

UNIVERSITY OF PUNE

Proposal for Revision of Syllabus

THIRD YEAR BACHELOR OF FINE ARTS - PAINTING

To be implemented from June- 2010 onwards

Third Year: B.F.A. Painting

OUTLINE OF THE SYLLABUS

Theory Subjects:

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	60	06	03	40	60
2	Aesthetic - Western	60	06	03	40	60
Not for Examination						
1	Debate & Discussion	30	02	-	-	-

Practical Subjects:

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 Life	60	10	05	40	60
2	Anatomy Study	60	10	05	40	60
3	Creative Drawing	120	10	10	40	60
4	Painting –Full Figure	160	10	20	40	60
5	Pictorial Composition	150	10	20	40	60
6	Print Making	150	10	20	40	60
Not for Examination						
1	Computer Graphics	20	04	-	-	-
2	Installation	40	04	-	-	-
3	Drawing from outdoor sketching	50	10	-	-	-

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

- For B.F.A. the evaluation pattern shall be as follows
 - A There shall be a practical component of 40 marks and the annual examination will carry 60 marks
 - B 50 % of the practical components shall be completed in the first term and the marks shall be submitted to the University of Pune on or before 15th December each year.
 - C Subject given for the terminal examination should be treated as one of the subject of internal assignments of the first term and mentioned accordingly in records.
 - D The remaining 50 % of the practical components shall be completed in the second term and the marks shall be submitted to the University of Pune before the commencement of the annual examination.

- **Standard for Passing the Examination**

To pass the examination a candidate must obtain:

- a. At least 40% of full marks in internal assignment for practical subjects & for tutorials (Group-I - Theory Subjects) – To be assessed separately.
 - b. At least 40% of full marks in practical Examination to be conducted by concerned University – individual subject examination. And aggregate 45% of minimum marks for passing the University examination.
- **Allow to Keep Term (ATKT) available for Group-I (Theory) subjects for only one consequate attempt.**
 - Those of the successful candidates who obtained 50 % of the total aggregate marks, (in Group-I & Group-II and Internal Marks) taken together at one and same sitting, shall be placed in the Second Class.
 - Those of the successful candidates who obtained 55 % of the total aggregate marks, (in Group-I & Group-II and Internal Marks) taken together at one and same sitting, shall be placed in the Higher Second Class.
 - Those of the successful candidates who obtained 60 % of the total aggregate marks, (in Group-I & Group-II and Internal Marks) taken together at one and Same sitting, shall be placed in the First Class

Third Year B.F.A. Painting Syllabus.

1. History of Art (Indian) Objectives

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

Miniature – Style.

1. Jain Miniature

2. Pal Miniature

3. Rajpur Miniature

- i.) Bundi
- ii) Kota
- iii) Jaipur
- iv) Mekar
- v) Udaipur etc.

4. Pahadi Style.

- i) Kangra
 - ii) Basoli
 - iii) Deccani etc.
- Rag – Ragini, Nayak – Nayika Bhedh, Asta – Nayika.

5. Mughal Miniature

- i) Mughal Portrait painting.
- ii) Animal & Birds Painting.
- iii) Development of Mughal Painting – Babar, Humayun , Akber , Shahajahan, Jahangir and others.

1. History of Art (Western) Objectives

1. Study of various art streams, experiments that have been a result of transformation of different cultures and traditions in different periods
2. To study of the various geographical, social, political, technological & cultural events and their impact on Western art
3. To investigate & analyze the causes leading to various happenings in the art field.
4. To make Comparative study of Western art.
5. To study the impact of technological & scientific inventions in the art field.

History of Art (Western) details.

- a. Impressionism - Influence of Realistic Ideas, Change in landscape Paintings, Importance of light theory.
Monet, Degas, Renoir, Manet.
- b. Post impressionist Painters – Gauguin, Van Gogh, Seurat, Cezanne.
- c. Sculptures – Canova, Daumier, Degas, Gauguin, Rodin, Medardo Rosso.
- d. Pre Raphaelite .

Topics of Study

1. Post impressionist, Nabis, Symbolist and Art Mouveu Seawar, Gauguin, Van Gogh, Cezanne, Lautree Munch.
Emile Bernard, Bonnard,
Sculptures : Rodin, Rosso & Degas.
Brief introduction and their bearing on the subsequent phases of art.
2. Fauvism : Matisse, Balmainck, Derain.
3. Cubism : Picasso, Braque, Juan Gris, Lequeur its beginning and phases of Cubism.
4. Futurism : Boccioni, Severini.
5. Expressionism : Die Bruacke - Krichmer, Nolde etc.
Blau Reiter – Landinsky, Marc, Klee.
Furati e Expressionist – Kakoschka.
6. De stijl in Metherialand new plasticism of Mondrian & Doesbury.
7. Non- objective paintings and fantasy : Kandinsky, Klee.
Constructivism : Tatlin, Rockhenko, Naub Gubo, Pevsner.
Dad Art: Duchamp, Hans Arp, Picabia, Kurt Schwitlers.
New objectivity: Max Beckmen.
Art during war : Contribution by Modigliani.
Metaphysics & Fantasy : De Chirico, Carra & Chagall
Surrealism : Arp, Dali, Duchamp, Max Erust, Miro.
Abstract Expressionism: Jackson Pollock Karl Appel, William De Keoning, Rothko, Franz Kline.
Pop Art : Hamilton, Jasper Johns, Roy Lichtenstein, Rauschenberg.
Op Art : Vasarely Bridget Riley.
Kinetic Art : A brief account.

