

# **SAVITRIBAI PHULE PUNE UNIVERSITY**

## **Proposed Revised Syllabus**

To be implemented from Academic Year 2015- 2016 onwards

### **COURSE – BACHELOR OF FINE ARTS**

**(T.Y.B. F. A. – Painting)**

# **Structure of Syllabus for Third Year Painting**

To be implemented from the academic year 2015 - 2016

## **1. Title of the course:**

**Third Year Bachelor of Fine Arts (Painting)**

**T.Y.B.F.A (Painting)**

## **Course Duration: 4 years**

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

## **2. 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.

**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, damnations, 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 of 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.

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

Annual Pattern

### 4. Eligibility:

Second Year Bachelor of Fine Arts (Painting)

Passed S.Y.B.F.A Examination OR equivalent

### 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**

#### **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 University of Pune.

#### **H. Verification / Revaluation**

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

## **6. Structure of Course**

#### **A. Compulsory Paper**

All papers are compulsory.

#### **B. Optional papers**

No optional subjects.

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

Theory subject: 20% Objective and 80% descriptive questions. 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 Propose Syllabus

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

## 8. Intake

Intake will be 30 seats for T.Y.B.F.A (Painting) Same as S.Y.B.F.A (Painting)

## 9. University Terms

Academic calendar of University of Pune will be followed.

## 10. Subject wise detail Syllabus: -

### Third Year: 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) |
|----------------------------|---------------------|----------------------|--------------------|------------------------------|----------------------|-----------------------------|
| <b>For Examination</b>     |                     |                      |                    |                              |                      |                             |
| 1                          | History of Art      | 60                   | 06                 | 03                           | 40                   | 60                          |
| 2                          | Aesthetic - Western | 60                   | 06                 | 03                           | 40                   | 60                          |
| <b>Not for Examination</b> |                     |                      |                    |                              |                      |                             |
| 1                          | Debate & Discussion | 15                   | 02                 | -                            | -                    | -                           |
| 2                          | Project Report      | 20                   | 1                  | -                            | -                    | -                           |

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) |
|------------------------|-------------------|----------------------|--------------------|------------------------------|----------------------|-----------------------------|
| <b>For Examination</b> |                   |                      |                    |                              |                      |                             |
| 1                      | Drawing from Life | 80                   | 08                 | 10                           | 40                   | 60                          |

|                            |                                    |     |    |    |     |     |
|----------------------------|------------------------------------|-----|----|----|-----|-----|
| 2                          | Anatomy Study                      | 60  | 12 | 05 | 40  | 60  |
| 3                          | Creative Drawing                   | 80  | 08 | 10 | 40  | 60  |
| 4                          | Painting –Full Figure & ¾ Painting | 160 | 08 | 20 | 40  | 60  |
| 5                          | Pictorial Composition              | 160 | 08 | 20 | 40  | 60  |
| 6                          | Print Making                       | 160 | 08 | 20 | 40  | 60  |
| <b>Not for Examination</b> |                                    |     |    |    |     |     |
| 1                          | Computer Graphics                  | 15  | 04 | -  | -   | -   |
| 2                          | Installation                       | 40  | 04 | -  | -   | -   |
| 3                          | Outdoor Sketching and Landscape    | 50  | 10 | -  | -   | -   |
|                            | Total                              | 960 | 84 | 91 | 320 | 480 |

## Third Year B.F.A. Painting Syllabus

**THEORY SUBJECT GROUP – 1** (6 Tutorials - 3 Hours each)

### History of Art: -

### History of Indian Art : -

#### **Objectives**

- a) Importance of “Art History” as a discipline while studying Fine Arts.
- b) Impact of religious, social & political circumstances on ART development.

