



SNDT Women's University, Mumbai

**Undergraduate Degree / UG Programme
(Syllabus as Per NEP) -
Faculty of Interdisciplinary Studies**

Bachelor of Visual Arts

(B.V.A)

As Per NEP – 2020

Semester – I to VI

**Syllabus
(W.E.F. Academic Year 2026-27)**

Terminologies

Abbreviation	Full-form	Remarks	Related to Major and Minor Courses
Major (Core)	Main Discipline		
Major (Elective)	Elective Options		related to the Major Discipline
Minor Stream	Other Disciplines (Inter/Multidisciplinary) not related to the Major	either from the same Faculty or any other faculty	
OEC	Open Elective Courses/ Generic		Not Related to the Major and Minor
VSEC	Vocational and Skill Enhancement Courses		
VSC	Vocational Skill Courses		Related to the Major and Minor
SEC	Skill Enhancement Courses		Not Related to the Major and Minor
AEC	Ability Enhancement Courses	Communication skills, critical reading, academic writing, etc.	Not Related to the Major and Minor
VEC	Value Education Courses	Understanding India, Environmental science/education, Digital and technological solutions, Health & Wellness, Yoga education, sports, and fitness	Not Related to the Major and Minor
IKS	Indian Knowledge System	I. Generic IKS Course: basic knowledge of the IKS II. Subject Specific IKS Courses: advanced information pertaining to the subject: part of the major credit.	Subject Specific IKS related to Major

VEC	Value Education Courses		Not Related to the Major and Minor
OJT	On-Job Training (Internship/Apprenticeship)	corresponding to the Major Subject	Related to the Major
FP	Field projects	corresponding to the Major Subject	Related to the Major
CC	Co-curricular Courses	Health and Wellness, Yoga education sports, and fitness, Cultural Activities, NSS/NCC and Fine/ Applied/Visual/ Performing Arts	Not Related to the Major and Minor
CE	Community Engagement and service		Not Related to the Major and Minor
RP	Research Project	corresponding to the Major Subject	Related to the Major

Structure with course Title**Bachelor of Visual Arts (B.V.A.) (Painting)****Semester – I**

Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester I					
10141221	Nature, Man-made Drawing and Painting (Pr)	Major 1	4	100	50	50
10141202	2D Design and Color (Pr)	Major 2	2	50	50	0
10441221	Calligraphy (Pr)	OEC 1	4	100	50	50
10641201	Image Editing and Processing- I (Pr) [Digital Image & Tools]	VSC 1	2	50	50	0
10741221	Basic Graphic Design- I (Pr) [Layout]	SEC 1	2	50	0	50
10810111	English For Academic Writing - Paper I (For Students of English Medium)	AEC (Any One)	2	50	0	50
10810112	English Language and Literature - I (For Students of Non-English medium)					
	AEC Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/aec-syllabus/ug-degree/ability-enhancement-course.pdf					
11051111	Inception of India Knowledge System IKS Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/iks-syllabus/ug-degree/inception-of-indian-	IKS (Generic)	2	50	0	50

	knowledge-system.pdf (Available on Website)					
10952111	Introduction to Indian Constitution Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/vec-syllabus/ug-degree/introduction-to-indian-constitution.pdf (Available on Website)	VEC	2	50	0	50
11450121	Basics of National Service Scheme	CC (Any One)	2	50	50	0
11450221	National Cadets Corps. (NCC) Studies - I					
11450322	Health and Wellness					
11450421	Performing Arts Exploration					
	CC Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/cc-syllabus/ug-degree/co-curricular-course-as-per-nep-2020-semester-i-syllabus.pdf (Available on Website)					
			22	550	250	300

