to be implemented from June – 2008 onwards.

COURSE – BACHELOR OF FINE ARTS

(B. F. A. - Painting)

Course Pattern

Course	-	Bachelor of Fine Arts – Painting (B.F.A. – Painting)
Duration	-	Four Academic Years
Examination Pattern	-	Annual Pattern A.T.K.T. for Group-I (Theory) Subjects for only one consequate attempt.
Eligibility	-	H.S.C. Examination OR Equivalent With minimum 50 % aggregate (45 % for reserved category)
Medium of Instruction	-	English / Hindi / Marathi
Examining Authority	-	Concern University (First Year to Fourth Year)

Outline of Syllabus
First Year: B.F.A. Painting

Theory Subjects: Group I

Sr. No	Subject	No. of hrs. (Annual)	No. of Assignments	Examination Duration (Hours)	Class work* (Out of)	Annual Examination (Out of)
For Examination						
1	History of Art	72	06	03	40	60
2	Fundamental of Art	72	06	03	40	60

Practical Subjects: Group II

Sr. No	Subject	No. of hrs. (annual)	No. of Assignments	Examination Duration (Hours)	Class work* (Out of)	Annual Examination (Out of)
For Examination						
1	Drawing from manmade & Nature	96	16	06	40	60
2	Drawing from Memory	48	16	03	40	60
3	Drawing from Life	96	16	06	40	60
4	Design – 2 D	190	16	12	40	60
5	Design – 3 D	144	12	12	40	60
6	Print Making	96	08	12	40	60
Not for Examination						
1	Drawing from Outdoor Sketching and Landscape	120	10	-	-	-
2	Computer Graphics	32	04	-	-	-

* Class work - The internal 40 marks are: 30 (annual internal assignments) + 10 (internal terminal examination)

FIRST YEAR B. F. A. (Painting)

The first Year will prepare the foundation in visual arts-

- Knowing the artist's tools and materials and finding their possibilities and limitations through series of free and elaborate exercise.
- Understanding of the basic forms and the fundamentals of drawing and design.
- Training in observation and expression
- This covers the training both theoretical and practical.
- The student is made aware of the basic shapes and forms together with his understanding of space, in which these are relatively placed.
- In the practical application, these fundamentals are applied in drawing and design where student learns to see the nature in subjective way and understands the basic relationship between seeing and feeling, thus he is made familiar with visual perception: Form & matter relation between the objects of art and nature, origin of plastic arts as way of human sensibilities and human urge for expression.
- He is also taught through series of exercise, how an artist sees & expresses, how the most of the objects have more than one meaning. Ultimately, the end of such a course is to build up awareness in student about man's creative expressions through the practical assignment, offering them an opportunity to realize their own potentiality and limitations.

PUBLIC (UNIVERSITY) EXAMINATION
THEORY SUBJECT GROUP - 1

HISTORY OF ART (5 Tutorials- 60 Lectures)

I] Introduction to Art history

- a) Importance of “Art History” as a discipline while studying Fine Arts.
- b) Impact of religious, social & political circumstances on ART development.

II] Introduction of Indian Art & Architecture

A) Pre & Proto Historic Period

- Prehistoric Cave paintings from Bhopal
- Harappa & Mohenjodaro Civilization (town planning, sculpture-Beard man, dancing girl, seals, script)

B) Indian historic period (1st-11th C. A. D.)

(Should be taught in the story form, giving suitable example of sculpture architecture)

a) Buddhist & Jaina rock cut architecture

- Brabar Caves
- Guntapalle
- Junnar
- Bhaja
- Nasik
- Karle
- Ajanta

b) Brahminical cave Architecture

- Ellora
- Elephanta
- Udaigiri
- Badami

c) Stupa Architecture

- Bharahut
- Sanchi
- Amravati

d) Temple development

NAGARA STYLE TEMPLES

- Orissa (Surya Temple, Konarak)
- Madhya Pradesh (Khajurao, Kandariya Mahadev Temple)
- Rajasthan (Vimla vashishi temple, Mount Abu)
- Gujarat (Solanki Style Surya Temple , Madura)