#### **Miniature -Style.**

1. Jain Miniature
2. Pal Miniature

#### **Mughal Miniature**

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

### **Miniature Art of Rajasthan**

- i.) Mewar (Udaipur, Devgarh, Nathdwara)
- ii.) Marwar (Jodhpur, Bikaner, KishanGarh)
- iii.) Hadouti (Kota, Bundi)
- iv.) Dhundhad (Jaipur, Alvar)

### **Pahadi Style.**

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

### **Folk and Tribal Art in India: -**

(Madhubani Art, Patachitra Paintings, Chitrakathi, Ganjifa, Tanjuar, Kaligat, Pithora, Phad Chitran, Warli Art, Gond Paintings etc.)

**Company School: -** (Raja Ravi Varma)

**Renaissance and after Renaissance period in India: -** (E.B Hevel, Bangal School- Avanindranath Thakur, Nandlal Bos, Kshitindranath Mazumdar, Later Bangal School- D.P. Rai Choudhari, Ravindranath tegor (Thakur), Jamini Rai, Amrita Shergil etc.)

## **History of Western Art: -**

### **Objectives**

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

### **History of Art (Western) details: -**

- A. Neoclassicism: - Jacques-Louis David
- B. Romanticism: - Eugène Delacroix, Francisco Goya, El Greco,
- C. Realism: -Gustave Courbet, Honoré Daumier, Jean-Baptiste-Camille Corot, Jean-François Millet.
- D. Barbizon Painters
- E. Impressionism: - Influence of Realistic Ideas, Change in landscape Paintings, and Importance of light theory, Monet, Degas, Renoir, Manet
- F. Post impressionist Painters: -Gauguin, Van Gogh, Seurat, Cezanne.
- G. Fauvism: -Matisse, Braque, Derain.
- H. Cubism: - Picasso, Braque, Juan Gris, Fernand Léger. Beginning of cubism and phases of Cubism.
- I. Expressionism: -(Characteristics and Artists- Kandinsky, Klee, Die Brücke - Krichmer, Nolde etc. Blau Reiter – Kandinsky, Marc, Kokoschka etc)
- J. Futurism:-(Characteristics and Artists- Boccioni, Severini).
- K. Surrealism: -(Characteristics and Artists-, Ruudh DeLone, Salvador Dali etc.)
- L. Dadaism: - (Marcel Duchamp, Francis Picabia, Hans Arp, Kurt Schwitters etc.)
- M. Abstract Expressionism: -(Characteristics and Artists Jackson Pollock, Appel, William De Kooning, Rothko, Franz Kline).

## **Aesthetics: -**

**1.** Aspects of Aesthetic form in Visual Arts: Introduction. – Line, form colour, tone, texture, space; aspects of aesthetic organization: - harmony, contrast, tension, balance, rhythm, total form i.e. design.

**A.** Paul Klee – on the aspects of aesthetic form in visual Arts: Reference to his views on Art and life as reflected in the simile of the “tree” used by him.

**B.** Rudolf Arnheim – on the aspects of aesthetic form in visual Arts; with only a passing reference to the problem of “expression”, as treated by him.

**2.** Primitive Attitudes.- Toward Art and life reflected through visual Arts and Myths ; and their reference in Aesthetic thought and Art.

**A.** Primitive Magic as a part of shamanism, Structure of shamanism and its implications in relation to life and Art: Modes of Art activities and day to day living inseparable in shamanism. Modes of imaginative form governed by shamanistic attitude; Recurrence of primitive attitudes and modes of imaginative

form found in the later cultures. Reference to the Alchemists' attitude towards Art. Reference to the attitude of Tantrikas and their Art.

**B.** Introduction to the latent thought related to Aesthetics, inherent in the following myths: (i). Eros, (ii). Muses, (iii) Bharat – Vishwakarma and (iv) Myth of Creation of Natyashastra.

**3.** Views of the Ancient Greeks (Classical Era) on Art – The term used for “Art” Techné (reference to “ VjU” in Sanskrit) Art as skill; latin term “Arts” for “Art” (Reference to “Reeti ” in Sanskrit ) Sophist View. (German De Kunst; and its Connotation) Symmetria Quadratio, Views of Polykletos Xenokrates.

**4.** Esthetical Analysis of the works of Visual Art – At least ten such works from the accompanying list should be analyzed with practical illustrations, so as to enable the students to grasp the rhythmic behavior of the formal elements of Visual Arts.

