

Savitribai Phule Pune University, Pune.

**Rules, Structure and content of
Syllabus**

For

**BACHELOR OF FINE ARTS – PAINTING
B.F.A. (PTG)
CBCS COURSE**

**Detailing of Semester I & II
Structure of Eight Semesters**

To be implemented from 2021-22

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Preamble of the syllabus:

India is known for its rich cultural heritage. Fine art is an important factor of cultural life. From the colonial period, Indian visual art lacks roots. Later on, many art schools in India develop their beliefs and stood according the modern period. Now as we see, the era of globalization has flattened various aspects of life. In another view globalization provided platform for localism, regionalism, individualism. There is need to reframe the ideas and opportunities in visual art and its education. The proposed curriculum is with the view to enhance the global and local relation and make it more contextual in present day.

After inputs from art professionals (Artists, Gallery owners, Curators) and senior academicians, feedbacks from the core faculty and intensive discussions the syllabus was suitably finalized. After analyzing other curricula of existing universities in respective subjects in terms of content, relevance, quality and pattern of teaching and examination has synthesized the present proposal. This syllabus provides bridge between practicing art field and art education. It also stresses on MOUs between art schools and art professionals. Thus, the opportunities will be created for being a freelance professional artist as well as self-employment.

Visual art field needs various professionals like freelance artist, curator, gallery manager, art critic, catalogue writer, art event manager, restoration artist, art promoter, art consultants, art researchers, documentation artist, art teachers etc. A holistic approach providing internships, handling live projects, field work, presentations etc. develops the student as a professional. There is focus on the development of soft skills, allied skills. Technical advancement is the key to a substantial teaching system in today's world and thus a great responsibility lies on the art curriculum to prepare students to rise to meet global standards and align seamlessly to changing trends.

Research base attitude in both, theoretical and practical work is needed for deep engagement of the creative process. The syllabus encourages research attitude through semester pattern in a systematic way. Awareness of environmental issues and physical education will help in the development of the students.

The curriculum provides the environment to grow as a professional artist with creative and analytic mind. It will develop the awareness of his/her role in society as an art professional.

Program Objectives: 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 exercises, 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.

Course Objectives (Per Subject)

- To introduce the learners to history of painting 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 media like pencil, pen, ink, crayon, chalk, color 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 principles 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 fundamentals of three-dimensional designs.
- 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.

Pattern: Semester Pattern Credit System

Structure & Examination Pattern of First Year B.F.A.(PTG)

BFA – PTG. First Year

Semester – I

- History of Art (Indian)- I
- Fundamental of Art- I
- English - I
- Marathi/Hindi -I
- Drawing from manmade & Nature- I
- Drawing from Memory- I
- Drawing from Life- I
- Design – 2 D- I
- Design – 3 D- I
- Print Making- I
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Semester – II

- History of Art (western)- II
- Material & Methods - II
- English – II
- Marathi/Hindi- II
- Drawing from manmade & Nature- II
- Drawing from Memory- II
- Drawing from Life- II
- Design – 2 D- II
- Design – 3 D- II
- Print Making- II

Rule No.1: Eligibility and Admission

First Year (Semester I) Bachelor of Fine Arts (Painting)

F.Y.B.F.A – Semester I (Painting): Pass H.S.C. Examination or Equivalent Examination from any stream (Arts/Science/Commerce) with minimum 45% aggregate marks (40% for reserved category) and clear MH-AAC-CET Entrance Exam conducted State of Maharashtra. The admissions shall be carried out by merit list prepared on the basis of marks obtained in the Common Entrance Test by Maharashtra Government.

Note : *Eligibility Criteria:* Students seeking admission to First year (Semester I) of Bachelors Degree Course in Fine Art must fulfill the eligibility criteria laid down by Academic Council of SPPU as applicable from time to time.

Rule No.2: Duration and stages of the course (as per UGC)

- The Fine Art course shall be of minimum duration of 4 academic years (8 semesters) of approximately 15 working weeks or 90 days in each semester.
- The course contains practical training and Internship of 2 months between the vacation of VI and VII semesters.

Rule No.3: Scheme of Assessment

A candidate to be eligible for the degree of Bachelor of Fine Art (PTG) will be required to appear for and pass all examinations as under:

- Semester I Examination in Fine Arts (First Year Sem I)
- Semester II Examination in Fine Arts (First Year Sem II)
- Semester III Examination in Fine Arts (Second Year Sem III)
- Semester IV Examination in Fine Arts (Second Year Sem IV)
- Semester V Examination in Fine Arts (Third Year Sem V)
- Semester VI Examination in Fine Arts (Third Year Sem VI)
- Semester VII Examination in Fine Arts (Fourth Year Sem VII)
- Semester VIII Examination in Fine Arts (Fourth Year Sem VIII)

Rule No. 4: Granting of Academic Term

Each semester shall comprise of 15 weeks (Minimum 90 working days).

The candidate will be permitted to appear for semester examination only if he/she has,

- 75% attendance in each course that constitute a head of passing, prescribed by the university.
- Satisfactory completion of the 100% term work prescribed for each course.
- Satisfactory conduct as a bonafide student

The Principal/ Director of the institution shall have the right to withhold the student from appearing for examination of a specific course if the above requirements are not fulfilled.

Rule No. 5: Rules of ATKT

- A student shall be allowed to get admitted to Second Year B.F.A. (PTG) course if he/she has a backlog of not more than **Four Subjects** of passing at First year B.F.A. (PTG) (semester I and II considered together).which may include theory/practical or both subject's.

- A student shall be allowed to get admitted to Third Year B.F.A. (PTG) course if he/she has a backlog of not more than **Three Subjects** of passing at Second year B.F.A. (PTG) (semester III and IV considered together). which may include theory/practical or both subject's. & cleared all subjects of First year B.F.A
- A student shall be allowed to get admitted to Fourth Year B.F.A. (PTG) course if he/she has a backlog of not more than **Two Subjects** of passing at Third year B.F.A. (PTG) (semester V and VI considered together).which may include theory/practical or both subject's & cleared all subjects of First & Second year B.F.A. (PTG)
- **Class Improvement** – Make-up exam jury within 2 months (Only for Final Year-VII & VIII Semesters)

Rule No 6: Examinations

6.1. Conduct of Examinations

The university examinations for all the 8 semesters shall be conducted at the end of each semester by the University.

