

SAVITRIBAI PHULE PUNE UNIVERSITY

Syllabus

To be implemented from June- 2026-2027 onwards

COURSE

BRIDGE COURSE FOR B.F.A. (APPLIED ART/ PAINTING/ SCULPTURE)

Structure of Syllabus for Bridge Course for Bachelor of Fine Art

(Applied Art/ Painting/ Sculpture)

To be implemented from the academic year 2016 - 2017

1. Title of the course:

**Bridge Course for B.F.A.
(Applied Art/ Painting/ Sculpture)**

2. Degree Offered after completion:

**Bachelor of Fine Arts by Bridge Course
(Applied Art / Painting / Sculpture)**

3. Duration - One Academic Year:

180 Days – 960 Hours Course

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

Annual Pattern

5. Eligibility:

Government Diploma (10+5 or 11+4) in Drawing and Painting or Applied Art or Sculpture of the Government of Maharashtra or An examination of any other Body recognized as equivalent thereto.

6. 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 October 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)

7. 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.

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 Bridge Course for B.F.A. (Applied Art/ Painting/ 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 equivalent of the same stream and two internal approved faculty members.

- The examination center 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 the 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 skillfully 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 able 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 material to conduct the course by the affiliated institute/ college should be available separately.

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 setters appointed by Savitribai Phule Pune University, Pune.

H. Verification / Revaluation

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

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

8. 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) Equivalence should be given to all Theory subjects.

Practical: As per requirement of the subject.

D. Medium of Instruction

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

9. Equivalency of previous syllabus along with Propose Syllabus

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

10. Intake

Intake will be 30 seats for Bridge Course for B.F.A. (Applied Art/ Painting/ Sculpture)

11. University Terms

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

12. Subject wise detail Syllabus: -

Applied Art / Painting / Sculpture

Bridge Course for B.F.A. (Applied Art)

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 (Marks)
1.	English	60	6	3	40	60
2.	Marathi / Hindi	60	6	3	40	60
3.	Theory of Advertising	60	6	3	40	60
4.	Dissertation	60	1	Jury	-	100
5.	Communication Design I – Advertising Campaign Part One - Promotion Part Two - CSR	220	1 project = Part I = Min 3 Part II = min 3. Total Min 6 minimum assignment	Jury	40	60
6.	Communication Design II – Communication for Brands	220	1 project = min 6 assignments	Jury	40	60
7.	Elective of Specialization - (Any one project) Illustration, Photography, User Interface, Typography Visualization Retail Design	280	1 project = min 6 assignments	Jury	80	120
8.		960			280 + 520 = 800	

Subject Category	Subject Name	Details	Justification
Theory	English	- Syllabus of 12TH Standard regarding for both Languages – HSC Board.	The Students should need to refer HSC 12 th Standard Books for studies.
	Marathi / Hindi		
	Theory of Advertising	- Qualitative and Quantitative Research Methodologies. -Campaign planning, Research for Brands, Study of New & emerging Media.	The students are a step away either to entering into industry or going for PG; hence a detailed study is essential to strengthen a base knowledge.
	Dissertation	-Research based thesis on any relevant design subject selected in consultation with faculty. -Approximately 3000 words. -Follow APA (American Psychological Association) format	It is an essence of the experience and knowledge gained during their graduation course. It also should help them for future up gradation of knowledge base.
Practical	Communication Design I – Advertising Campaign	Advertising Campaign for a product or a service to be executed in two parts. Part One – Advertising for the brand promotion. Part Two –Advertising campaign for social impact through CSR for the same brand. The campaign should be planned after due attention to research, analysis of findings and strategy decisions, and media planning	Main aim of the graduation program is to help design industry need to promote any challenging mission to establish a brand, which is done through a part one. Similarly the students form this fraternity should have awareness of Corporate Social Responsibilities (CSR). Part two shall address this need.
	Communication Design II – Brand Communication Design	Non advertising communication, like Information Design, Web sites, Environment Designs, Way finding Systems, E-learning, literature design and collateral designs etc. -The project should be	Communication media needs careful handling. The emerging media are plenty and total freedom to choose an appropriate one is offered through this Communication Design II (CD - II) part. This will build the confidence