Aesthetics

1. Aspects of Aesthetic form in Visual Arts : Introduction. – Line, form colour, tone, texture, space ; aspects of aesthetic organization :- harmony, contrast, tension, balance, rhythm, total form i.e. design.
 - a. Paul Klee – on the aspects of aesthetic form in visual Arts:
Reference to his views on Art and life as reflected in the simile of the “ tree” used by him.
 - b. Rudolf Arnheim – on the aspects of aesthetic form in visual Arts;
with only a passing reference to the problem of “expression”, as treated by him.
2. Primitive Attitudes.- Toward Art and life reflected through visual Arts and Myths ; and their reference in Aesthetic thought and Art.

- a. Primitive Magic as a part of shamanism, Structure of shamanism and its implications in relation to life and Art: Modes of Art activities and day to day living unseparable in shamanism. Modes of imaginative form governed by shamanistic attitude; Recurrence of primitive attitudes and modes of imaginative form found in the later cultures. Reference to the Alchemists' attitude towards Art. Reference to the attitude of Tantrikas and their Art.
 - b. Introduction to the latent thought related to Aesthetics, inherent in the following myths: (i).Eros, (ii). Muses, (iii) Bharat – Vishwakarma and (iv) Myth of Creation of Natyashastra.
3. Views of the Ancient Greeks (Classical Era) on Art – The term used for “Art” Techné (reference to “VjU” in Sanskrit) Art as skill; Latin term “Arts” for “Art” (Reference to “Reeti ” in Sanskrit) Sophist View. (German De Kunst; and its Connotation) Symmetria Quadratio, Views of Polykleitos Xenocretes.
4. Aesthetic Analysis of the works of Visual Art – At least ten such works from the accompanying list should be analysed with practical illustrations, so as to enable the students to grasp the rhythmic behavior of the formal elements of Visual Arts.

5. Aesthetic Thought during Classica Era. – Cultural background of the Greek thought.
Plato :- the concepts idea appearance and imitation in the platonic structure of thinking ; with only a general reference to the ethical and social implications of art – activity.
Aristotel :- Imitation of the ideal, katharsi, Unity as the criterion of Aesthetic form of the dramatic and even other arts.
Plotinus : Divine pleasure (with reference to michalengelos works.)
Longinus : Sublime.
6. Renaissance approach to visual Arts; and particularly to painting. Historical background – Influence of Aristotelean view that “ nature herself similarity between art and science stressed; study of the proportions of human figure. The frame of painting considered as an aperture like that wall rather than as a painted surface of the wall .emphasis on three dimensional Space; Emergence of perspective as a mathematical theory of the visual world. Reference to the work done in this field by philippo Brunelleschi and leon battista Albertti, Emergence of the concept of “ Disegno”. To designate – to indicate ; not any particular form but the total form. Leon Battista Albertti on “Disegno”.
“ Disegno Interno” – Reference to the modern Concept of Gestalt experience where the identity of the particular form is lost to formulate the whole, vassari’s historical classification of art. Art as an expression of personality of the artist.

7. Important thinkers from Nineteenth and Twentieth Centuries –
 - a. Baumgarten- obscure knowledge and clear knowledge : art activity based on obscure knowledge ; sciences based on clear Knowledge, Unity in art activity, as the analogous ratio or the principle parallel to the reason in science.
 - b. Lessing – on Laocoon (with reference to Winkelmann’s commentary on Laocoon.) Importance given to the concept of “Medium” Imitation of Nature through medium. Objects in visual world existing through time and space simultaneously : Different Characters of the medium in time and mediums in space; therefore the classification of arts as “ Arts in time ” and “ Arts in space” suggestion of time element through space oriented arts and of space element through time oriented arts.
 - c. Kant.- Importance given to the sensory knowledge in arts and in the experience of beauty. Reasoning as irrelevant in the experience of beauty. Judgement of Aesthetic taste as “ without interest .” Disinterested pleasure free play of cognitive faculties. Purposiveness without purpose.
 - d. Hegel – Dialectical behaviour of the spirit ,i.e. the behaviour of the spirit or the soul imbibed in the human culture reflected through the history of mankind art activity as the component aspect of this behaviour in the particular given span of the historical period or age. (i) Abstract Art, (ii) Concrete Art, (iii) Romantic Art.
 - e. Roger Fry – Difference in the ordinary experience in life and that of the Aesthetic experience in art activity. Disinterested Contemplation. Aesthetic emotion. Basis of pictorial form.
 - f. Freud. – Wishfulfilment. Dreaming and day – dreaming. Similarity between Art- activity and dream – activity. Reference to surrealism in visual Arts.
8. General (And brief) Introduction to the following concepts – (a) Intuition. (b) De- humanization, (c) Beauty and Ugliness, (d) Psychological Distance, (e) Empathy.