6.2. Pattern of Examination: The evaluation scheme for B.F.A. (PTG) comprises of;

University Examination (UE)

Internal Assessment (IA)

6.2.1: University Examination

UE will be conducted by the University and will be based on the entire syllabus. UE will be based on two parts 'Academic Class work & Presentation of the same in front of Jury'. Assessment would be undertaken by the panel of internal and external examiner (Jury) jointly in equal weightage. Jury may call for on the spot Studio Test if required.

The nature of assessment will vary depending upon the subject and its delivery and whether it is practical-based studio work or theory based. Refer to detailed syllabus on the format of UE for individual subjects.

50% of total marks are reserved for University examination

50% of total marks are reserved for Internal Assessment

To pass the candidate must obtain at least 40% in individual subjects, in University examination each in all theory and practical subjects.

6.2.2: *Structure of Examination*

A. **Compulsory Paper**

All papers are compulsory.

B. **Optional papers**

V, VI, VII, VIII terms have a choice / option in elective subjects as well as in Skill Based Subjects.

C. **Question paper**

Theory subject: Written Exam

Total five question having equal marks (5 marks each question)
(5 Question X 5 = 25*)

Question 1 – Objectives (Fill in the Blanks/Answer in One sentence/Match the following)

Question 2 – Short Notes (Word Limit: 200-300)

Question 3 }

Question 4 } **Descriptive Questions (Word Limit: 500-700)**

Question 5 }

Practical: Jury Pattern

6.2.3: *Internal Assessment*

IA will be conducted by the Institution imparting B.F.A. (PTG) course. IA will be done by the teacher teaching the course through a continuous assessment system that is spread through the duration of course.

50% marks reserved for internal assessment.

To pass the candidate must obtain at least 40% in individual subjects, in internal assessment each in all theory and practical subjects.

Abided by all ATKT rules mentioned in rule no. 5, if a student fails in IE at least **two** and a maximum **four** of the below mentioned components of continuous assessment can be used for re-assessment.

Individual faculty member shall have the flexibility to design the continuous assessment in a manner so as to evaluate students' capabilities across knowledge, skills and attitudes. IA may be undertaken through any or combination of the methods stated below:

- Written Test /Open Book
- Essays / Tutorials
- Short answer questions

- Multiple choice questions/Quiz
- Dissertation/Research Project
- Report writings
- Practical Projects/ Group projects
- Reflective Practical assignments / Industry work / Field work
- Drawing Portfolios
- Learning logs/diaries
- Seminar / Workshop / Exhibition
- Reviews / presentation
- Study of best practices

The faculty shall announce in advance the units based on which continuous assessment shall be conducted. This progressive assessment for the IA must be communicated by the Institute to the university as per the schedule declared by the university. Detailed records of final assessment shall be maintained by the Institute. The student does not have facility of grade improvement, if he/she does not pass at IA in a course. (Applicable only for VII and VIII Semester)

6.2.4: Verification / Revaluation

- Verification will be done by panel appointed by University.
Revaluation will be done only for theory papers by panel appointed by University. Revaluation system is not applicable to practical subjects.

6.3: Assessment of Term work

- In respect of term work, “due date” shall be fixed for the completion of each assignment and the same shall be collected on the mentioned date.
- At the end of the semester term work shall be assessed by the internal and external examiners from amongst the panel approved by the University.
- Performance of a candidate in jury shall be assessed on basis of the depth of understanding of the principles involved.
- An examiner for any of the subjects of examinations shall have a minimum of 3 years teaching/ professional experience in his/her field of study.

Rule No. 7: Credits

- The credits are defined in terms of the student-time spent in hours which are divided into two parts such as face to face instruction and Notional (lectures and studio).

- The total credits to be earned by the student to achieve B.F.A.(PTG) degree will be 240 credits.

Semester	I	II	III	IV	V	VI	VII	VIII
Credits	30	30	30	30	30	30	30	30

- Where, one credit is equal to 15 hour of Lectures or Studio (Practical)

Rule No.8: Criteria for Passing

To pass in every semester examination and earn the assigned credits, a candidate must obtain minimum 40% marks in each head of passing.

- For all courses, both UE and IA constitute separate heads of passing. In order to pass in such courses and earn the assigned credits.

The student must obtain minimum grade point of 5.0 (40% marks) at UE and also minimum grade point of 5.0 (40%) marks at IA.

Or

If he/she fails in IA, the student passes in the course provided he/she obtains a minimum of 25% in IA and grade point average(GPA) for course is at least 6.0 (50% in aggregate) the GPA for a course will be calculated only if student passes at UE.

- A student who fails at UE in a course has to reappear at UE as a backlog candidate and clear the head of passing. Similarly, a student who fails in a course at IA has to reappear only at IA as a backlog and clear head of passing.
- Students with backlog in IA will have to present themselves and their work for progressive marking throughout the semester for which they intend to appear.

Rule No.9: Grading system

9.1: Conversion of Marks to Grade points and Grades.

The marks shall be converted to grade points and grades as given in table below.

Range of marks (out of 100)	Grade Point	Grade
$80 \leq \text{Marks} \leq 100$	10	O
$70 \leq \text{Marks} < 80$	9	A+
$60 \leq \text{Marks} < 70$	8	A
$55 \leq \text{Marks} < 60$	7	B+
$50 \leq \text{Marks} < 55$	6	B
$40 \leq \text{Marks} < 50$	5	C
Marks < 40	0	D

9.2: Performance

The performance of a student will be evaluated in terms of two indices, viz

- a) Semester Grade Point average (SGPA) which is grade point average for all the semester
- b) Cumulative Grade point average (CGPA) which is the grade point average for all the completed semesters at any point.