DRAVIDA STYLE TEMPLES

- Pancharath Temples (Mamallapuram)
- Shore Temple (Mamallapuram)
- Durga Temple (Aihole)
- Virupaksha Temple (Pattadakal)
- Shore Temple
- Bruhadeshvara temple , Tanjavur

C] Indian Sculpture

- a) Maurya period (Parkham yaksha , Didangini yakshi)
- b) Sunga Period (Bharahut Sculpture, Kuvera Sculpture)
- c) Satavahana Period (Sanchi reliefs, bhaja)
- d) Buddhist Sculptures (Kushana Period)
 - Gandhara Style
 - Mathura Style

Gupta Period (Buddhist – Saranath, Jataka reliefs, Brahmnical- Vaikuntha Vishnu, Mathura, Deogardh, Udaygiri, karle , Ajanta)

- e) Eastern Chalukya (Konark temple Sculpture)
- f) Chandellas- (Khajuraho sculptures)
- g) Chalukya (badami, Durga temple sculptures)
- h) Rashtrakuta (Kailasa temple , Ellora, Elephanta Cave temple)
- i) Pallavas (Mamallapuram, Descent from Ganga, Somaskanda panel, Shore Temple)

2 Fundamental of Art. _5 Tutorials – 60 Lecture Hours

Elements of Art

1. Line
2. Shape & Form
3. Shade and light
4. Colour
5. Texture

1.1

- **Line**
- Definition
- Dimension
- Line & Symbolic Meaning

1.2

- **Form & Shape**
- Form Definition
- Dimension
- Negative & Positive Space
- Important of Negative Space
- Closed Form / open form Visual Illusion.

1.3

- **Tone**
- Definition- Gray scale – High Key , Middle key, Low Key
- High Light , Light ,Middle Light, Shadow, Reflected light, Cast Shadow,
- Contrast - High Contrast, Middle Contrast, Low Contrast

1.4 Colour

A. Colour to understand the formal Structure of colour through analysis of colour theory and notation. Experience of colour through experiments in various media:-

Transparent colours (Water colour .Waterproof ink etc.

- Opaque colours (poster colour)
- Pastels.
- Wax Crayons.
- Transparent Papers (Cellophane).

Experience of Colour as.

- Visual effect ... What is light ? What is colour ?
Function of Eye.
- Physical properties Hue : value, chromo : tint,
Shade and tone, Gray Scale,
Chromatic value scale
- Colour experience in :
Primary (Pigment and light theory)
Secondary.
Tertiary.
Quaternary.
Achromatic.
Polychromatic.
Light, average, and low key.
Light, average, and low contrast.
- Experience in colour harmonies :
Complementary.
Split complementary.
Double split complementary.
Analogous.
Warm and cool.
Naturalization of colour.
Optical illusion.
Advancing and receding colours.
Simultaneous and successive contract.
Visual mixing.
- Experience in rendering methods
.....Wash, broken,
impasto
Super imposition etc.

Students should be made aware of all these principles of colour harmony by exposing them to the actual works of art done in various periods and Styles.

1.5 Texture

Definition of Texture

PUBLIC (UNIVERSITY) EXAMINATION :

PRACTICAL SUBJECTS. Group - II

1. Drawing from Manmade Object & Nature (Objectives)

(I) Nature drawing

(a) To develop the sense of structure Study from any kind of forms in nature-pods. Shells, butterflies, flowers, plants, bones etc.

To Understand how these forms achieve their structural Unity through adherence to principals consistent with physical nature of the material being observed and studied through various rendering media and techniques in various light Conditions.

(b) Drawing from Human Figure – Mainly based on general form and gesture.

(II) Drawing From object – Drawing from cubes, cones, Cylindrical objects ,Cast ,Drapery, Still life groups etc. observed and Studied in Various Rendering media and techniques in various light Conditions.

1) Drawing from Man-made and nature: 16 Assessments

(6 Hours Each)

I) Drawing from Man-made – 5 Ass.