Semester - II

Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester II					
20141221	Antique drawing and rendering (Pr)	Major 1	4	100	50	50
20141222	3D Design (Pr)	Major 2	2	50	0	50
20641201	Image Editing and Processing-II [Advance] (Pr)	VSC -2	2	50	50	0
20641202	Image Editing and Processing-III [Artwork] (Pr)	VSC -3	2	50	50	0
20441221	Fabric Painting (Pr)	OEC	4	100	50	50
20741201	Basic Graphic Design- II (Pr) [Document design]	SEC	2	50	50	0
20810111	English For Academic Writing - Paper II (For Students of English Medium)	AEC (Any One)	2	50	0	50
20810112	English Language and Literature - II (For Students of Non- English medium)					
	AEC Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/aec-syllabus/ug-degree/ability-enhancement-course.pdf (Available on Website)					
20952111	Environment Awareness Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/vec-syllabus/ug-degree/environment-awareness.pdf	VEC	2	50	0	50
	(Available on Website)					

21450121	Volunteerism and National Service Scheme	CC (Any One)	2	50	50	0
21450221	National Cadets Corps. (NCC) Studies - II					
21450323	Yoga Education					
21450421	Fine Art					
	CC Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/cc-syllabus/ug-degree/co-curricular-course-as-per-nep-2020-semester-ii-syllabus.pdf (Available on Website)					
			22	550	300	250

Exit with UG Certificate with 4 extra credits (44 + 4 credits)

Semester – III

Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester III					
30141221	Pictorial Design- I (Pr)	Major	04	100	50	50 (P)
30141222	Head Study (Pr)	Major	04	100	50	50 (P)
30141213	History of Western Art- Renaissance to Modern (Th)	Major	02	50	0	50 (P)
30341221	Mural Design (Pr)	Minor Stream	04	100	50	50 (P)
30441221	Batik Art (Pr)	OEC 3	02	50	0	50
	Modern Indian Language Ability Enhancement Course (AEC) Link: https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/aec-syllabus/ug-degree/aec-semester-iii.pdf (Available on Website)	AEC (Any One)	2	50	50	0
30810301	Rachnatmak Lekhan (Hindi)					
30810401	Marathi Bhashecha Parichay – Bhag 1 (Marathi)					
30810501	Contemporary Sanskrit Nyaya (Sanskrit)					
30810201	Shikho Gujarati – Prathmik Bhag 1: Mukhya Parichay, Shraavan ane Vachan Kaushalya (Gujarati)					
30141204	History of Indian Miniature Painting	Major (Core)	02	50	50	0

	Co-Curricular Course (CC) Link: https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/cc-syllabus/ug-degree/co-curricular-course-as-per-nep-2020-semester-iii-syllabus.pdf (Available on Website)	CC (Any One)	2	50	50	0
31450121	Social issues Advocacy and Action					
31450221	National Cadets Corps. (NCC) Studies – III					
31450321	Traditional Sports and Fitness					
31450421	Unfolding The Beauty of Indian Music					
			22	550	300	250

Semester – IV

Sub. Code	Courses	Type of Course	Credits	Mark s	Int	Ext
	Semester IV					
40141221	Pictorial Design-II (Pr)	Major (Core)	04	100	50	50 (P)
40141222	Drawing & Painting from Life (Pr)	Major (Core)	04	100	50	50 (P)
40341221	Sketching and Landscape Painting (Pr)	Minor Stream	04	100	50	50 (P)
40441221	Tie and Dye (Pr)	OEC	02	50	0	50 (P)
40741221	Still Life (Pr)	SEC- 3	02	50	0	50
	Modern Indian Language Ability Enhancement Course (AEC) Link: https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/aec-syllabus/ug-degree/aec-semester-iv.pdf (Available on Website)	AEC (Any One)	2	50	0	50
40810411	Marathi Bhashecha Parichay – Bhag 2 (Marathi)					
40810411	Suchna Praudyogiki aur Hindi Bhasha (Hindi)					
40810511	Valmiki Ramayane Ayodhya Kand (Sanskrit)					
40810211	Shikho Gujarati – Prathmik (Gujarati)					
40341202	History of Western Art- Baroque to Modern	Minor Stream	2	50	50	0