**5.** Aesthetic Thought during Classical Era. – Cultural background of the Greek thought.

Plato: - the concepts idea appearance and imitation in the platonic structure of thinking; with only a general reference to the ethical and social implications of art – activity.

Aristotle: - Imitation of the ideal, katharsis, Unity as the criterion of Aesthetic form of the dramatic and even other arts.

Plotinus: Divine pleasure (with reference to Michelangelo's works.) Longinus: Sublime.

**6.** Renaissance approach to visual Arts; and particularly to painting. Historical background – Influence of Aristotelian view that “nature herself similarity between art and science stressed; study of the proportions of human figure. The frame of painting considered as an aperture like that wall rather than as a painted surface of the wall

.emphasis on three dimensional Space; Emergence of perspective as a mathematical theory of the visual world. Reference to the work done in this field by Filippo Brunelleschi and Leon Battista Alberti, Emergence of the concept of “Disegno”. To designate – to indicate ; not any particular form but the total form. Leon Battista Alberti on “Disegno”.

“Disegno Interno” – Reference to the modern Concept of Gestalt experience where the identity of the particular form is lost to formulate the whole, Vasari's historical classification of art. Art as an expression of personality of the artist.

**7.** Important thinkers from Nineteenth and Twentieth Century –

**A.**Baumgarten- obscure knowledge and clear knowledge: art activity based on obscure knowledge; sciences based on clear Knowledge, Unity in art activity, as the analogon ratiōnis or the principle parallel to the reason in science.

**B.** Lessing – on Laocoon (with reference to Winckelmann's commentary on Laocoon.) Importance given to the concept of "Medium" Imitation of Nature through medium. Objects in visual world existing through time and space simultaneously: Different Characters of the medium in time and mediums in space; therefore the classification of arts as "Arts in time" and "Arts in space" suggestion of time element through space oriented arts and of space element through time oriented arts.

**C.**Kant.- Importance given to the sensory knowledge in arts and in the experience of beauty. Reasoning as irrelevant in the experience of beauty. Judgement of Aesthetic taste as " without interest ." Disinterested pleasure free play of cognitive faculties. Purposiveness without purpose.

**D.**Hegel – Dialectical behaviour of the spirit, i.e. the behaviour of the spirit or the soul imbibed in the human culture reflected through the history of mankind art activity as the component aspect of this behaviour in the particular given span of the historical period or age. (i) Abstract Art, (ii) Concrete Art, (iii) Romantic Art.

**E.**Roger Fry – Difference in the ordinary experience in life and that of the Aesthetic experience in art activity. Disinterested Contemplation. Aesthetic emotion. Basis of pictorial form.

**F.**Freud. – Wishfulfilment. Dreaming and day – dreaming. Similarity between Art- activity and dream – activity. Reference to surrealism in visual Arts.

**8.** General (And brief) Introduction to the following concepts – (a) Intuition. (b)De- humanization, (c) Beauty and Ugliness, (d) Psychical Distance, (e) Empathy. .

## **Project Report : -**

### **Project of research: - (Objective)**

- a) Students should learn all the skills of research.
- b) Students should find out data, also refined data and get a proper output.
- c) All the process should be followed in reference of title of research project.
- d) Students must learn basic knowledge of research methodology.
- e) Student must prepare research project in a documentation format.
- f) The subject of project report should be related to Fine Arts.

### **Project of research: - (1000 words)**

- i. Introduction
- ii. Idea of research

- iii. Plans
- iv. Description of research method in reference of title of research project
- v. Conclusion: -
  - Scope
  - Advice

## **Practical Subjects- Group - 2**

### **1. Drawing from Life Objectives**

1. To make Student learn how to draw human figure and compose it on the pictorial space.
2. To develop Student's Skill set in capturing persons pose, position and character by accurate drawing composition.
3. To develop Student's skill set in the study of perspective, shade and light and realistic drawing of the human figure.
4. To make student understand the emotional content this is present in the model in front and depict it with his/ her viewpoint.
5. To make Student learn about different mediums and technique of drawing.

