

UNIVERSITY OF PUNE

Proposed Revised Syllabus

To be implemented from AY 2015-2016 onwards

COURSE – BACHELOR OF FINE ARTS (T.Y.B. F. A. – Sculpture)

University of Pune

Structure of Syllabus Third Year Painting

To be implemented from the academic year 2015 -2016

1. Title of the course: :
Bachelor of Fine Arts (Sculpture)
T.Y.B.F.A (Sculpture)

Course Duration: 4 years

- **First Year Bachelor of Fine Arts (Sculpture)**
F.Y.B.F.A (Sculpture)
- **Second Year Bachelor of Fine Arts (Sculpture)**
S.Y.B.F.A (Sculpture)
- **Third Year Bachelor of Fine Arts (Sculpture)**
T.Y.B.F.A (Sculpture)
- **Final Year Bachelor of Fine Arts (Sculpture)**
Final B.F.A Sculpture)

2. **Preamble of the syllabus:**

With the view to enhance the existing syllabus and make it more practical based, industry affable and suitable to cater the needs of society and nation in present day context, the committee examined the drawbacks of the existing syllabus and after browsing through various other curricula of the existing universities in respective subjects in terms of content, quality and pattern of teaching and examination has completed the proposed curriculum. After guidance from industry professionals and senior faculty, feedbacks from the core faculty and intensive discussions the syllabus was completed.

Globalisation has reduced distances. Many of our students aspire to seek admissions and jobs overseas, or even in India in multinational corporations. Thus there is an urgent need to elevate the syllabus to International levels, to facilitate easier transitions for Post Graduate Courses and Job prospects, overseas.

The syllabus needs revision in terms of preparing the student for the professional scenario with relevance to practical needs and requirements. The number of assignments also requires re-consideration with reference to learning objects for every subject and the time available

The modern world seems to be growing exponentially in the digital domain, and yet the print is also evolving like never before. Thus the syllabus needs to be structured with balance in learning skills in both the domains of design

The syllabus needs to be made to promote the flexibility and freedom of approach in teaching, within the structure of learning objectives.

Overall the syllabus needs to work on holistic developments. This can be achieved by incorporating internships, visits to advertising agencies, design houses, printing and packaging industries, artists' studios etc.

Objective:

- To introduce the learners to history of sculpture and its basic concepts.
- To understand and develop the skill of sketching and drawing from caste and life, natural and manmade objects and structures in various medium like pencil, pen, ink, crayon, chalk, colour etc.
- To develop the sense of structure, and understand how forms achieve its structural unity through adherence to principals of physical nature of the material being observed and studied (e.g. Plants, insects, minerals etc.)
- To develop the sense of observation and capacity to retain and recall images and their co-ordination.
- To introduce the basic visual elements of 2-D design with emphasis on basic fundamentals of two-dimensional designs.
- Study of two-dimensional spaces and its organization.
- To introduce the basic visual elements of 3-D design with emphasis on basic fundamentals of three-dimensional designs.
- To develop the sense of structure, gravitational and mechanical principals.
- To be develop the capacity to use the traditional as well as modern tools.
- To acquaint the learners with various perspective drawing methods.
- To acquaint the learners with colour theory and its use in practical.
- To facilitate the student to gain all types of technical knowledge essential for sculpture's profession
- To provide the students a sound background of the traditional and representational form in sculpture and enable him to develop his own vision
- To encourage the student to gain an ability to integrate all the technical aspects of sculpture and modelling as means to realize his creative ideas to shape into concrete and significant art form.
- Understanding the methods and materials of sculpture clay, plaster, cement, wood, stone, bronze, enlarging and reducing devises, welding torch

3. Pattern like Annual/Semester/Credit System etc. : Annual Pattern

4. Eligibility:

Third Year Bachelor of Fine Arts (Sculpture)

Pass S.Y.B.F.A (Sculpture)

5. Examination

A. Pattern of Examination

60 - 40

60% of total marks are reserved for University examination and 40% of the remaining marks reserved for internal assessment.

B. Standard of Passing:

To pass the examination a candidate must obtain:

a. The candidate must obtain at least 30% of full marks in internal assessment and the theory papers separately prescribed for each subject in group I (theory) University examination at least 35% of the full marks in (i) the Internal Assessment (Term work) and (ii) the practical separately group III and minimum of 40% marks on the aggregate of Group II (Practical)

C. ATKT Rules: Allow to Keep Term (ATKT) available for Group-I (Theory) subject for only one consecutive attempt.

D. Award of Class:

- a. Those of the successful candidates who obtained 40 % and above of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in the Pass Class.
- b. Those of the successful candidates who obtained 50 % and above of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in Second Class.
- c. Those of the successful candidates who obtained 55 % and above of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in Higher Second Class.
- d. Those of the successful candidates who obtained 60 % and above of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in First Class.
- e. Those of the successful candidates who obtained 70 % and above of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in First Class with Distinction.

Examining Authority- Concern University

E. External Students:

Not applicable as this is a Practical oriented course.

F. Setting of Question Paper/ Pattern of Question Paper

Question papers will be set by the panel of paper setters appointed by University of Pune.

G. Verification / Revaluation

Verification will be done panel appointed by University of Pune.

Revaluation will be done only for theory papers by panel appointed by University of Pune, not for practical subjects.

6. Structure of Course

A. Compulsory Paper

All papers are compulsory.

B. Optional papers

No subjects are optional. However FINAL B.F.A have a choice/ option in specialisation subjects.

C. Question paper & papers etc.

Theory subject: 20% Objective and 80% disruptive questions.