1. Basic Shapes – (Cone, Square, Circle)
2. Second Basic Shapes (Cone, Rectangle Pyramid, Cylinder)
3. Opaque Objects
4. Transparent Object
5. Various Material (Wood, cloth)

II) Drawing from Nature – 5 Ass.

1. Transparent Nature, (Capsicum, Tomato, Grapes etc.
2. Opaque Nature (Brinjol, Apple etc.)
3. Peeled fruits (Banana, Orange, Sweet lime, Pomegranate etc.)
4. Various Textures (Bitter guard, Pine apple, Stone etc.)
5. Vegetable Like (Radish, Spring Onion etc.)

III) Groups (Man- Made & Nature) – 6 Ass.

1. Soft & Hard Man- Made & Nature
2. Stone.

3. Various Keys –
 4. Transparent Nature & opaque man –made,
 5. Related Groups
 6. Heavy & Light Man- Made & Nature
-

2. Drawing from Memory (Objectives)

1. Drawing through retaining and recalling experience from memory rendering complexities of vision through light and Shades –In door and outdoor Sketching.
2. Subject which can be useful for realistic drawing and painting. (Railway Station, Railway, Road etc.)
3. Study of different expression and movements of man and animals (Bus Stop, Market etc.)
4. To Increase the awareness of Subject by using drawing of different objects. (Bench)
5. Using landscape as background in memory drawing.
6. Use of different mediums Pen, Paper etc.

Memory Drawing Base on following Subjects. (16 Ass. 3 hours each.)

1. Sketching in Class room
 2. Sketching from Drama (Create Drama in Class)
 3. Sketching from Public Place (Bus- Stop, Market)
 4. Figure with animals
 5. 1 Pet animal and human – 3 Ass.
 6. Use one point perspective (Railway Station, Market)
 7. Use two point perspectives
 8. Give object (Bench, light etc.,)-3 Ass.
 9. Give one Story -3 Ass.
 10. Subject base on Atmosphere-2 Ass
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3) Drawing form Life (Objectives)

1. Drawing From Cast and Figure- Rendering of Cast and Statues for Construction and proportion of human bodies, Anatomy of human body ,study from Nature animal and human figure with line, masses ,effect of light and shade.
2. **Drawing from life** – 16 Assessments
(6 Hours Each)
 - a. Drawing from Cast.
 1. Nose - from Cast.

2. Lips - from Cast.
 3. Eye - from Cast.
 4. Ear - from Cast.
 5. Hand - from Cast.
 6. Foot - from Cast.
 7. Head Study from Cast.(Planes of Head)
 8. Study of limb From live model.
 9. Study of Full Figure (Cast)
 10. Drawing From Full Figure (Sitting Position)-2Ass
 11. Drawing From Full Figure (Sitting Position on chair)-2 Ass
 12. Drawing From Full Figure (Standing Position)
 13. Drawing From Full Figure (Sitting on Bench)
 14. Drawing From Full Figure (Reclining Position)
- Student Should draw from different angles.
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4) Design 2- D (Objectives)

A) Colour

To understand the formal structure of colour through analysis of colour theory and notation. Experience of colour through experiments in various

Media :-

Transparent colours (Water colour, Waterproof ink etc.)

Opaque colours (Poster colour ect.)

Pastels :

Wax crayons.

Transparent papers (Cellophane)

Experience of colour as :

Visual effect ... What is light ? What is colour ?

Function of Eye.

Physical properties

.... Hue : value, chromo : tint,

Shade and tone, Gray Scale,

Chromatic value scale and Colour value

Scale.

Colour experience in :

Primary (Pigment and light theory)

Secondary.

Tertiary.

Quaternary.

Achromatic.

Polychromatic.

High, average, and low key.

High, average, and low contrast.

Experience in colour harmonies :

Complementary.

Split complementary.

Double split complementary.

Analogous.

Warm and cool.

Naturalisation of colour.

Optical illusion.

Advancing and receding colours.

Simultaneous and successive contrast.

Visual mixing.

Experience in rendering methods Wash, broken, impasto

Super imposition etc.