Public (University) Examination
Practical Subjects

1. Drawing from Life

Objectives

1. To make Student learn how to draw human figure and compose it on the pictorial space.

2. To develop Student's Skill set in capturing persons pose , position and character by accurate drawing composition.
 3. To develop Student's skill set in the study of perspective, shade and light and realistic drawing of the human figure.
 4. To make student understand the emotional content this is present in the model in front and depict it with his/ her viewpoint.
 5. To make Student learn about different mediums and technique of drawing.
- **Drawing from full figure – 10 Assignment (10 Hours Each)**
 Size – Full imperial paper - Medium Rendering in Various dry and wet mediums. Viz. Pencil, Charcoal, ink, pen, crayon, dry pastel, watercolor.
 - a. Drawing from full figure – (Sitting in different position)- **3 Assignments**
 - b. Drawing from full figure – (Standing in different position)- **3 Assignments**
 - c. Drawing from full figure – (Reclining position)- **2 Assignments**
 - d. Drawing from full figure – (Any different position)- **2 Assignments**
 (Students should draw from different angles)

2

Anatomy (Still Figure)
Objectives

Study of human anatomy in detail with actions and the relevant structural changes.

1. To Study the human anatomy (Muscles & bones structure, body parts, different angles and actions.)
2. To Study the change due to movement in human body.
3. To Study the different planes visible from different view points and directions in human body.
4. To enable the students to create sketches by study of human anatomy & use it in different subjects of art.
5. To create the capacity in students to fragment the human from recomposes it into innovative shapes and forms.

• **Anatomy – Human figure -10 Assignment (10 Hours each)**

Size – Full imperial paper - Medium -Pencil, pen, inks.

- a. Drawing from Skull (Various actions & expressions) bones & Muscles- 2 Assignments.
- b. Drawing from torso (Various actions with hands (Twist)) bones & Muscles- 2 Assignments.
- c. Drawing from Full Skeleton (Various actions) bones & Muscles- 3 Assignments.
- d. Drawing from Group (Various Subjective actions) bones & Muscles-3 Assignments.

3. **Creative Drawing**
Objectives

1. To Create and develop the skills of Drawing through different medium and tools.
2. To develop line work for representative - non representative forms done with shade and light.
3. To develop your individual (Remarkable style)
4. To find out meanings form nature through self understanding and to represent it on paper with self experience.

Assignment- 10 Assignment (10 hours each)

Creative Drawing

Size ½ imp Paper

Medium – Pen, Ink, Charcoal, Dry pastel, Colour Pencil etc.

1. Base on Nature - 3 Assignments
2. Base on Man-Made - 2 Assignments
3. Base on Story (Size – ¼ X 4 pages) Imagination Story. – 1 Assignment
4. Base on Human Figure - 4 Assignments

4. **Painting – Full Figure**
Objectives

1. To Study and compose human figure in the given space and make student learn to draw and paint human body.
2. To make student study and understand the peculiar characteristic of the human body, its appearance, its posture or position and to develop students vision to perceive human anatomy.
3. To make student learn about the various mediums, coloring or rendering techniques along with the relevant study of human body proportion and study of shade and light.

4. To develop students capabilities towards executing realistic study of personalize characteristic and personality of the model in front.
5. To make student study about various techniques or materials used by any important Indian or western portrait painter, by referencing such great artist's student could develop his / her own style.
6. To make student learn about different approach towards portrait making.
Ex: One can use the background of the portrait to denote his / her individual nature.

- **Painting - Full figure -10 Assignment (20 Hours each)**

Size – Full imperial paper - Medium – Water Colour, Oil Colour, Acrylic colour, Mix Media, Charcoal

- a. Painting from full figure – (Sitting in different position) – 3 Assignments.
- b. Painting from full figure – (Standing in different position) – 3 Assignments
- c. Painting from full figure – (Reclining position) – 2 Assignments
- d. Painting from full figure – (Any different position) – 2 Assignments
(Students should draw from different angles)

5. **Pictorial Composition.**
Objectives

1. To make student learn about pictorial space division and to develop student's skill set in rendering of abstract or figurative drawing.
2. To develop Students Sense of imagination and recollection of imagery and accordingly make him understand his / her own creative capability.
3. To encourage student to do various kind of experimentating on creative painting and to develop their own individual style.
4. To make student realize that now various experiences of his/ her personal life can be depicted through the images and accordingly enhance student's mental ability to think.
5. To make student aware about all kinds of fine art (drama, dance, music, architecture, sculpture, literature etc.) and make them do comparative study of them and also let them find out common factor among all these arts.