Total of 5 question being equal marks (12 marks each question)

(5 Question x 12 = 60)

Practical: As per requirement of the subject.

D. Medium of Instruction

Medium of Instruction for the course will be English, Marathi, and Hindi

7. Equivalency of previous syllabus along with propose syllabus

The revised syllabus has some changes in the subjects offered as compared to the old syllabus. Some components are added to make the syllabus more comprehensive.

8. University Terms

Academic calendar of University of Pune will be followed.

9. Subject wise detail Syllabus

OUTLINE OF THE SYLLABUS

Third Year: B.F.A. Sculpture

• **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	80	04	03	40	60
2	Aesthetics (Indian)	80	04	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 form life	100	10	05	80	120
2	Modelling From Life (Full Figure)	180	4	20	80	120
3	Sculptural Design	180	6	25	80	120
Not for Examination						
4	Optional Following any of the sub					
	1.Wood Sculpture	300	2			
	2. Stone Sculpture					
	3. Metal Sculpture					
	4. Ceramic Sculpture					
5	Library References & Computer	20				
	Total	960	28			800

Detail Syllabus

THEORY			
Subject Category	Subject Name	Content	Details
Theoretical Studies	HISTORY OF ART	History of: Indian and Western Art	<p>A) Indian Art</p> <ul style="list-style-type: none"> • Ajanta Murals • Influence of Ajanta on later Indian Art • Ellora Cave Temples • Buddhist & Jain Manuscript Painting • Mughal Miniatures • Rajput, Pahari & Deccani Miniatures • Company School • Kalighat Patachitras & other examples of Folk Art <p>B) Western Art</p> <ul style="list-style-type: none"> • Realism –Gustave Courbet & Mille • Impressionism—Manet, Monet, Renoir, Degas • Post Impressionism—Gauguin, Van Gogh, Seurat, Cezanne • Fauvism-Matisse • German Expressionism • Edward Munch, Modigliani • Influence of Cubism on later Modern Art • Russian Constructivism –Tatlin, Gabo, Pevsner • Neo-Plasticism-Mondrian • Supermatism—Malvich • Modern Sculpture-Rodin, Brancusi, Giacometti, Henry Moore • Futurism-A brief Introduction • Dadaism- Marcel Duchamp
	<u>Aesthetics (Western)</u>	<u>Aesthetics (Western)</u>	<ul style="list-style-type: none"> • Eminent aesthetic thinkers from classical, medieval, renaissance period to 29th century & their ideas theories about beauty. Renaissance approach to Virtual art, Leo Baptistra Albertti, Micheakangelo, Leonardo da Vinci, Roger Fry, Clive Bell Bangartion, Lessing Croce, Sigmund Freud, Bullour, Sussane Langer Plate, Aristotle, Pltenus, st. Thomas Aguienes.

PRACTICAL

Skill Based Courses For examination	DRAWING FROM LIFE	DRAWING FROM LIFE	Advance study from Life & Nature Structural organization of the forms & Masses in the contest in the possibilities of future converting them into sculptural medium study of human body with anatomy in detail actions and movements of human figures with relevant structural changes general study of animal anatomy.
	MODELLING FROM LIFE	MODELLING FROM LIFE	Study of human figures structures with reference to anatomy of full figure and portrait study in class 1/2, 3/4 size clay modelling from life model in various poses as well as nude, semi-nude and draped, simplifications of human figure – various textural qualities to be obtained the application of the clay modelling to get various light effect, moulding and casting of 1/2, 3/4 size full figure model in plaster and small sketches in bronze.
	SCULPTURAL DESIGN	SCULPTURAL Composition	Study of the development of sculptural organization observed from objective and non-objective forms in order to explore the expressive possibilities. A segment in round and relief in clay and plaster creating structural forms through various mixed medias and various medium such as bronze, lead wax etc.
Not for Examination	Wood Sculpture	Wood Carving	Theoretical study of different woods which are permanently used in wood carving such as teak Rose Wood, Yellow wood and similar to that study of various possibilities of wood carving methods. Stud of wood carving methods also methods of joining wood treatment & wood seasoning etc. Assignment based on carving on wood block and assembling the wooden various colored pieces.
	Stone Sculpture	Stone Carving	Theoretical study of different Textural stones like Porebandar, Mathura, Marble (in Various colours study of stone carving method Tampering for chisels finishing methods for stone use of hand chisels and Neumatics Chisels for Marble carving) Assignment based on direct carving in stone block lessons on professional methods i.e. Enlarging methods and pointing methods for transforming plaster model in marble.
	Metal	Metal Sculpture (Theoretical studies of different metals and here use in sculpture cooper, Brass, Lead and there

	Sculpture	welded Sculpture and Bronze casting)	used in response in round and in relief, construction of aluminum sheets, Galvanized Brass & Copper Rod pipes mend strips, Exploring the possibilities and limitations of metals sculptors by casting Exercise in all stages of Bronze casting-taking mold casting, Finishing&Platination . Study of sand casting Process & its Limitations& possibilities regarding the structure of Art form.
	Ceramic Sculpture	Ceramic Sculpture	Preparing various bodies of clay and selecting three out of these bodies from sculptures Soft Body –Earthen wears 7 Semi stone wear, also executing sculpture cithor by, slip, slab, and hand built method. Making piece slip casting & surface made with various methods used in ceramics. To utilize the methods of Hand Building process and process for constructing the sculpture. Assignments based on terracotta relief & round sculpture relif& round sculpture decorated with the following methods- 1.Engobing, 2.Incising 3 Perfortation, 4.Applique, 5. Coiling & 6. Impression.

10. Qualification of Teachers:

Qualification of teachers as per University of Pune Norms.