	Co-Curricular Course (CC) Link: https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/cc-syllabus/ug-degree/co-curricular-course-as-per-nep-2020-semester-iv-syllabus.pdf (Available on Website)	CC (Any One)	2	50	50	0
41450122	Personality and Leadership Development through National Service Scheme					
41450121	NSS Volunteers under National service scheme special camp					
41450221	National Cadets Corps. (NCC) Studies – IV					
41450421	Theatre & Dance					
41450321	Basics of Self Defence and Fitness Training					
			22	550	250	300

Exit with UG Diploma with 4 extra credits (44 + 4 credits)

Semester – V

Sr. No.	Course	Type of Course	Credits	Marks	Int Marks	Ext Marks
	Semester – V					
50141221	Composition-I (Pr)	Major (Core)	4	100	50	50
50141222	Portrait Painting-I (Pr)	Major (Core)	4	100	50	50
51041211	History of Ancient and Medieval Indian Art (Th)	IKS (Major Specific)	2	50	0	50
50341221	Cherial Mask Making and Lippan Art (Pr)	Minor Stream	4	100	50	50
50341222	Warli and Madhubani Art (Pr)	Minor Stream	4	100	50	50
50641201	Terracotta/ Enamel Art (Pr)	VSC-4	2	50	50	0
50141203	History of Indian Art- Twentieth Century (Th)	Major (Core)	2	50	50	0
			22	550	300	250

Semester – VI

Sr. No.	Course	Type of Course	Credits	Marks	Int Marks	Ext Marks
	Semester – VI (Non-AEDP)					
60141221	Composition-II (Pr)	Major (Core)	4	100	50	50 (P)
61341221	Gallery, Museum, Art Festival, Artist Studio and Craftsman Studio Visit Report Writing	FP	4	100	50	50 (P)
60241221	Mural- Wall Painting (Pr)	Major (Elective) (Any One)	4	100	50	50 (P)
60241222	Print Making- Introduction (Pr)					
60241223	Mural- Maquette (Pr)	Major (Elective) (Any One)	4	100	50	50 (P)
60241224	Print Making- Advance (Pr)					
61241221	Internship (Pr)	OJT	4	100	50	50
61541221	Community Engagement and service (Pr)	CE	2	50	0	50
			22	550	250	300

Exit with Degree (3-year)

Under the AEDP of the BVA programme, students will opt for an apprenticeship in Semester VI. The structure will be as follows:

Sr. No.	Course	Type of Course	Credits	Marks	Int Marks	Ext Marks
	Semester – VI (AEDP)					
61241221	Apprenticeship	Apprenticeship	20	500	200	300
61541201	Community Engagement and service	CE	02	50	50	00
			22	550	250	300

Exit with Degree (3-year)

Course Syllabus

Semester III

3.1 Major (Core)

Course Title	Pictorial Design-I (Practical)
Course Credits	04
Course Outcomes	After going through the course, learners will be able to: <ol style="list-style-type: none">1. Demonstrate the fundamentals of pictorial design.2. Develop a strong sense of balance, proportion, and visual harmony.3. Explore various mediums and techniques in pictorial design.
Module 1 (Credit 1) Basics of Pictorial Design	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Demonstrate fundamental principles of pictorial design.• Identify and apply balance, rhythm, harmony, and contrast.• Develop observation and analytical skills in pictorial arrangements.
Content Outline	<ul style="list-style-type: none">• Introduction to pictorial design and its significance.• Elements of design – Line, shape, form, texture, and color.• Principles of composition – Balance, unity, contrast, movement.
Module 2 (Credit 1) Exploration of Space & Forms	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Interpret spatial relationships.• Experiment with positive and negative space in design.• Explore creative form from surroundings in pictorial design.
Content Outline	<ul style="list-style-type: none">• Perspective and spatial depth in pictorial design.• Interplay of forms and dynamic design.• Studies in creative and representation of form from surrounding.
Module 3 (Credit 1) Color & Expression in Pictorial Design	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Develop color schemes for expressive design.• Experiment with different Color harmonies.• Summarize the psychological impact of Color in visual storytelling.