		executed after due considerations to identification of communication needs of the brand, and other relevant factors. -Process to be followed: 1) Define the task 2) Research - Survey & analysis of related ideas 3) Brain Storming 4) Sketching & Scribbling 5) Design Direction 6) Comprehensive Design 7) Art Work (Digitization) 8) Final Execution.	amongst the candidates beyond acquiring a mere artistic skill and thus they will be ready to take greater challenges to build their career in Advertising & Publicity industry. Right from conceptualization up to final production and re-evaluation of the same is expected to be handled by the students under the able guidance of the faculty.
	Elective of Specialization -Elective selected to specialize in third year should be continued in Bridge Course. Elective cannot be changed in Bridge Course.	Note- The student is expected to an accomplish a project with a special emphasis given on visualization. In this process they should visualize the concept with a detailed scribbles, conceptualization & presentation with proper rendering using their visualization skills. And then render it as a final artwork using any one of the elective skill / s mentioned subjects below.	
		Visualization (Non advertising project) -Projects exploring both direct & indirect visualization -Adapting ideas for contextual designing for specific target audience	-To establish proficiency of conceptualization and visual anticipation through development process (i.e. scribbles, rendering, stylization, themes and final artwork from it). This process shall be treated as experimentation for a conceived project.
		Interface Design - A User Interface design project for digital interfaces –website/ phone apps/ Kiosk etc - with attention to details like: Interface design models, GUI Design principles, GUI characteristics, User Guidance, User Flow and	-To establish proficiency of digital interactive design system through a relevant project showcasing ability to identify usability problems and their relevant solutions as a designer. -Awareness of programming is a must.

		Usability Testing etc	
		Photography (Non advertising project) -Theme/ Person based portfolio -Series on a particular subject	To establish proficiency in the technique & thematic interpretation of photographic development process (i.e. scribbles, rendering, stylization, themes and final artwork from it). This process shall be treated as experimentation for a conceived project.
		Illustration (Non advertising project) -Story books/Series of illustration -event/space graphics -Graphic novels	To establish proficiency through explorations, thematic interpretation of their sentimental expression through illustrative development process (i.e. scribbles, rendering, stylization, themes and final artwork from it). This process shall be treated as experimentation for a conceived project.
		Typography (Non advertising project) -Type design -Masthead/titles -Way finding system -Info-graphics	To establish proficiency in typographic communication through development process (i.e. scribbles, rendering, stylization, themes and final artwork from it). This process shall be treated as experimentation for a conceived project.

Notes:

Norms to appoint Jury Panel for Practical Examination.

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 design & publicity industry or academicians of the same stream and two internal approved faculty members.

The examination center should make an arrangement to assess minimum two students in each half of the working day. Sufficient number of play boards, LCD projector may be provided to the jury panel for better presentation of work and assessment.

Majority of the subjects for the Bridge Course 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 the students to confront with the subject experts.

Jury may check the skills and genuineness of students giving them on spot quick tests. This process will ensure confident designers with communication skills, who can elaborate their concepts and ideas and then skillfully execute them 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 able to keep their portfolio of Bridge Course 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.

Format of Evaluation by Jury Panel for Practical Examination

Evaluation Report

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

Year:..... Subject:..... Date:.....

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:.....