- **Pictorial Composition - 10 Assignment (20 Hours each)**

Size – Full imperial paper - Medium – Pencil, Water Colour,. Acrylic colour, Oil Colour, Mix Media, collage etc.

- a. Compose a Painting by choosing one or two elements from following – (1 Assignment)
 - Manmade object
 - Natural object.
- b. Create a painting which will depict the mood of joy or sorrow - (2 Assignments)

- c. Choose any two significant figurative paintings of any of well known Indian or western artist and copy them - (2 Assignments)
- d. Take any subject based on the any of the Indian religious epie, myth or mythological story and depict it in any of the Indian traditional or folk-art style.
Ex: Ramayana, Mahabharata, Jatak Katha,etc.
- e. Composition based on our daily life -2 Assignments.
- f. Composition based on any Indian traditional festival or celebration -2 Assignments

6. Print Making.

Objectives –

- 1. To make student study various latest techniques of print making such as – Dry Point, Screen printing Aquatint Etc.
- 2. To develop student ability to create maximum shades of colour
- 3. To develop student’s skill sent in transforming accidental effects into precise, self earned process.
- 4. To try and develop different textures in graphic art by using various papers.

• **Print making – 10 Assignment -20 Hours each.**

Size – Min -6” x 6” – Max – 18”x24”

Extensive study of inherent qualities of various processes and methods of printmaking

- a. Relief (Lino cut, wood cut, forex cut, wood engraving) – 4 Assignments.
- b. Intaglio (Etching, aqua –tint, dry point) -4 Assignments.
- c. Surface (Lithograph, Serigraph) -2 Assignments.
- d. Colograph & Mix Media - 2 Assignments.

Internal Practical Subjects.

1. Drawing form outdoor (sketching and landscape)

Objectives

- a. To make student aware and observe of his /her surrounding nature and events and make them study it in detail.
- b. To make student understand about realistic drawing and perspective drawing.
- c. To Study different kind of outdoor places and make the composition by arranging various forms observed outside.
- d. To develop student’s skill set in on the spot drawing and painting executed in different mediums and techniques.

• **Drawing form out door (Sketching and landscape) – 10 Assignment -6**

Hours each

(Each Assignment should be 20 sketches with 1 Landscape)

1. Out door sketching at various public places (Ex .-Market, Street, bus stop Station)
2. Sketches of animals and birds with actions.
3. sketches of nature
4. Sketches of different types of vehicles.
5. Sketches of Architectural structures
6. Sketches of human figure (capture different postures movement & various emotional.

2. **Debate and Discussion**

Objective`

- a. To make student learn now to from confident opinion about his / her creative effort based of his personal experience and his / her fine art training.
- b. To make student understand and learn about how the social, religious, and cultural effects the field of Art and its progress.
- c. To develop student skill set in interpreting contemporary art and events.
- d. To give student vision to locate his self / her self in the international art scenario.
- e. To make student understand the importance of debate and discussion by explaining them how debate can actually help them to formulate their own opinion.

2 Assignments.

- a. Presentation and display of his work in front of public – 2 Assignments.
- b. Discussion on any of the famous art work and about its subject matter -2 Assignments.
- c. Discussion on the significant contemporary art event - 2 Assignments
- d. Divide all students into two groups and give them art related topic and arrange a debate on that -1 Assignment

1. **Computer Graphics**

Objectives

1. To make student aware about the importance of computer for research and development.
2. For the development of research, creativity and quality study of computer is essential.
3. Theory has no fruit without practical and practical has no root without theory. Through the collaboration of basic principals of arts and techniques it gives rise to new ideas and concepts.

4. Use of information technology in art education to enhance personality development and to create eligibility amongst the aspiring students.

Assignment : (2 assignments based on following) study of computer software applications to create designs / compositions, students must thoroughly study one of the software to create composition using vector format like coral draw or adobe illustrator, students should convert their creative work into digital image.

2. **Installation:-**

Objectives

1. To give meaning to a space by arranging natural and man made objects to establish a dialoged with viewers and to make the space interactive.
2. To develop sensitively and sensibility through indoor and outdoor installations among artist is and viewers.
3. To create meaningful interaction and give a message through arrangement of objects in daily use.
4. To create opportunity to work in group and corporation and coordinate with each other.

Assignment : 2 Assignments

1. Individual work on installation
2. Group work on installation.