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B) DESIGN – 2-D

- (1) Study of two dimensional space and its organizational possibilities.
- (2) Elements of pictorial expression related to concepts of space and forms
Developing an awareness of pictorial elements such as point line, shape, volume Texture. Light and colour basic design problems.
- (3) Study of various types of objects (natural and man-made) with a new to transform them into flat pictorial images.
- (4) Developing an awareness of pictorial space – division of space, form with and its relation with space- observation of primitive folk and miniature as Designs well as graphic designs.
- (5) Developing an awareness of inter-relationship of different shapes and ms- relative values.
- (6) Activation of space through form and colour- Optical illusions.

Handling of various types of material for pictorial organization and – rendering such as :-

Pencil.

Pen.

Brushes.

Water colours.

Poster Paints.

Pastel crayon.

Inks.

Cellophanes.

Old newsprint and other college material.

Gums and Adhesives.

Wax Crayon with inks. etc.

A co-coordinated series of basic design problems with Aesthetic and analytical approach.

2- D Design – 16 Ass. (12 Hours Each)

- 1) Space – Division (Different types of line with keys.)
 - 2) Space – Division (Form with contrast keys)
 - 3) Combination of line and form (Primary Colours)
 - 4) Design base on natural form
 - 5) Design base on man-made form.
 - 6) Design base on man-made & Nature.
 - 7) Arrange the design in 2-D form in one Square and other square convert the same design in 3-D effect.
 - 8) Textural Base (Rendering of various types brush.)
 - 9) Colour the design without brush.
 - 10) Create a form with accidental effects.
 - 11) Design base on out Door study.(animals / human)
 - 12) Design base an out Door study (table, building, (Objects)
 - 13) Object orientated.
 - 14) Visual experience.
 - 15) Related Man-Made.- 2 Ass
-

5. DESIGN 3-D (Objectives)

To develop the sense of structure.

Operational problems in building up structure.

Gravitational and mechanical principles.

Principles of composition and the study of the principles that hold the structure.

Simple assignments in organizing various units through : -

Symmetrical load bearing structure.

Cantilever construction.

Flexibility and ability to stretch.

Geometrical regularity.

Arched structure.

Control of tensions.

Hinge construction.

Design 3 D – 16 Assignment (12 Hours each)

Expanding structure through unit etc. Experiments through various types of material and

Their combinations such as :-

Paper-2 Ass

1. Card board.
 2. Wood block.
 3. Wire.
 4. Clay – 2 Ass
 5. Plasticine.
 6. Plaster of Paris.
 7. Metal sheets.
 8. Plastic form, thermocole.
 9. String.
 10. Gums and adhesives.
 11. Wax.
 12. Found objects, etc. – 2Ass
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6 .PRINT MAKING (Objectives)

Anticipatory and imaginative use of gathering impressions, Fundamentals of various methods of taking prints. Observation of intrinsic texture of various surfaces and the textures of natural and man made things.

Assignments in:

- i.) Rubbing.
- ii.) Potato prints.
- iii.) Monoprint.
- iv.) Lino Cut.
- v.) Wood Cut.

Techniques of taking prints in:

- Mono colour.
- Two colour.

Experience of :

- Hand printing with wood block .
- Printing through press.
- Methods of inking.

Print Making- 8 Assessments (12 Hours Each)

1. Texture forms different Surfaces (Pencil ,Crayon ,Colour)
2. Oil Paint / ink (Water deep processes)
3. Glass Surface – Various Experiment
4. Stencil –
5. Colograph
6. Forex
7. Wood
8. Potato ,onion, lady Finger, Leaf Etc. (Nature Base)

9. Paper, Cloth, Thread, Poly thin, etc.(Manmade Base)

A. Drawing Form outdoor Sketching & Landscape (Objectives)

- Indoor and outdoor Studies Landscape in pencil Crayons, pen and ink, Water, Colour rapid and time Sketching, Linear and massive Studies in Sketching.

B. Assignment (6 Hour)

1. Different places (Street, Market, Station ect.)
2. Animal, Birds (Zoo)
3. Tree
4. Vehicle
5. Statues
6. Architecture
7. Human Figure
8. Drawings Form old Masters
9. Museums

Computer – Awareness of computer
Basic knowledge of computer
Web access