9.3: Semester Grade point average (SGPA)

SGPA measures the cumulative performance of a learner in all courses in a particular semester. SGPA is calculated by the formula

$$SGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where C_k is the credit-value assigned to a course and GP_K is a GPA obtained by the learner in the course.

The SGPA shall be calculated up to two decimal place accuracy.

9.4: Cumulative Grade point average (CGPA)

CGPA measures the cumulative performance of a learner in all courses since his/her enrolment. CGPA is calculated by the formula

$$CGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where C_k is the credit-value assigned to a course and GP_K is a GPA obtained by the learner in the course.

The CGPA shall be calculated up to two decimal place accuracy.

The CGPA calculated after the minimum credits specified for the program are earned will be the final result.

9.5: Award of Honours

A student who has completed the minimum credits specified for the program shall be declared to have passed in the program. The final result will be in terms of letter grade only and is based on the CGPA of all courses studied and passed. The criteria for the award of honours are as given in table below

Range of CGPA	Final Grade	Letter Grade
$9.50 \leq CGPA \leq 10.00$	O	Outstanding
$9.00 \leq CGPA \leq 9.49$	A+	Excellent
$8.00 \leq CGPA \leq 8.99$	A	Very Good
$7.00 \leq CGPA \leq 7.99$	B+	Good
$6.00 \leq CGPA \leq 6.99$	B	Average

$5.00 \leq \text{CGPA} \leq 5.99$	C	Satisfactory
CGPA Below 5.00	F	Fail

Rule No.10: Introduction of this Curriculum

The new curriculum for the degree course in Fine Arts B.F.A. (Painting) will be introduced from Academic Session 2021 -2022

- First year B.F.A.(PTG) Course from June 2021
- Second year B.F.A. (PTG) Course from June 2022
- Third year B.F.A. (PTG) Course from June 2023
- Fourth year B.F.A. (PTG) Course from June 2024

Rule No 11: Completion

Degree of Bachelors in Fine Arts shall be awarded only after successful completion of 4 years/8 semesters.

Earned credits: A candidate who has successfully completed all the Core courses and elective courses, not less than minimum number of credits prescribed shall be eligible to receive the degree.

Rule No.13: Medium of Instruction & Examination

- Medium of Instruction for the course will be English/Hindi/Marathi
- Medium of Examination for the course will be English/Hindi/Marathi

Structure and Contents

For

Bachelor of Fine Arts – Painting

CBCS COURSE

(Structure of 8 semesters)

Detailing of

B.F.A (PTG.) - Semester I & II

Structure & Examination Pattern of **First Year, Semester -I** Bachelor Fine Art (Painting)

Semester-1			Teaching Scheme (in hours/week)			Total Credits /Sem	Total Hours/ Sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			No. of Assignments
			L	S	Total	I.A	U.E (Jury)	To			
Core Theory	VA-PTG- T101	History of Art (Indian)- I	2		2				2	30	4
	VA-PTG- T102	Fundamentals of Arts- I	2		2	2	30	4	25	25	5
Skill Devp.	VA-PTG- T103	English- I	2		2	2	30	6	25	25	5
Ability Enhncmt	VA-PTG- T104	Marathi/Hindi - I	2		2	2	30	4	25	25	5
Core Practical	VA-PTG- P101	Drawing from Manmade & nature - I		6	6	6	90	12	75	75	15
	VA-PTG- P102	Drawing from life -I		3	3	3	45	6	37.5	37.5	7.5
	VA-PTG- P103	Memory Drawing- I		3	3	3	45	6	37.5	37.5	7.5
	VA-PTG- P104	2D Design - I		3	3	3	45	6	37.5	37.5	7.5
	VA-PTG- P105	3D Design - I		4	4	4	60	6	50	50	10
	VA-PTG- P106	Print making - I		3	3	3	45	6	37.5	37.5	7.5
	Total		8	22	30	30	450	60	375	375	75

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of **First Year, Semester -II** Bachelor Fine Art (Painting)

Semester-II			Teaching Scheme (in hours/week) Hrs/Week			Total Credits /Sem	Total Hours/ Sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject						No. of Assignments	Examination Scheme (marks)		
									Total Credits - 30		
			L	S	Total						
Core Theory	VA-PTG-T201	History of Art (Western)- II	2		2	2	30	4	25	25	50
	VA-PTG-T202	Material & Methods- I	2		2	2	30	4	25	25	50
Skill Devp.	VA-PTG-T203	English- II	2		2	2	30	6	25	25	50
Ability Enhncmt	VA-PTG-T204	Marathi/Hindi - II	2		2	2	30	4	25	25	50
Core Practical	VA-PTG-P201	Drawing from Manmade & nature - II		3	3	3	45	12	37.5	37.5	75
	VA-PTG-P202	Drawing from life- II		3	3	3	45	6	37.5	37.5	75
	VA-PTG-P203	Memory Drawing- II		3	3	3	45	6	37.5	37.5	75
	VA-PTG-P204	2D Design - II		3	3	3	45	6	37.5	37.5	75
	VA-PTG-P205	3D Design - II		6	6	6	90	6	75	75	150
	VA-PTG-P206	Print making - II		4	4	4	60	6	50	50	100
	Total		8	22	30	30	450	60	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of **Second Year, Semester-III** Bachelor Fine Art (Painting)

Semester-III			Teaching Scheme (in hours/week)			Total Credits /Sem	Total Hours /Sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject	L	S	Total		No. of Assignments	Total Credits -30			
								Examination Scheme (marks)			
								IA	U.E (Jury)	Total	
Core Theory	VA-PTG-T301	History of Art (India)-III	2		2	2	30	5	25	25	50
	VA-PTG-T302	Aesthetics (Indian)-I	2		2	2	30	5	25	25	50
Skill Development (Choice Based)	VA-PTG-T303	Print making Theory-I / Printing Technology / Clay Modeling	2		2	2	30	4	25	25	50
Ability Enhancement	VA-Ptg-T304	Environment Science	1		1	1	15		12.5	12.5	25
	VA-Ptg-T305	Cyber security	1		1	1	15		12.5	12.5	25
Core Practical	VA-PTG-P301	Head Study- I		4	4	4	60	7	50	50	100
	VA-PTG-P302	Drawing from Life - III		4	4	4	60	7	50	50	100
	VA-PTG-P303	Still Life- I		4	4	4	60	7	50	50	100
	VA-PTG-P304	Pictorial Design-I		5	5	5	75	7	62.5	62.5	125
	VA-PTG-P305	Print- making - III		5	5	5	75	3	62.5	62.5	125
	Total		8	22	30	30	450	50	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of **Second Year, Semester-IV** Bachelor Fine Art (Painting)

