

# **SAVITRIBAI PHULE PUNE UNIVERSITY**

## **Proposed Revised Syllabus**

To be implemented from June- 2016-2017 onwards

**COURSE- BACHELOR OF FINE ARTS**

**FINAL YEAR B.F.A. SCULPTURE**

## **Structure of Syllabus Final Year Sculpture**

To be implemented from the academic year 2016-17

1. Title of the Course:

### **Bachelor of Fine Arts (Sculpture) Final Year 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 Year B.F.A. (Sculpture)

**2. Pattern like Annual/Semester/Credit System etc.:**

Annual Pattern

**3. Eligibility:**

**Third Year Bachelor of Fine Arts (Sculpture) Passed**

T.Y.B.F.A Examination OR equivalent

**4. Internal Guide for Dissertation**

Subject / Topic for the Dissertation should be finalized and the synopsis of the same should be submitted within 60 calendar days from the commencement of the academic year.

Internal Guide/s should be selected and appointed by the Head of the Institution in consultation with the professor in charge of the final year.

First final draft of dissertation must be submitted before 15th of December of the academic year and final copy of dissertation in a pattern as prescribed by Savitribai Phule Pune University, Pune must be submitted by student before 25th February of the academic year.

Public Examination (Savitribai Phule Pune University, Pune)

## Selection of Practical subjects

From the subjects mentioned below select any one subject of your choice as a subject for 'specialization' and one as a 'substitute' subject.

1. **Specialization subject (any one)**  
**Representational Sculpture OR**  
**Non - Representational Sculpture**
2. **Substitute' subject (any one)**  
**Portrait Sculpture OR**  
**Monumental Sculpture**

## 5. Examination

### A. Pattern of Examination

60 - 40

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

### B. Standard of Passing:

To pass the examination a candidate must obtain:

The candidate must obtain at least 40% of full marks in both internal assessment as well as University examination in every theory and practical subjects.

### C. ATKT Rules:

Allowed 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% 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% 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% 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 % of the total aggregate marks in All subjects in Group-I & Group-II for internal.
- E. Assessment and university examination taken together at one and same sitting, shall be placed in First Class.
- F. Those of the successful candidates who obtained 70 % 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.

## **E. Examining Authority- Concern University**

### **Notes:**

#### **Norms for appointment of Jury Panel for Practical Examination in Final**

##### **Year B.F.A. - Sculpture**

- The final assessment of the student is to be done through a Panel of jury which is appointed by the University. The panel is consisting of minimum **Three Members** in which one external expert should be from Art field or a professional of the same stream and two internal approved faculty members.
- The examination centre should make an arrangement to assess minimum two students in each half of the working day. Sufficient number of display boards, LCD projector may be provided to the jury panel for better presentation of work and assessment.
- Majority of the subjects for the final years of this graduation program are project based. Hence for the subjects, a presentation plays a key role. Students shall and should take freedom to explain their ideas, process, experience gained and aims achieved through such presentation. It will build a confidence amongst students to confront with the subject experts.
- Jury may check the skills and genuineness of randomly selected student with giving them on spot quick test. This process may answer the expectation of the industry to provide them communicable and confident designers, who can elaborate their concepts and ideas and then skilfully execute it efficiently.
- The process of jury is proudly proclaimed of being adopted by all major prestigious design institutions of our country and abroad.
- While giving the jury presentation, student should be advised to keep their portfolio of final year work and a dissertation ready for inspection by the panel member and at the same time they shall give their presentation with soft copies of the work.

**List of the equipment, hardware & software and other essential material to conduct the course by the affiliated institute/ college should be made available separately.**

Format of Evaluation by Jury Panel for Practical Examination

Evaluation Report

Exam No.: ..... Subject of Specialization: .....

Year: ..... Subject: ..... te: .....

Duration of the subject: ..... Attendance of student: ..... (%)

Subject In-charge : .....

Jury	Understanding of Subject	Process	Execution	Presentation	Total
1					
2					
3					
Total					

Jury 1.....

Signature:.....

Jury 2 .....

Signature:.....

Internal Examiner:.....

Signature:.....

## **F. External Students:**

Not applicable as this is practical oriented course.

## **G. Setting of Question Paper/ Pattern of Question Paper**

Question papers will be set by the panel of paper setted by Savitribai Phule Pune University, Pune.

## **H. Verification / Revaluation**

Verification will be done by panel appointed by Savitribai Phule Pune University, Pune.