Suggested List of the Equipments required for PHOTOGRAPHY STUDIO set-up

1. Professional Digital SLR Camera having not less than 20 Megapixels.
2. Digital Lenses for DSLR. (Any One from below category)
 - a) Normal Angle Block Lens – e.g. 50mm.
 - b) Wide Angle Lens- e.g. 17-40 mm / 16-35 mm etc.
 - c) Zoom Lens – e.g. 70-200 mm / 24-105 mm/ 24-135 mm etc.
 - d) Macro Block Lens – 85 mm / 100 mm etc.
3. Studio Flash Lights
 - a) 400 power – Min. Four Nos.
 - b) 600 power – Min. Two Nos.
4. Professional Flash Gun
5. Flash Meter
6. Studio Setup
 - a) Special attachments for Flash Units. E.g. burn doors, noots, grids, colour papers, reflectors etc.
 - b) Professional Tripod for Camera.
 - c) Professional 3d Head for Tripod.
 - d) Backgrounds – Cloth, Paper & other material.
 - e) Background stand.
 - f) Special tables for indoor photography.
 - g) Various sizes of special Studio Light Tent Shooting Soft boxes.
 - h) Soft boxes – Various sizes for special purpose. (Octagon, Strip, Rectangular, Square)
 - i) Boom Stand
7. Still life material – e.g. Glass crockery, earthen pots, bamboo pots, artificial flowers, Stationery Material, Glass bottles having various shapes & colours, replicas of antique items, old age lamps & brass, copper pots etc.

Relevant software's required along with allied equipment like Printers, Scanners, Pen-tabs required for all students.

Bridge Course for B.F.A. (Painting)

OUTLINE OF THE SYLLABUS

Theory Subjects: Group I

Sr. No	Subject	No. of hrs. (Annual)	No. of Assignments	Examination Duration (Hours)	Class work* (Out of)	Annual Examination (Out of)
For Examination						
1	English	60	06	03	40	60
2	Marathi/ Hindi	60	06	03	40	60
3	History of art	60	06	03	40	60
4	Research Methodology-Dissertation	60	01	Jury	-	100

Practical Subjects: Group II

Sr. No	Subject	No. of hrs. (annual)	No. of Assignments	Examination Duration (Hours)	Class work* (Out of)	Annual Examination (Out of)
For Examination						
1	Creative Drawing	160	06	Jury	40	60
2	Specialization subject (any one) Portrait or Composition or Print making or	300	06	Jury	80	120
3	Sub-subject (any one) Portrait or Composition or Print making	260	06	Jury	40	60
		960			280+	520= 800

Total Marks: 800

1. Preamble of the syllabus:

- To introduce the role of human body and its application through various forms of communication design like dance, drama, music, actions words, sounds, face expressions, body language, masks, costumes and colors and its relation to the creative drawing, Pictorial composition and anatomy study.
- To express student's own feelings with natural and creative forms.
- To understand about various Painting and Printing technique and their selection with reference to Subject and Market
- To understand the journey of art process from realistic to creative and to understand representational and non- representational composition.
- To create students basic style of art representation for the next level.
- To understand and develop the knowledge of advance study of human anatomy, and develop the understanding of proportion, shade and light, bones and muscles, sketching techniques and rendering style.
- To explain the learners with the concept of colour rendering & their behavior and develop the understanding of application in painting stylization.
- To recognize the principles of structural and functional design and develop the knowledge of various materials.
- To impart to learners the knowledge of various kinds of streams in painting and their utilization for art field.
- To study the various geographical, social, political, technological & cultural events and their impact on Indian and Western Art.
- To practice computer graphics in advance forms.
- To enhance the creative capacity through sketches of different places & elements and their composition
- To study of art historical movements in Indian and Western Art from medieval period to modernism.
- To introduce the role of surrounding nature including human and animal body/forms, manmade objects to understand the different aspects of nature, human and animal body, manmade structures and their formations in the art.
- To make students understand their own feelings about forms, create their own thought in their individual compositions; and other creative works of art.
- To study further realization of art-forms i.e. representational and non-representational forms of art; their compositions, style and other allied elements.

- To understand different painting techniques and printing techniques, references of various mediums and their applications, the current activities in the art field and areas of art market.
- To investigate complexity of human mind and art creative , investigational research is most important; hence certain research methodologies are required; however, to understand various pragmatic ideas in the visual art, its study, hypothetical inquiries, hypothesis, research methodology and introduction to final dissertation writing.
- The history of art both the Indian and western will be continued. However, to understand current social, economic and political thought, actions-reactions on contemporary art, introductions to practicing contemporary artists and their works of paintings, sculptures, installations and new media will be introduced and studied.
- To make students responsive to social or social actions-reactions and its apparent reflections on their minds, thoughts and opinions etc.
- To implicate changing world of art, new tools and new form of art i.e. computer and associated technology will be introduced to make student comfortable to create their own ideas and its flawless implementation.