Semester-IV			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours/sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject	L	S	Total		No. of Assignments	Total Credits - 30			
								Examination Scheme (marks)			
								I.A	U.E (Jury)	Total	
Core Theory	VA-PTG-T401	History of Art (western)-IV	2		2	2	30	5	25	25	50
	VA-PTG-T402	Aesthetics (Indian)-II	2		2	2	30	5	25	25	50
Skill Development (Choice Based)	VA-PTG-T403	Print making Theory-II / Creative Writing/Formal & Applied writing	2		2	2	30	6	25	25	50
Ability Enhancement	VA-PTG-T404	Physical Education	1		1	1	15		12.5	12.5	25
	VA-PTG-T405	Human right	1		1	1	15		12.5	12.5	25
Core Practical	VA-PTG-P401	Head Study- II		4	4	4	60	7	50	50	100
	VA-PTG-P402	Drawing from Life - IV		4	4	4	60	7	50	50	100
	VA-PTG-P403	Still Life II		4	4	4	60	7	50	50	100
	VA-PTG-P404	Pictorial Design-II		4	4	6	90	7	75	75	150
	VA-PTG-P405	Print- making - IV			6	6	4	60	3	50	50
Total			8	22	30	30	450	52	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of **Third Year, Semester-V** Bachelor Fine Art (Painting)

Semester- V			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject	L	S	Total		No. of Assignments	Total Credits - 30			
								Examination Scheme (marks)			
								I.A	U.E (Jury)	Total	
Core Theory	VA-PTG-T501	History of Art (Indian)-V	2		2	2	30	5	25	25	50
	VA-PTG-T502	Aesthetics (Western)-III	2		2	2	30	5	25	25	50
Skill Development	VA-PTG-T503	Experiential learning – Community Work	2		2	2	30	5	25	25	50
Ability Enhancement	VA-PTG-T504	Presentation Skills /Resume Writing/ E-Portfolio Making	2		2	2	30	5	25	25	50
Core Practical	VA-PTG-P501	Painting full Figure & ¾ figure - I		6	6	6	90	6	75	75	150
	VA-PTG-P502	Drawing from Life - V		2	2	2	30	6	25	25	50
	VA-PTG-P503	Anatomy - I		2	2	2	30	5	25	25	50
	VA-PTG-P504	Creative drawing- I		2	2	2	30	5	25	25	50
	VA-PTG-P505	Pictorial composition- I		5	5	5	75	5	62.5	62.5	125
	VA-PTG-P506	Print making - V		5	5	5	75	5	62.5	62.5	125
Total			8	22	30	30	450	52	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

**Structure & Examination Pattern of Third Year, Semester- VI
Bachelor Fine Art (Painting)**

Semester-VI			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			No. of Assignments
			L	S	Total	IA	U.E (Jury)	Total			
Core Theory	VA-PTG-T601	History of Art -II (Western)-VI	2		2	2	30	5	25	25	50
	VA-PTG-T602	Aesthetics (Western)-IV	2		2	2	30	5	25	25	50
Skill Development	FA-PTG-603	Experiential learning – Outdoor Study	2		2	2	30	5	25	25	50
Ability Enhancement	VA-PTG-T604	Workshop/Seminar/Exhibition	2		2	2	30	5	25	25	50
Core Practical	VA-PTG-P601	Painting full Figure & ¾ figure - II		6	6	6	90	7	75	75	150
	VA-PTG-P602	Drawing from Life - VI		2	2	2	30	5	25	25	50
	VA-PTG-P603	Anatomy - II		2	2	2	30	5	25	25	50
	VA-PTG-P604	Creative drawing - II		2	2	2	30	5	25	25	50
	VA-PTG-P605	Pictorial composition II		5	5	5	75	5	62.5	62.5	125
	VA-PTG-P606	Print making- VI		5	5	5	75	5	62.5	62.5	125
	Total		8	22	30	30	450	52	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

**Structure & Examination Pattern of Fourth Year, Semester- VII
Bachelor Fine Art (Painting)**

Semester-VII			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject	L	S	Total			36hrs / week			
						Total Credits - 30					
								Examination Scheme (marks)			
								No. of Assignments	I.A	U.E (Jury)	Total
Core Theory	VA-PTG-T701	History of Art I (Indian)-VII	2		2	2	30				
	VA-PTG-T702	Dissertation - I	2		2	4	60	2	50	50	100
Core Practical	VA-PTG-P701	Drawing from Life - VII		2	2	2	30	5	25	25	50
	VA-PTG-P702	Creative drawing - III		2	2	2	30	5	25	25	50
Elective Practical	VA-PTG-P703	Specialization subject (any one) Portrait Painting or Pictorial Composition or Print – making - I		10	10	10	150	5	125	125	250
	VA-PTG-P704	Substitute subject (any one) Portrait Painting or Pictorial Composition or Print – making- I		8	8	8	120	5	100	100	200
	VA-PTG-P705	Internship - I		2	2	2	30	2	25	25	50
	Total		8	22	30	30	450	29	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of **Fourth Year, Semester- VIII**

Bachelor Fine Art (Painting)