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

## **6. Structure of Course**

### **A. Compulsory Paper**

All papers are compulsory.

### **B. Optional papers**

No optional subjects.

### **C. Question paper & papers etc.**

Theory subject: All questions are descriptive. Total of 5 question bearing equal marks (12 marks each question) (5 Question x 12 = 60) Equal importance should be given to both the subjects - History of Art Indian and History of Art Western.

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 Proposed 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. Intake**

Intake will be 30 seats for Final Year B.F.A (Sculpture) Same as T.Y.B.F.A (Sculpture)

## **9. University Terms**

Academic calendar of Savitribai Phule Pune University, Pune will be followed

**FINAL YEAR BFA SCULPTURE NEW SYLLABUS 2016**

<b>Sr. No</b>	<b>Subject</b>	<b>No. Of Hours Annual</b>	<b>No Of Assignment</b>	<b>Examination Duration</b>	<b>Class Work Out Of</b>	<b>Annual Exam Out Of</b>
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**Theory subject For examination**

1	History of art	100	06	03	40	60
2	Dissertation	100	01	-	-	100

**Practical Subject**

1	Drawing From Full Figure	140	10	Jury	40	60
2	Specialization Subject(Any One) Representational Or Non-Representational	340	06	Jury	120	180
3	Sub-Subject(Any One) Portrait Sculpture Or Monumental Sculpture	220	06	Jury	80	120

**Not For Examination**

4	Library Reference / Studio visit (Outdoor)	30	-	-	-	-
5	Installation	30	2	-	-	-

**Total marks: 800**

## Group I (Theory)

### 1. History of Art

#### Objective:

- 1) To study journey of art through various time periods and cultures chronologically.
- 2) To study impact of geographical, social, religious, political and technology in of art field.
- 3) Comparative and analytical study of Indian and western art.
- 4) To study the effect of mechanical and scientific inventions in the field of art.

#### Pre-Independent Phase:

Revivalism and Bengal School- Nationalism and Art- Abanindranath Tagore, Nandalal Bose, Kshitindranath Majumdar, A.R.Chugtai etc.

Ramkinker Baij and his contribution to modern Indian Sculpture, Murals of Binode Bihari Mukherjee etc.

Synthesis of Indian and Western modes of painting in Art; Amrita Shergil, Gaganendranath Tagore, Rabindranath Tagore etc.

Influence of folk art Jamini Roy etc.

**Western Artists:** Rodin, Rosso, Degas, Henry Moore, Bernini, Michel Angelow, Brancusi, Giacometti etc.

#### Post Independent Phase

Influence of European Art movements on Indian Art. Art Activity in Calcutta, Bombay, Delhi in 1940s and 1950s.

**Calcutta-** The Progressive Artists Group of Calcutta- Nirode Majumdar, Paritosh Sen, Gopal Ghose , Pradosh Das Gupta.

**Bombay-** Progressive Artist Group of Bombay. F.N. Souza, K.H. Ara, M.F. Husain, Gade, Raza, Bakre.

**Delhi-** Silpi Chakra Group - B.C. Sanyal, Har Krishna Lal, Satish Gujral, Ram Kumar.

**Baroda-** Group 1890- J. Swaminathan, Gulam Mohammed Sheikh, Jyoti Bhatt- Jeram Patel

**Madras-** D.P. Roy Choudhury, Dhanpal, K.C.S. Panicker and his followers- Janakiram, S. G. Vasudev, Adimoolam, T.K. Padmini, K. Damodaran etc.

**Tradition & Modernity: Folk images, Traditional Symbols in Art.**

**Neo Tantrism-** G.R. Santhosh, Biren De, K.V. Haridasan, Viswanadhan, Nandagopal.

**Important Artists-**

Dhanraj Bhagat, Chintamony Kar, Somnath Hore, K.G. Subramaniam, Pilo Pochkanwala, Sanku Choudhury Sarbari RoyChoudhary, Ganesh Pyne, Bikash Bhattacharya, Jogen Choudhary, , Bhupen Kakkar, A. Ramachandran, Meera Mukherjee, Himmat Shah, K.K. Hebbar, Shivax Chawda, N.S. Bendre, Tyeb Mehta, Reddappa Naidu, Madhavan Menon etc.

**Indian Radical Painters and Sculptors Association-**

**Women artists of India-**

**New trends in Indian Contemporary Art**

**Sculptor:** Anish Kapoor, Chintamani Kar, Pilo Pochkanwala, Balbirsingh Katt, Ram Sutar, Ravinder Reddy, Dhruva Mestry, Mahendra Pandya, Radha n, Jeram Patel, Himmat Shah.