Objective:

- To initiate the historical movements in Indian and western art from medieval period to modernism.
- To understand and develop the skill of sketching and drawing from live model, natural and manmade objects and structures in various media like pencil, pen, ink, crayon, chalk, colour etc.
- To build up 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 inner form by using tones, textures, colour, compositions, transformation in to the subject.
- To introduce the advance visual elements of installation with emphasis on fundamentals of three-dimensional designs.
- To develop the capacity to use the traditional as well as modern tools.
- To learn to develop the philosophical view or aspects the art work.
- To develop thought process in students.
- To understand importance of sharing emotions and express expression through the Art.

- To develop total appearance of art by combination of expression, study and skills.
- To learn sequential study of art to understand the sequence of art.

2. Selection of Practical subjects

From the subjects mentioned below any one subject of students choice as a subject his for 'Specialization' and one as a 'Substitute' subject will be selected from remaining two subjects.

1. Composition (Representational & Non-representational)
2. Portrait painting
3. Print Making

3. Examining Authority- Concern University

Notes:

Norms for appointment of Jury Panel for Practical Examination & for Dissertation in Bridge course for B.F.A. - Painting

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- The examination center 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.
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List of the equipment, hardware & software and other material to conduct the course by the affiliated institute/ college should be available separately.

Format of Evaluation by Jury Panel for Practical Examination

Evaluation Report

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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:.....

GROUP – 1 (THEORY SUBJECT)

1. History of Art: (6 Tutorials)

Objectives:

- 1) To study impact of geographical, social, religious, political and technology in of art field.
- 2) Comparative and analytical study of Indian and western art.
- 3) To study the effect of mechanical and scientific inventions in the field of art.

Indian Modern Artist-

Painters: Krishnan Khanna, Tayyab Mehta, Ramkumar, K. G. Subramanyam, G. R. Santosh, Manjit Bawa, Badri Narayan, Arpana Cour, Akba G. M. Shaikh, A. Rainchandran, Ambadas, Anjoli Ela Menon, Bh n Khakkar, Sudhir Patwardhan, Prabhakar Barve, Prabhakar Kolte, Nasreen Mohamedi, Gogi Saroj Pal, Atul Dodiya, K.C Bose.

Sculptors: Anish Kapoor, Chintamani Kar, Pillo Pochkanwala, Himmat Shah, Ram Sutar, Dhruva Mestry, Balbirsingh Katt, Radha Krishnan, Jeram Patel, Mahendra Pandya, Ravinder Reddy.

Print Makers: Somnath Hore, J. Swaminathan, Krishna Reddy, Anupam Sud, Jyoti Bhatt, Laxma Goud, Shyam Sharma, Datta Apte.

Installation Artist: Vivan Sundaram, Nalini Malini, Subodh Gupta, Shilpa Gu ta, Navjyot Altaf.

Western Modern Artist-

Egon schiele, Amedeo Modigliani, Marc Shagal, Henri Rsseau, Wassily Kandinsky, Paul Klee, Piet Mondrian, Constantin Brancusi, Juan Gris, Henri Moor, Peter Blake, Jackson Pollok, William De Kooning, Robert Motherwell, Mark Rothko, David Hockney, Jasper Johns, Robert Rauschenberg, Andy Warhol, Francis Bacon, Chuck Close.

2. 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 and 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. Creative Drawing: 6 Assignments (10 hours, each)

Objectives:

- 1) To be able to depict mood/expressions and beauty in nature or manmade creations for it's pure aesthetical value rather than realistic representation.
- 2) To be able to create specific expressions from the drawing.
- 3) To be able to make creative approach with distortion and modification c.