Semester-VIII			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject	L	S	Total		No. of Assignments	Total Credits - 30			
								Examination Scheme (marks)			
								I.A	U.E (Jury)	Total	
Core Theory	VA-PTG-T801	History of Art (Indian)- VIII	2		2	2	30	5	25	25	50
	VA-PTG-T802	Dissertation - I I	2		2	4	60	2	50	50	100
Core Practical	VA-PTG-P801	Drawing from Life - VIII		2	2	2	30	5	50	50	100
Elective Practical	VA-PTG-P802	Creative drawing – IV		2	2	2	30	5	50	50	100
	VA-PTG-P803	Specialization subject (any one) Portrait Painting or Pictorial Composition or Print – making - I I		10	10	10	150	5	125	125	250
	VA-PTG-P804	Substitute subject (any one) Portrait Painting or Pictorial Composition or Print – making- I I		8	8	8	120	5	100	100	200
	VA-PTG-P805	Internship - I I		2	2	2	30	2	25	25	50
	Total		8	22	30	30	450	29	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

Detailed Syllabus - SEMESTER I AND II

First year Bachelor of Fine Arts – Painting Semester – I

Subject Name	Content & Details		Objectives
History of Art (Indian)- I	Pre historic art –	<ul style="list-style-type: none">• Bhimbetka Rock Paintings	<ul style="list-style-type: none">• To introduce the learners to history of painting and its basic concepts
	Indus valley	<ul style="list-style-type: none">• Terracotta- Sculpture and Pottery- Mother goddesses• Seals- Images of bull and etc• Architecture- Town planning• Sculptures- priest, Torso, Dancing figure	
	Maurya n art and stupa architec ture	<ul style="list-style-type: none">• Sculptures- Yaksh,• Pillars- Saranaath, Inscriptions• Architecture- Lomas Rishi Cave• Stupa- barhoot, Sanchi and Amaravati• Relief Jatakas	
Fundamentals of Arts- I	Line Form Tone Colour Texture	<ol style="list-style-type: none">1. Line - Definition, Types of line & Its representation2. Shape- contour – Form, Definition, Dimension, Negative & Positive Space, Important of Negative Space, Closed Form / open form, Visual Illusion.3. Tone- Definition - Gray scale – High Key, Middle key, Low Key <u>Shade and light-</u> High Light, Light ,Middle Light, Shadow, Reflected light, Cast Shadow,	

		<p><u>Contrast</u> - High Contrast, Middle Contrast, Low Contrast</p> <p>4.colour -</p> <ul style="list-style-type: none"> • colour knowledge, • Color Theory- Artist color theory (RBY), Newton's Light color theory(RGB) • colour pigment - Mineral, Vegetable, Metallic, Biotic, chemical • Definition - Hue, tint, tone, shade, chromatic value , , • <u>Color wheel</u>- Primary, Secondary, Tertiary, Quaternary • <u>Color scheme</u>-Achromatic, monochromatic, Polychromatic, • Complementary, Split complementary, • Double split complementary, Analogous, • Warm and cool. <p>5. Texture-</p> <ul style="list-style-type: none"> • Surface texture & visual texture • rendering methods of visual textures- • Wash, broken, impasto, Super imposition etc. • Surface texture- Types of textures of paper & canvas. <p>6. Principles of Art and Design</p> <ul style="list-style-type: none"> • Principles of Art • Principles of Design (12 Principals) • Compositions and explorations for implementation of all above (basic forms) • Compositions and explorations for implementation of all above (subjective forms) 	
<p>AECC Skill Development</p> <p>English- I</p>	<p>Technical Writing</p> <p>Creative Writing</p>	<ul style="list-style-type: none"> • Descriptive writing • Report Writing • Paragraph Writing (50 words) • Summary Writing • Writing Personal emails • Writing Academic emails • Common errors in sentences especially regarding number, gender, pronoun, preposition, article, degree, etc. • Kinds of sentences • Transformation of sentences • Writing on a hypothetical situation • Writing on a photograph • Essence writing 	<ul style="list-style-type: none"> • To develop the skill and understanding of language for creating a platform for creative writing.

<p>AECC Ability Enhancement Marathi</p> <p>/English - I</p>		<p>साहित्य आणि संज्ञापन घटक विश्लेषण</p> <ul style="list-style-type: none"> ● आत्मसंवाद फ : संपादक - प्रा. डॉ. रमेशदेवरे, सुमतीप्रकाशन, पुणे. <ul style="list-style-type: none"> ○ माझा अविस्मरणीय क्षण - सुनीलगावसकर ○ गोठण्याचीशाळा - माधवकोंडविलकर ○ जडण घडण - यशवंतरावचव्हाण ○ किंचित वक्ता, किंचित लेखक - सुर्यकांत मांडरे ○ धार्मिक - अनिलअवचट ● व्यावहारिक व उपयोजित मराठी <ul style="list-style-type: none"> ○ निबंध लेखन: वैचारिक, प्रासंगिक, काल्पनिक ○ प्रसारमाध्यमे : वृत्तपत्र, नभोवाणी, दूरचित्रवाणी सारांशलेखन <ul style="list-style-type: none"> ● Akio Morita ● Dhirubhai Ambani ● G.D. Naidu ● G.R. Gopinath ● Ramachandrarao Kirloskar and Laxmanrao Kirloskar ● Luis Braille ● Mallika Srinivasan ● Muhammad Yunus 	<p>१. विद्यार्थ्यांची वाचन व लेखनक्षमता विकसितकरणे.</p> <p>२. नेमलेल्या कलाकृतींच्या संदर्भात साहित्य परंपरेचा स्थूल परिचय करून देणे.</p> <p>३. प्रसार माध्यमांचे समाजातील उपयोगनस मजावून देणे.</p> <p>४. विद्यार्थ्यांमध्ये वाङ्मयीन अभिरुची विकसितकरणे.</p> <ul style="list-style-type: none"> ● To expose students to good blend of old and new light literary extracts having various themes those are entertaining and lightning and informative so that they realise the beauty and communicative power of English ● To make students aware of the cultural values and the major problems in the world today ● To develop literary sensibilities and communicative abilities among the students
<p>Drawing from Manmade & nature - I</p>	<p>Nature Drawing</p>	<ul style="list-style-type: none"> ● Transparent Nature, (Capsicum, Tomato, Grapes etc. ● Opaque Nature (Brinjol, Apple etc.) ● Peeled fruits (Banana, Orange, Sweet lime, Pomegranate etc.) ● Various Textures (Bitter guard, Pine apple, Stone etc.) ● Vegetable Like (Radish, Spring Onion etc.) 	<ul style="list-style-type: none"> ● 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 form achieve their structural Unity through adherence to principals consistent