**Installation Artist:** Nalini Malini, Vivian Sundarasam, Subodh Gupta, Shilpa Gupta, Navjyot Altaf.

**Research Methodology – Dissertation:**

**Research Methodology**

The primary purpose of Research the undergraduate level to understand research methodology in the field of art and hypothesis and Dissertation.

Generally, research is understood to follow a certain scientific structural process. The following steps are usually part of research.

**The structural process:**

Observations and Formation of the topic the following steps are usually part of most formal research:

**Hypothesis:**

1. Conceptual definitions
2. Operational definition
3. Gathering of data
4. Analysis of data
5. Test, revising of hypothesis
6. Conclusion

### **Dissertation:**

Dissertation writing should be based on the topic related with the specification of the candidate. It should be or typed copy with reference a illustration / diagram /photographs etc. according to SPPU norms.

- Approximately 3000 words.
- Font- 12 Point Times New Roman with 1.5 leading.
- Page size – A4 with L-1.5” & 1” all over.
- Hard Bound Copy with Black leather binding & golden letterings for cover.

### **Objectives:**

- 1) To be able to research on subjects related to art and art history.
- 2) To able to think hypothetically.
- 3) To develop aptitude to do comparative studies.
- 4) Should be able to analysis and express critical views with enough proofs.

## **Group II (Practical)**

1. Drawing from full figure : 10 Assignments (10 hours each)

### **Objectives:**

- 1) Study of model seated characteristics action with reference to proportions, anatomy etc.
- 2) To be able to do line drawing of the features and expressions of the model.
- 3) To be able to do proper arrangement of back ground, fore ground and study of light and shade.
- 4) To be able to select proper medium like pencils, colour pencils, charcoal, pastel, ink pen etc., this will be apt to create appropriate atmosphere to suite the personality of the model.

### **Assignment:**

- Size : Full imperial paper
- Medium : Rendering in various dry and wet medium – pencil, charcoal, pen & ink, brush & ink, Crayon, dry pastel & mix media.
- Drawing from full figure : -Sitting in different position (3 Assignments)  
-Standing in different position (3 Assignments)  
-Reclining position (3 Assignments)  
-Any different position (3 Assignments)
- Student should draw from different angles.

### **Specialization Subject (any one) Representational or Non- Representational Sculpture 6 Assignments (35 Hours each)**

**Objectives:**

- 1) To be able to space division by creation of representational and Non-representational forms.
- 2) Should be able to establish a dialog and create emotion with the help of space division.
- 3) To be able to create own style while exploration of imagination and images.
- 4) To be able to create a series of art works on the selected topic.
- 5) Should be able to develop a thought process from the acquired experiences.

**Assignments:**

**Size-** Height maximum: 36"  
Height minimum: 24"

**Medium-** Clay, Terracotta, POP etc.

**Composition (Representational and Non- representational)**

- One subject series: 1- 2 small key models.
- Sculptures based on story/narrative (any mythological story, Sant Charitra, Jatak katha, any story, current issues (political/social) eg. Global warming
- Write any own subject with explanation (500 words)
- Subject given by the teacher

**Sub- subject (any one) Portrait Sculpture or Monumental Sculpture****6 Assignments (30 Hours each)****Objectives:**

- 1) Should be able to develop own distinctive style while studying the human proportion, anatomy, texture of drapery, value of shade and light and the characteristic of the model.
- 2) To be able to develop the ability to capture the character, mood, expression of the model in view of your experience about him/her.
- 3) To develop the ability to handle the selected tools, techniques and medium skilfully.

**Assignments:**

Size- Life size

Medium- Clay, Terracotta, POP etc.

Portrait sculpture      -sitting in different position (2 assignments)  
   -Standing in different position ( 2 assignments)  
   - Reclining position (1 Assignments)  
   -Any different position (1 Assignments)  
   -Make portrait including both hands.

**Monumental Sculpture** -

Size-

Height maximum: 36"

Height minimum: 24"

- War memorial , freedom fighter, Satyagraha,

**Not for Examination:**

**Library Reference / Studio visit (Outdoor)** - 30 Hours (Annual)

- Visit to Famous sculptors/studio / painters in your city
- Visit to museum/ art gallery visit

**Installation** - 30 Hours (Annual)

Student should prepare 2 assignments (installation)

- Site specific works
- Digital art
- Video art
- Clay animation
- Photography as an art