Content Outline	<ul style="list-style-type: none"> • Theory of color and its impact on design. • Monochrome and polychrome design. • Expressive use of color in storytelling.
Module 4 (Credit 1) Medium & Techniques in Pictorial Representation	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Experiment with various traditional and contemporary mediums. • Develop skills in handling acrylic, watercolor, ink, and mixed media. • Apply textures and surface treatment in pictorial design.
Content Outline	<ul style="list-style-type: none"> • Exploration of different surfaces and textures. • Experimentation with mixed media techniques. • Study of historical and contemporary pictorial designs.

Assignments/Activities towards Pictorial Design-I (Major- Core)

Internal Assessment:

Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 50 marks

External Assessment:

There will be no practical exam however, students will take part in an External Jury at the end of the semester, which carries a weightage of **50 marks**. During the jury they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Krasner, Jon. (2008). *Motion Graphic Design: Applied History and Aesthetics*.
- Richmond, Leonard. (1962). *Pictorial Design*. Sir I. Pitman & Sons, Ltd.
- Richmond, Leonard. (1969). *The Technique of Oil Painting*. Focal Press.
- Richmond, Leonard. (1933). *Essentials of Pictorial Design*. Sir I. Pitman & Sons, Ltd.

3.2 Major (Core)

Course Title	Head Study (Practical)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ol style="list-style-type: none"> 1. Perceive to see living things in natural motion. 2. Classify structure, construction, perspective, volume of the human head. 3. head. 4. Develop skills of drawing a correctly articulated human head with 5. accurate proportion. 6. Illustrate the color difference of different human bodies. 7. Apply various mediums easily e.g. pencil, ink, water color, poster colors, oil colors.
Module 1 (Credit 1) Rendering- Using Antique and Printed Reference	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Construct a proportionate drawing of a human head. • Make use of references and adapt the old master's style in the drawing. • Render tonal study of Head
Content Outline	<ul style="list-style-type: none"> • The study of Human head by using pencil and charcoal for rapid sketches and rendering in various styles • Old master copy work and antique study.
Module 2 (Credit 1) Rendering- Using live model	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Demonstrate the live model study through drawing. • Render tonal study of Head
Content Outline	<ul style="list-style-type: none"> • Tonal study from live model in various mediums like pencil, charcoal, crayon, pastel, dry pestles etc. • Head study should include the head, neck, some portion of chest and shoulder.
Module 3 (Credit 1) Painting- Crayon/ Oil pastels and Water colors	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Experiment with coloring mediums for head study painting. • Analyze the difference between the application and visual impact of each medium.

Content Outline	<ul style="list-style-type: none"> • The study of Human head by using various mediums Crayon/ Oil pastels and Water colors • Achieve skin Color in selected medium
Module 4 (Credit 1) Painting- Acrylic colors and Oil colors	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Experiment with coloring mediums for head study painting. • Analyze the difference between the application and visual impact of each medium.
Content Outline	<ul style="list-style-type: none"> • The study of Human head by using various mediums Acrylic and Oil Colors. • Attention should be given to study of head from various angles and expressions of the model

Assignments/Activities towards Head Study (Major- Core)

- Experiment with all the mediums in drawing and painting by using antiques and live models.
- Drawing and painting practical on paper focusing Rendering and coloring with tonal values
- Portfolio and digital/PDF submission.

Internal Assessment:

Students will complete assignments based on each module, producing a total of **8** assignment with size 1/2 imperial size drawing paper. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment:

There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Kamat, Vasudeo. (2015). *Portraits*. Jyotsna Prakashan.
- Loomis, Andrew. (2020). *Figure drawing for all it's worth*. Titan Books Ltd.
- Loomis, Andrew. (2021). *Drawing the head and hands*. Clube de Autores.
- Sin, Oliver. (2019). *Drawing the head for artists*. Quarry Books.
- Stanyer, Peter. (2020). *Drawing techniques: A complete guide for the artist*. Arcturus.