	<p>Drawing from objects</p> <p>Groups-Nature & object Drawing</p>	<ul style="list-style-type: none"> • Basic Shapes – (Cone, Square, Circle) • Second Basic Shapes (Cone, Rectangle Pyramid, Cylinder) • Opaque Objects • Transparent Object • Various Material (Wood, cloth) • Soft & Hard Man- Made & Nature • Stone. • Various Keys – • Transparent Nature & opaque man –made, • Related Groups 	<p>with physical nature of the material being observed and studied through various rendering media and techniques in various light Conditions.</p> <ul style="list-style-type: none"> • Drawing from Human Figure – Mainly based on general form and gesture. • 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
Drawing from life -I	Cast	<ul style="list-style-type: none"> • Nose • Lips • Eye • Ear • Hand • Foot-from Cast. • Study of Full Figure (Cast) • Head Study (Planes of Head) • • live model. • Study of limb From live model. 	<ul style="list-style-type: none"> • Drawing From Cast and Figure- Rendering of Cast and Statues for Construction and proportion of human bodies, Anatomy of human body,
Memory Drawing- I		<ul style="list-style-type: none"> • Memory Drawing Base on following Subjects. • Sketching in Class room • Sketching from Drama/ move (Create Drama in Class) • Sketching from Public Place (Bus- Stop, Market, mall etc.) • 3-4 Human Figure with background as per subject. • Use one point perspective (Railway Station, Market) 	<ul style="list-style-type: none"> • Sketching.Subject which can be useful for realistic drawing and painting. (Railway Station, Railway, Road etc.) • Study of different expression and movements of man and animals (Bus Stop, Market etc.) <p>Use of different mediums Pen, Paper etc.</p>

<p>2D Design - I</p>	<p>A) Colour</p> <p>B) DESIGN N – 2-D</p>	<ul style="list-style-type: none"> • Medium :- Transparent colours (Watercolour, Waterproof ink etc.) Opaque colours (Poster colour ect.) • Pastels : Wax crayons. Transparent papers (Cellophane) • Experience of colour as : Visual effect light colour • Function of Eye Physical properties • Hue : Value, chromo, Shade and tone, Gray Scale, Chromatic value scale and Colour value Scale, • Colour experience: Primary (Pigment and light theory) Secondary. Tertiary. Quaternary. • Colour Schemes: Achromatic. Polychromatic • Colour Keys : • 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 colours • 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 • Space – Division (Different types of line with keys.) • Space – Division (Form with contrast keys) • Combination of line and form (Primary Colours) • Design base on natural form • Design base on man-made form • Design base on man-made & Nature • Arrange the design in 2-D form in one Square and other square convert the same design in 3-D effect • Textural Base (Rendering of various types brush.) • Colour the design without brush 	<ul style="list-style-type: none"> • To understand the formal structure of colour through analysis of colour theory and notation. Experience of colour through experiments in various • Study of two dimensional space and its organizational possibilities. • 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. • Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images. • Developing as awareness of pictorial space – division of space, form and its relation with space-observation of primitive folk and miniature as Designs well as graphic designs. • Developing an awareness of inter-relationship of different shapes and relative values. • 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,
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		<ul style="list-style-type: none"> • Create a form with accidental effects • Design base on out Door study (animals / human) • Design base an out Door study (table, building, (Objects) • Object orientated • Visual experience • Related Man-Made.- 2 Ass 	<p>Water colours, Pastel crayon, Inks. Cellophanes, Old newsprint and other college material. Gums and Adhesives, Wax Crayon with inks. etc.</p> <ul style="list-style-type: none"> • A co-coordinated series of basic design problems with Aesthetic and analytical approach.
3D Design - I		<ul style="list-style-type: none"> • Expanding structure through unit etc. Experiments through various types of material and their combinations such as :- <ul style="list-style-type: none"> ▪ Card board ▪ Wood block ▪ Wire ▪ Clay – 2 Ass ▪ Plasticine ▪ Plaster of Paris ▪ Metal sheets ▪ Plastic, thermocol sheet ▪ String ▪ Gums and adhesives ▪ Wax • Found objects, etc. 	<ul style="list-style-type: none"> • 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 : - <ul style="list-style-type: none"> ○ Symmetrical load bearing structure. ○ Cantilever construction. ○ Flexibility and ability to stretch. ○ Geometrical regularity. ○ Arched structure. ○ Control of tensions. ○ Hinge construction
Print making - I		<ul style="list-style-type: none"> • Texture forms different Surfaces <ul style="list-style-type: none"> • (Pencil /Crayon /Colour) • Oil Paint / ink (Water deep processes) • Glass Surface – Various Experiment • Stencil • Colograph • Forex • Wood • Potato ,onion, lady Finger, Leaf Etc (Nature Base) • Paper. Cloth, Thread, Poly thin etc. (Manmade base) 	<ul style="list-style-type: none"> • 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 manmade things. <ul style="list-style-type: none"> ○ Assignments in: ○ Rubbing. ○ Potato prints. ○ Monoprint. ○ Lino Cut. ○ Wood Cut.