Assignment:

- Size : Full imperial paper
- Medium: Rendering in various dry and wet medium - Pencil, Charcoal, Pen & Ink, Brush & Ink, Crayon, Dry pastel, Mix media & digital media etc.
- Creative Drawing : -One subject series: 6-10 small drawings (1 Assignment)
 - Painting on story based / narrative (Any mythological story, Sant Charitra, Jatak Katha, Any story (2 Assignments)
 - Create any own subject with explanation (500 words) (1 Assignment)
 - Subject given by the teacher (2 Assignments)

2. Specialization Subject:**A. Portrait Painting: 6 Assignments (35 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) Should be able to think new approach in rendering and use of different mediums.
- 4) To develop the ability to handle the selected tools, techniques and medium skillfully.

Assignment:

- Size - Full imperial paper or canvas (30"x 36")
- Medium - Water colour, Oil colour, Acrylic colour, Dry pastel & Mix media.
- Portrait painting- -Sitting in different position (2 Assignments)
 - Standing in different position (2 Assignments)
 - Reclining position (2 Assignments)
 - Any different position (2 Assignments)
- Student should draw from different angles & light arrangements (Soft & hard, Dramatic, Against light, Spread light)
- Model should be male or female of different age groups, characters & costume

B. Composition (Representational & Non-representational): 6 Assignments (35 hours. Each)

Objectives:

- 1) To be able to make space division by creation of Representational and Non Representational Forms.
- 2) Should be able to establish a dialog and create emotions 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.

Assignment:

- Size - Full imperial paper or canvas (Min 30"x 36" to Max. 60" x 60")
- Medium - Water colour, Oil colour, Acrylic colour, Dry pastel, mix media & digital media
- Composition (Representational & Non-representational):
 - One subject series: 6-10 small paintings
 - Painting based on story / narrative (Any mythological or any story)
 - Create any own subject with explanation (500 words)
 - Subject given by the teacher

C. Print making: 6 Assignments (35 hours, each)

Objectives:

- 1) Introduction and Study of various process and method of print making like Surface printing (Lithograph, Oliograph and Serigraph). Intaglio (Etching, Aqua - tint, Dry point) Relief process (Lino cut, Forex, Wood cut, Wood engraving), Offset printing & digital printing.
- 2) Should be able to make use of maximum colours and colour shades in one print.
- 3) As per the subject, develop the ability to explore maximum possibilities in the process of print making considering the limitations of the medium.

Assignment:

- Size- Paper, Canvas or any suitable surface (Min. 12"x 12" to Max. 18"x 24")
- Extensive study of inherent qualities of various process and methods of print making.
- Print making: -Relief - Lino cut. Wood cut, Forex cut, Wood engraving (4 Assignments)
 - Intaglio - Etching, Aquatint, Dry Point (4 Assignments)
 - Surface- Lithograph, Serigraph (2 Assignments)
 - Mix media (2 Assignments)

3. Substitute Subject:

A. Portrait painting: 6 Assignments (20 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) Should be able to think new approach in rendering and use of different mediums.
- 4) To develop the ability to handle the selected tools, techniques and medium skillfully.

Assignment:

- Size - Full imperial paper or canvas (24"x 30")
- Medium - Water colour, Oil colour, Acrylic colour, Dry pastel & Mix media.
- Portrait painting- -Sitting in different position (2 Assignments)
 - Standing in different position (2 Assignments)
 - Reclining position (2 Assignments)
 - Any different position (2 Assignments)
- Student should draw from different angles & light arrangements (Soft & hard, Dramatic, Against light, Spread light)
- Model should be male or female of different age groups characters & costume

B. Composition (Representational & Non-representational): 6 Assignments (35 hours. Each)

Objectives:

- 1) To be able to make space division by creation of Representational and Non Representational forms.
- 2) Should be able to establish a dialog and create emotions 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.