3.3 Major (Core)

Course Title	History of Western Art (Greek to Renaissance) (T)
Course Credits	02
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ol style="list-style-type: none"> 1. Discuss the key shifts in Western art from the Ancient Greek era to the Renaissance. 2. Identify major styles, movements, and artists in early Western art history. 3. Recognize stylistic features and transitions across historical periods. 4. Develop critical appreciation and visual analysis skills of artworks.
Module 1 (Credit 1) Ancient Greek and Roman Art	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Identify key characteristics of Greek and Roman art and architecture. • Explain the concept of idealism and realism in classical art. • Analyze the influence of mythology and religion on art forms. • Differentiate between Greek and Roman artistic approaches. • Recognize major artworks, sculptures, and architectural styles.
Content Outline	<p>Ancient Greek Art:</p> <ul style="list-style-type: none"> • Archaic, Classical, and Hellenistic periods: stylistic evolution. • Development of sculpture: Kouros and Kore figures, ideal proportions. • Classical perfection: Polykleitos, Phidias, and canon of proportions. • Greek architecture: Doric, Ionic, and Corinthian orders (e.g., Parthenon). • Role of mythology and humanism in Greek art. <p>Ancient Roman Art:</p> <ul style="list-style-type: none"> • Roman adaptation of Greek art and emphasis on realism. • Portrait sculpture: verism and individuality. • Roman architecture: arches, vaults, domes (e.g., Colosseum, Pantheon). • Mosaics and fresco painting techniques. • Art as propaganda and reflection of political power.
Module 2 (Credit 1) Early Christian, Byzantine, and Renaissance Art	

<p>Learning Outcomes</p>	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Explain the transition from classical to medieval art traditions. • Identify features of Early Christian and Byzantine art styles. • Analyze the role of religion in shaping artistic expression. • Recognize the revival of classical ideals during the Renaissance.
<p>Content Outline</p>	<p>Early Christian Art:</p> <ul style="list-style-type: none"> • Shift from pagan to Christian themes and symbolism. • Catacomb paintings and basilica architecture. • Symbolic representation and narrative storytelling. <p>Byzantine Art:</p> <ul style="list-style-type: none"> • Characteristics: stylization, spirituality, and use of gold backgrounds. • Iconography and religious symbolism. • Mosaics and church decoration (e.g., Hagia Sophia). <p>Romanesque and Gothic Art:</p> <ul style="list-style-type: none"> • Romanesque: massive structures, rounded arches, sculptural reliefs. • Gothic: pointed arches, stained glass, verticality (e.g., Notre-Dame). • Development of church architecture and sculpture. <p>Renaissance Art:</p> <ul style="list-style-type: none"> • Revival of classical antiquity and humanism. • Development of perspective, anatomy, and realism. • Key artists: Leonardo da Vinci, Michelangelo, Raphael, Botticelli. • Renaissance architecture: Brunelleschi, Alberti. • Art as reflection of scientific, cultural, and intellectual awakening.

Assignments/Activities towards Courses [Major - Core]

However, there is no Internal Assignment but students can be evaluated by the following Assessment Methods:

- **Exams:** End-of-module exams that test students on key movements, artists, and terminology.
- **Research Papers:** A major paper or project on a specific artist or art movement.
- **Class Presentations:** Presenting a critical analysis of an artwork or exhibition.
- **Participation in Discussions:** Engaging with the ideas in lectures and seminars, analyzing specific pieces of art.

External Exam: There will be external exam of **50 Marks** at the end of semester.