			<ul style="list-style-type: none"> • Techniques of taking prints in: Mono colour, Two colour. • Experience of: Hand printing with wood block, printing through press, Methods of inking.
Not for Examination	Drawing Form outdoor Sketching & Landscape Computer Perspective	<ul style="list-style-type: none"> • Different places (Street, Market, Station ect.) • Animal, Birds (Zoo) • Tree • Vehicle • Statues • Architecture • Human Figure • Drawings Form old Masters • Museums <p>Knowing computer: What is Computer, Basic Applications of Computer; Components of Computer System, Keyboard and Mouse, Other input/output Devices, Computer Memory, Concepts of Hardware and Software; Concept of Computing, Data and Information and Web surfing etc.</p> <ul style="list-style-type: none"> • One point, two point and three point Perspective (optical & Technical understanding) • Basic solid geometry 	<ul style="list-style-type: none"> • Indoor and outdoor Studies Landscape in pencil Crayons, pen and ink, Water, Colour rapid and time Sketching, Linear and massive Studies in Sketching. • Awareness of computer Basic knowledge of computer, Web access • Understand the use of Perspective in drawing. studies from our environment in indoor and outdoor (objects and spaces)

**First year Bachelor of Visual Arts – Painting
Semester - II**

Subject Name	Content & Details		Objectives	
History of Art (west)- II	<p>Pre historic Art</p> <p>Egyptian Art</p> <p>Mesopotamia and Persia</p>	<ul style="list-style-type: none"> • Cave Paintings: Lascaux, Altamira • Sculpture: Willendorf • Architecture: Stonehenge • Sculptures: Carved and constructed • Architecture: Pyramid and Temples • Script: • Paintings: Law of frontality • Architecture • Relief Sculptures 	<ul style="list-style-type: none"> • Purpose • Material • Subject • Features • Purpose (Social and Religious) • Features and Developments • River and culture • Purpose • Tigris and Euphrates rives • Trade to India 	<ul style="list-style-type: none"> • To introduce the learners to history of painting and its basic concepts
Material & Methods- II	<p>Medium</p> <p>Surface</p> <p>Allied visit</p>	<ul style="list-style-type: none"> • Methods, Techniques, Types, History • Water Color- Wash Technique, Transparent • Poster Color • Tempura • Egg • Gosh • Oil Color- Impasto, Under Color, All Primer, Glazing Etc. • Acrylic Color • Pastels –Oil, Wax, Dry • Types Of Pencils, Pain, Crook Well, Cross Hatching, Stippling Etc. • Pigment And Adhesive- Earthworm, Vegetable, Animal, Metal, Chemical. • Paper, Handmade Paper, Acid Free, Texture Etc. • Canvas- Grain, Priming Oil, Gesso, Emulsion • Wall Type Of Fresco • Fixative Varnish, Framing, Brushing, Packing Etc. • Camlin Factory/ Color Company, Handmade 	<ul style="list-style-type: none"> • To understand the quality of versus Material of Painting • To understanding the scope and limitations on Materials also versus methods of painting. 	

		Paper Factory, Restoration Studio, Framing Shop Etc.	
AECC Skill Development English- I	Technical Writing Creative Writing	<ul style="list-style-type: none"> • Descriptive writing • Report Writing • Paragraph Writing (50 words) • Summary Writing • Writing Personal emails • Writing Academic emails • Common errors in sentences especially regarding number, gender, pronoun, preposition, article, degree, etc. • Kinds of sentences • Transformation of sentences • Writing on a hypothetical situation • Writing on a photograph • Essence writing 	<ul style="list-style-type: none"> • To develop the skill and understanding of language for creating a platform for creative writing.
AECC Ability Enhancement Marathi-II/ English II		<p>साहित्य आणि संज्ञापन घटक विश्लेषण</p> <ul style="list-style-type: none"> • आत्मसंवादक :संपादक - प्रा. डॉ. रमेशदेवरे, सुमतीप्रकाशन, पुणे. <ul style="list-style-type: none"> ○ शाळा आणि शुटिंग - सीमादेव ○ मागणं आणि मागणी - जाबाई गिन्हे ○ उज्ज्वलभवितव्याच्या दिशेने - डॉ. ए.पी.ज. अब्दुलकलाम ○ धंदातील मुळाक्षरे - विठ्ठल व्यंकटेशकामत ○ विक्री एक कला, खरेदी ही सुद्धा एक कला - प्रतापपवार • व्यावहारिक व उपयोजित मराठी <ul style="list-style-type: none"> ○ वृत्तांतलेखन ○ मुलाखतलेखन ○ कार्यालयीनपत्रव्यवहार (चौकशीपत्र, तक्रारपत्र, मागणीपत्र व आवेदनपत्र) • Priya Paul • Rahul Bajaj • Ratan Tata 	<ul style="list-style-type: none"> ○ उद्दिष्टे : १. विद्यार्थ्यांचीवाचन व लेखनक्षमता विकसितकरणे. ○ २. नेमलेल्याकलाकृतींच्यासंदर्भातसाहित्य परंपरेचास्थूल परिचय करूनघेणे. ○ ३. प्रसार माध्यमांचेसमाजातीलउपयो जनसमजावूनदेणे. ○ ४. विद्यार्थ्यांमध्ये वाङ्मयीनअभिरुची विकसितकरणे. <ul style="list-style-type: none"> • To expose students to good blend of old and new light literary extracts having various

		<ul style="list-style-type: none"> • Sabeer Bhatia • Steve Jobs • Sudha Murthy • L. M. Thapar • Vijay Bhatkar 	<p>teams those are entertaining and lightning and informative so that they realise the beauty and communicative power of English</p> <ul style="list-style-type: none"> • To make students aware of the cultural values and the major problems in the world today To develop literary sensibilities and communicative abilities among the students
Drawing from Manmade & nature - II	Nature Drawing	<ul style="list-style-type: none"> • Transparent Nature, (Capsicum, Tomato, Grapes etc. • Opaque Nature (Brinjol, Apple etc.) • Peeled fruits (Banana, Orange, Sweet lime, Pomegranate etc.) • Various Textures (Bitter guard, Pine apple, Stone etc.) • Vegetable Like (Radish, Spring Onion etc.) 	<ul style="list-style-type: none"> • 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 form • 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. • 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
	Drawing from objects	<ul style="list-style-type: none"> • Basic Shapes – (Cone, Square, Circle) • Second Basic Shapes (Cone, Rectangle Pyramid, Cylinder) • Opaque Objects • Transparent Object • Various Material (Wood, cloth) 	
	Groups-Nature & object Drawing	<ul style="list-style-type: none"> • Soft & Hard Man- Made & Nature • Stone. • Various Keys – • Transparent Nature & opaque man –made, • Related Groups 	
Drawing from life -I	Drawing from Life	<ul style="list-style-type: none"> • Drawing From Full Figure (Sitting Position) • Drawing From Full Figure (Sitting Position on chair) • Drawing From Full Figure (Standing Position) 	<ul style="list-style-type: none"> • Understand the Anatomy of human body, • study from Nature