Assignment:

- Size - Full imperial paper or canvas (Min 24"x 24" to Max. 36" X 36")
- Medium - Water colour, Oil colour, Acrylic colour, Dry pastel, mix media & digital media
- Composition (Representational & Non-representational):

- One subject series: 6-10 small paintings
- Painting based on story / narrative (Any mythological or any story)
- Create any own subject with explanation (500 words)
- Subject given by the teacher

C. Print making: 6 Assignment (35 hours, each)

Objectives:

- 1) Introduction and Study of various process and methods of print making like Surface printing (Lithograph, Oliograph and Serigraph). Intaglio (Etching, Aqua - tint, Dry point) Relief process (Lino cut, Forex, Wood cut, Wood engraving), Offset printing & digital printing.
- 2) Should be able to make use of maximum colours and colour shades in one print.
- 3) As per the subject, develop the ability to explore maximum possibilities in the process of print making considering the limitations of the medium.

Assignment:

- Size- Paper, Canvas or any suitable surface (Min. 10"x 10" t Max. 12"x 18")
- Extensive study of inherent qualities of various process and methods of print making.
- Print making: -Relief - Lino cut. Wood cut, Forex cut, Wood engraving (4 Assignments)
 - Intaglio - Etching, Aquatint, Dry Point (4 Assignments)
 - Surface - Lithograph, Serigraph (2 Assignments)
 - Mix media (2 Assignments)

Bridge Course for B.F.A. (Sculpture)

OUTLINE OF THE SYLLABUS

Theory Subject: Group-I

Sr. No	Subject	No. Of Hours Annual	No Of Assignment	Examination Duration	Class Work Out Of	Annual Exam Out Of
1	English	60	06	03	40	60
2	Marathi/ Hindi	60	06	03	40	60
3	History of art	60	06	03	40	60
4	Research Methodology- Dissertation	60	01	Jury	-	100

Practical Subject: Group-II

1	Creative Drawing	120	06	Jury	40	60
2	Specialization Subject(Any One) Representational Or Non-Representational	340	06	Jury	80	120
3	Sub-Subject(Any One) Portrait Sculpture Or Monumental Sculpture	200	06	Jury	40	60

Total marks: 800

1. 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

2. Examining Authority- Concern University

Notes:

Norms for appointment of Jury Panel for Practical Examination & for Dissertation in Bridge Course for 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 academican 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 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 the 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 asked 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:.....

Group I (Theory)

1. History of Art: 06 Tutorials

Objective:

- 1) To study journey of art through various time periods and natures 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- Abanindrandath Tagore, Nandalal Bose, Kshitindranath Majumdar, A.R.Chugtai etc.

Ramkinker Baij and his contribution to modern Indian S ulpture, 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 Roy Choudhary, 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, Bal Singh Katt, Ram Sutar, Ravinder Reddy, Dhruva Mestry, Mahendra Pandya, Radha Krishnan, Jeram Patel, Himmat Shah.

Installation Artist: Nalini Malini, Vivan Sundarasam, Subodh Gupta, Shilpa Gupta, Navjot Altaf.

Research Methodology – Dissertation:

Research Methodology

The primary purpose of Research the undergraduate leave 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 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 and 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 Savitribai 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. Creative Drawing: 6 Assignments (10 hours, each)

Objectives:

- 1) To be able to depict mood/expressions and beauty in nature or manmade creations for it's pure aesthetical value rather than realistic representation.
- 2) To be able to create specific expressions from the drawing.
- 3) To be able to make creative approach with distortion and modifications etc.

Assignments:

- Size : Full imperial paper
- Medium: Rendering in various dry and wet medium - Pencil, Charcoal, Pen & Ink, Brush & Ink, Crayon, Dry pastel, Mix media & digital media etc.
- Creative Drawing : -One subject series: 6-10 small drawings (1 Assignment)
 - Painting on story based / narrative (Any mythological story, Sant Charitra, Jatak Katha, Any story (2 Assignments)
 - Create any own subject with explanation (500 words) (1 Assignment)
 - Subject given by the teacher (2 Assignments)

2. 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 emotions 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

3. 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,