Bibliography:

- Gardner, H., Kleiner, F. S., & Mamiya, C. J. (2013). *Gardner's art through the ages* (14th ed.). Wadsworth.
- Gombrich, E. H. (2006). *The story of art* (16th ed.).
- Honour, H., & Fleming, J. (2009). *A world history of art* (7th ed.). Laurence King Publishing.
- Stokstad, M., & Cothren, M. (2018). *Art history* (6th ed.). Thames & Hudson.
- Woodford, S. (2008). *Western art: A history*. Pearson Education.

3.4 Minor Stream

Course Title	Mural-Design (Practical)
Course Credits	04
Course Outcomes	After going through the course, learners will be able to: <ol style="list-style-type: none"> 1. Create visually balanced mural compositions by applying principles of design and spatial arrangement. 2. Plan and execute original mural designs by integrating conceptual ideas, cultural themes, and artistic techniques.
Module 1 (Credit 1) Mural Composition (Paper work)	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Arrange elements like shapes, colors, and figures to create a well-balanced mural composition. • Examine different composition techniques and determine how they influence visual storytelling in murals.
Content Outline	<ul style="list-style-type: none"> • Cut out composition • Episode Composition • Scale and Composition of site-specific mural
Module 2 (Credit 1) Mural Design (mount board)	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Develop visual concepts through mural design • Illustrate the final material effect.
Content Outline	<ul style="list-style-type: none"> • Site specific themes • Site specific colour schemes • Material possibilities
Module 3 (Credit 1) Mural Design (ply wood/ Mdf)	
	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Design mural on plywood or mdf • Create show piece mural • Use mould it/ m-seal etc materials on plywood
	<ul style="list-style-type: none"> • M-seal • Coffee painting • Mould it clay
Module 3 (Credit 1) Mural Design (site specific sketch)	
	After learning the module, learners will be able to: <ul style="list-style-type: none"> • Design as per actual site

	<ul style="list-style-type: none"> • Create the sketch to the scale
	<ul style="list-style-type: none"> • Choose appropriate style for the architectural space • Choose appropriate colour scheme for the architectural space

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of **4** assignment with size 1/2 imperial size drawing paper, mount board, ply wood etc. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Davies, N. (2014). *The murals of Cacaxtla: The power of painting in ancient Central Mexico*. University of Texas Press.
- Farris, S. R. (2020). *Murals: Walls that sing*. Schiffer Publishing.
- Garcia, M. (2018). *Walls of change: The global street art movement*. Thames & Hudson.
- Lozano, S. (2007). *Painted walls of Mexico: From prehistoric times until today*. Fondo Editorial de la Plástica Mexicana.
- MacLachlan, C. M. (2016). *Mural painting and social revolution in Mexico, 1920–1940: Art of the new order*. Cambridge University Press.
- Moss, R., & Quinn, M. (2018). *Murals and buildings: Integrating public art with architecture*. Laurence King Publishing.
- Schacter, R. (2016). *Murals and street art: The state of the art*. Thames & Hudson.
- Schacter, K. (2019). *Mural masters: A new generation*. Gingko Press.
- Seno, Y. (2014). *Outdoor gallery: New York City*. Gingko Press.

3.5 Open Elective Courses [OEC 3]

Course Title	Batik Art (Practical)
Course Credits	02
Course Outcomes	After going through the course, learners will be able to: <ol style="list-style-type: none">1. Study the history, techniques, and processes of Batik art.2. Develop technical skills in Batik, including wax application, dyeing, and fabric manipulation.3. Gain hands-on experience in creating Batik artworks using both traditional and contemporary methods.4. Identify the market and platform of Batik Art.
Module 1 (Credit 1) Introduction to Batik Art & Its Techniques	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Experiment with Batik Art.• Draw forms and shapes of Human figures, animals, birds and nature in Batik Art.
Content Outline	<ul style="list-style-type: none">• History and cultural significance of Batik art• Introduction to materials, tools, and techniques• Traditional Batik techniques e.g., canting, tainting, and brush application.• Exploring different wax-resist techniques e.g., crackling, spattering, and stamping.
Module 2 (Credit 1) Contemporary Approaches to Batik Art	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Explore contemporary trends and innovations in Batik art.• Combine Batik with other art forms and techniques.
Content Outline	<ul style="list-style-type: none">• Batik on cloth: techniques and considerations• Development of individual Batik projects