### **Drawing from full figure – 08 Assignment (10 Hours Each)**

Size – Full imperial paper - Medium Rendering in Various dry and wet Mediums–Pencil, Charcoal, ink, pen, crayon, dry pastel, watercolor.

- A. Drawing from full figure – (Sitting in different position) - 2 Assignments**
- B. Drawing from full figure – (Standing in different position) - 2Assignments**
- C. Drawing from full figure – (Reclining position) - 2 Assignments**
- D. Drawing from full figure – (Any different position) - 2 Assignments**  
(Students should draw from different angles)

### **2. Anatomy (Still Figure) Objectives**

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

- A. To Study the human anatomy (Muscles & bones structure, body parts, different angles and actions.)**
- B. To Study the change due to movement in human body.**
- C. To Study the different planes visible from different viewpoints and directions in human body.**

- D. To enable the students to create sketches by study of human anatomy & use it in different subjects of art.
- E. To create the capacity in students to fragment the human from recomposes it into innovative shapes and forms.

### **Anatomy – Human figure -12 Assignment (05 Hours each)**

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

- A. Sketches from anatomy study books –
  - i. Bridgman’s complete guide to drawing from life- George B. Bridgman.
  - ii. Anatomy for the Artist- Tom Flint
  - iii. Human Anatomy for Artists- Andras Szunyogyh.  
(100+100 Sketches).(2 Assignments.)
- B. Anatomy study from skeleton. (2 Assignments.)
- C. Drawing from Skull (Various actions & expressions) bones & Muscles  
(2 Assignments.)
- D. Drawing from torso (Various actions with hands (Twist)) bones & Muscles-  
(2 Assignments.)
- E. Drawing from Full Skeleton (Various actions) bones & Muscles-  
(2 Assignments.)
- F. Drawing from Group (Various Subjective actions) bones & Muscles-  
(2 Assignments.)

### **3. Creative Drawing**

#### **Objectives**

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

### **Assignment- 08 Assignment (10 hours each)**

## **Creative Drawing**

Size ½ imp

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

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

## **4. Painting – Full Figure Objectives**

- A. To Study and compose human figure in the given space and make student learn to draw and paint human body.
- B. To make student study and understand the peculiar characteristic of the human body, its appearance, its posture or position and to develop students vision to perceive human anatomy.
- C. To make student learn about the various mediums, coloring or rendering techniques along with the relevant study of human body proportion and study of shade and light.
- D. To develop students capabilities towards executing realistic study of personalize characteristic and personality of the model in front.
- E. To make student study about various techniques or materials used by any important Indian or western portrait painter, by referencing such great artist's student could develop his / her own style.
- F. To make student learn about different approach towards portrait making. Ex:  
One can use the background of the portrait to denote his / her individual nature.

## **Painting - Full figure -8 Assignment (20 Hours each)**

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

- A. Painting from full figure – (Sitting in different position) – **(2 Assignments.)**
- B. Painting from full figure – (Standing in different position) – **(2 Assignments)**
- C. Painting from full figure – (Reclining position) –**(2Assignments)**
- D. Painting from full figure – (Any different position n) – **(2 Assignments)-**

(Students should draw from different angles)

### **5. Pictorial Composition. Objectives**

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

### **Pictorial Composition - 08 Assignment (20 Hours each)**

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

- A.** Compose a Painting by choosing one or two elements from following –  
**(1 Assignment)**
    - Manmade object
    - Natural object.
  - B.** Create a painting which will depict the mood of joy or sorrow –  
**(1 Assignments)**
  - C.** Choose any two significant figurative paintings of any of well known Indian or western artist and copy them - **(2 Assignments)**
  - D.** Take any subject based on the any of the Indian religious epic, myth or mythological story and depict it in any of the Indian traditional or folk-art style. **-(1 Assignments)**
- Ex: Ramayana, Mahabharata, JatakKatha, etc.
- E.** Composition based on our daily life **–(1 Assignments).**
  - F.** Composition based on any Indian traditional festival or celebration –  
**(2Assignments)**