		<ul style="list-style-type: none"> • Drawing From Full Figure (Sitting on Bench) • Drawing From Full Figure (Reclining Position) • Student Should draw from different angles. 	<p>animal and human figure with line, masses, effect of light and shade.</p>
Memory Drawing- I		<p>Memory Drawing Base on following</p> <ul style="list-style-type: none"> • Any one Pet animal and human figure - • Use two point perspectives • Give object (Bench, light etc.,) • Give one Story • Subject base on Environment • Imaginary Subject • Group / mob of Human Figure with background as per subject. 	<ul style="list-style-type: none"> • Study of different expression and movements of man and animals (Bus Stop, Market etc.) • To Increase the awareness of Subject by using drawing of different objects. (Bench) • Using landscape as background in memory drawing. • Use of different mediums Pen, Paper etc.
2D Design - I	A) Colour	<ul style="list-style-type: none"> • Medium :- Transparent colours (Watercolour, Waterproof ink etc.) Opaque colours (Poster colour ect.) • Pastels : Wax crayons. Transparent papers (Cellophane) • Experience of colour as : Visual effect light colour • Function of Eye Physical properties • Hue : Value, chromo, Shade and tone, Gray Scale, Chromatic value scale and Colour value Scale, • Colour experience: Primary (Pigment and light theory) Secondary. Tertiary. Quaternary. • Colour Schemes: Achromatic. Polychromatic • Colour Keys : • 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 colours • Visual mixing Experience in rendering methods • Wash, broken, impasto • Super imposition etc. • Students should be made aware of all these 	<ul style="list-style-type: none"> • To understand the formal structure of colour through analysis of colour theory and notation. Experience of colour through experiments in various • Study of two dimensional space and its organizational possibilities. • 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. • Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images. • Developing as awareness of pictorial space – division of space, form and its relation with space-observation of

	<p>B) DESIGN – 2-D</p>	<p>principles of colour harmony by exposing them to the actual works of art done in various periods and styles</p> <ul style="list-style-type: none"> • Space – Division (Different types of line with keys.) • Space – Division (Form with contrast keys) • Combination of line and form (Primary Colours) • Design base on natural form • Design base on man-made form • Design base on man-made & Nature • Arrange the design in 2-D form in one Square and other square convert the same design in 3-D effect • Textural Base (Rendering of various types brush.) • Colour the design without brush • Create a form with accidental effects • Design base on outdoor study (animals / human) • Design base an outdoor study (table, building, (Objects) • Object orientated • Visual experience • Related Man-Made.- 2 Ass 	<p>primitive folk and miniature as Designs well as graphic designs.</p> <ul style="list-style-type: none"> • Developing an awareness of inter-relationship of different shapes and relative values. • 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, 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.
<p>3D Design - I</p>		<ul style="list-style-type: none"> • Expanding structure through unit etc. Experiments through various types of material and their combinations such as :- • Card board • Wood block • Wire • Clay – 2 Ass • Plasticine • Plaster of Paris • Metal sheets • Plastic, thermocole • String • Gums and adhesives • Wax • Found objects, etc. 	<ul style="list-style-type: none"> • 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.

			<ul style="list-style-type: none"> • Arched structure. • Control of tensions. • Hinge construction
Print making - I		<ul style="list-style-type: none"> • Texture forms different Surfaces (Pencil /Crayon /Colour) • Oil Paint / ink (Water deep processes) • Glass Surface – Various Experiment • Stencil • Colograph • Plastic forum • Wood • Potato ,onion, lady Finger, Leaf Etc. (Nature Base) • Paper. Cloth, Thread, Poly thin etc. (Manmade base) 	<ul style="list-style-type: none"> • 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: • Rubbing. • Potato prints. • Môt print. • Lino Cut. • Wood Cut. • Techniques of taking prints in: Mono colour, Two colour. • Experience of : Hand printing with wood block, Printing through press, Methods of inking.

Not for Examination	Drawing Form outdoor Sketching & Landscape	<ul style="list-style-type: none"> • Different places (Street, Market, Station ect.) • Animal, Birds (Zoo) • Tree • Vehicle • Statues • Architecture • Human Figure • Drawings Form old Masters • Museums 	<ul style="list-style-type: none"> • Indoor and outdoor Studies Landscape in pencil Crayons, pen and ink, Water, Colour rapid and time Sketching, Linear and massive Studies in Sketching.
	Computer	Knowing computer: What is Computer, Basic Applications of Computer; Components of Computer System, Keyboard and Mouse, Other input/output Devices, Computer Memory, Concepts of Hardware and Software; Concept of Computing, Data and Information and Web surfing etc.	<ul style="list-style-type: none"> • Awareness of computer Basic knowledge of computer, Web access
	Perspective	<ul style="list-style-type: none"> • One point, two point and three point Perspective (optical & Technical understanding) • Basic solid geometry 	<ul style="list-style-type: none"> • One point, two point and three point etc (optical & Technical understanding) • Perspective studies from our environment in indoor and outdoor (objects and spaces) • Basic solid geometry

Recommended Books

- ‘Bharatiya Chitrakala’, Shri. Balkrashna, Matru Bhumi Pubication, Pune
- ‘History of Art’ Sir Lewrence Gowing , An Andromeda Book,
- Bharatiya Kalecha Itihas, Jaiprakash Jagtap, Jagtap Pubication, Pune
- Paschatya Kalecha Itihas, Jaiprakash Jagtap , Jagtap Pubication, Pune
- Pachimatya Kalecha Itihas, Prof. Shree H. Shahane , Jyotsna Prakashan
- ‘DrukKala’ Prof. Shantinath Arawade