## **6. Print Making.**

### **Objectives –**

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

### **Print making – 08 Assignment – (20 Hours each).**

Size – Min -6" x 6" – Max – 36"x48"

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

- A. Relief (Lino cut, wood cut, forex cut, wood engraving) – **(2 Assignments).**
- B. Intaglio (Etching, aqua –tint, dry point) – **(2 Assignments).**
- C. Surface (Lithograph, Serigraph) -- **(2 Assignments.)**
- D. Collagraph & Mix Media – **(2 Assignments.)**

### **Not For Examination : -**

### **Theory Subjects: -**

#### **1. Debate and Discussion - Objective`**

- A. To make student learn how to form confident opinion about his / her creative effort based on his personal experience and his / her fine art training.
- B. To make student understand and learn about how the social, religious, and cultural affects the field of Art and its progress.
- C. To develop student skill set in interpreting contemporary art and events.
- D. To give student vision to locate his self / herself in the international art scenario.
- E. To make student understand the importance of debate and discussion by explaining them how debate can actually help them to formulate their own opinion.

**Debate and Discussion - (2 Assignments 7 Hours each): -**

- A. (i) Presentation and display of his work in front of public  
(ii) Divide all students into two groups and give them art related topic and arrange a debate on that – **(1 Assignment)**.
- B. (i) Discussion on any of the famous art work and about its subject matter  
(ii) Discussion on the significant contemporary art event – **(1 Assignments)**

**Practical Subjects: -**

**1. Computer Graphics - Objectives**

- A. To make student aware about the importance of computer for research and development.
- B. For the development of research, creativity and quality study of computer is essential.
- C. Theory has no fruit without practical and practical has no root without theory. Through the collaboration of basic principles of arts and techniques it gives rise to new ideas and concepts.
- D. Use of information technology in art education to enhance personality development and to create eligibility amongst the aspiring students.

**Computer Graphics (04 Assignment – 3 Hours each)**

**4 Assignment:** (4 assignments based on following)

study of computer software applications to create designs / compositions, students must thoroughly study one of the software to create composition using vector format like coral draw or adobe illustrator, students should convert their creative work into digital image.

**2. Installation Art – Objectives:-**

- A. To give meaning to a space by arranging natural and manmade objects to establish a dialoged with viewers and to make the space interactive.
- B. To develop sensitively and sensibility through indoor and outdoor installations among artist is and viewers.
- C. To create meaningful interaction and give a message through arrangement of objects in daily use.
- D. To create opportunity to work in group and corporation and coordinate with each other.

## **Installation – (04 Assignment – 10 Hours each each)**

### **Assignment :( 4 Assignments)**

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

## **3. Outdoor (Sketching and landscape) –**

### **Objective: -**

- A. The purpose of outdoor sketching is for students to understand two approaches of understanding the vast scope of forms in environment and to understand selection of forms.
- B. Student must be learnt all aspects of perspective while sketching.
- C. The purpose of outdoor sketching also should have social aspects which can connect artist to nature, society, and environment.
- D. Form (Sketch) should have involvement of basic elements of Art.
- E. To make student aware and observe of his /her surrounding nature and events and make them study it in detail.
- F. To make student understand about realistic drawing and perspective drawing
- G. To Study different kind of outdoor places and make the composition by arranging various forms observed outside.
- H. To develop student's skill set in on the spot drawing and painting executed in different mediums and techniques.

(Each Assignment should be 20 sketches with 1 Landscape)

## **Outdoor (Sketching and landscape) – 10 Assignment – (10 Hours each)**

- A. Outdoor sketching at various public places (Ex.-Market, Street, bus stop) Station) **(2 Assignments)**
- B. Sketches of animals and birds with actions. **(1 Assignments)**
- C. Sketches of nature **(2 Assignments)**
- D. Sketches of different types of vehicles. **(1 Assignments)**
- E. Sketches of Architectural structures. **(2 Assignments)**
- F. Sketches of human figure (capture different postures movement & various emotions). **(2 Assignments)**