Assignments/Activities towards Open Elective Courses [OEC]

- Weekly assignments (sketches, studies, sample swatches)
- Midterm Batik project (exploration of basic techniques and design principles)
- Final Batik project (individual Batik artwork demonstrating technical skill and creative expression)

Internal Assessment: There will be no internal assessment.

External Assessment: External assessment at the end of the semester, which carries a weightage of **50 marks**. During the assessment, students will create their batik own artwork

Bibliography:

- Drury, G. (2002). *Batik: The art and craft*. Dover Publications.
- Tirtawirya, P. (2007). *The ancient art of batik: Modern applications*. Periplus Editions.
- Van Zanten, W. (2013). *The world of Indonesian textiles*. Thames & Hudson.

3.7 History of Indian Miniature Painting [Major]

Course Title	History of Indian Miniature Painting and Colonial Period Paintings (T)
Course Credits	02
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ol style="list-style-type: none"> 1. Explain the evolution and diversity of Indian miniature painting traditions. 2. Identify major schools and stylistic characteristics of miniature paintings. 3. Analyze the socio-cultural, religious, and political influences on Indian painting. 4. Analyze the socio-cultural, religious, and political influences on Indian painting. 5. Develop critical appreciation and visual analysis of traditional and colonial artworks.
Module 1 (Credit 1) Indian Miniature Painting: Styles and Schools	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Identify different schools of Indian miniature painting and their features. • Explain materials, techniques, and processes used in miniature paintings. • Analyze themes such as mythology, court scenes, and nature. • Differentiate between regional styles and their aesthetic qualities. • Recognize major artists and patronage systems in miniature traditions.
Content Outline	<p>Introduction to Indian Miniature Painting:</p> <ul style="list-style-type: none"> • Definition, characteristics, and historical background. • Materials and techniques: natural pigments, handmade paper, brushwork. • Patronage under royal courts and religious institutions. <p>Major Schools of Miniature Painting:</p> <ul style="list-style-type: none"> • Mughal School: Persian influence, realism, court scenes, portraiture (e.g., Akbar, Jahangir period). • Rajasthani School:

	<p>Bold colours, decorative style, themes of Ramayana, Krishna Leela (e.g., Mewar, Marwar, Kishangarh).</p> <ul style="list-style-type: none"> • Pahari School: Romantic and lyrical expressions, nature and bhakti themes (e.g., Kangra, Basohli). • Deccan School: Fusion of Persian and Indian elements, rich colours and costumes. <p>Themes and Aesthetics:</p> <ul style="list-style-type: none"> • Religious narratives, Ragamala series, Baramasa themes. • Symbolism, composition, and stylization
Module 2 (Credit 1) Colonial Period Paintings & Transition in Indian Art	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Interpret the impact of British colonialism on Indian art practices. • Identify changes in style, technique, and subject matter during the colonial period. • Analyze Company School paintings and hybrid styles. • Recognize the emergence of new art institutions and academic training. • Evaluate the significance of Bazaar art and Bombay School in modern Indian art history.

Content Outline	<p>Colonial Influence on Indian Art:</p> <ul style="list-style-type: none"> • Introduction of Western academic realism and perspective. • Role of British patrons and East India Company artists. <p>Company School Painting:</p> <ul style="list-style-type: none"> • Hybrid style combining Indian techniques with Western realism. • Documentation of Indian life, flora, fauna, and architecture. <p>Bazaar Art (Popular Art):</p> <ul style="list-style-type: none"> • Kalighat paintings: bold lines, satirical and social themes. • Mass production and commercialization of art. (e.g. Raja Ravi Varma) <p>Bombay School and Academic Art:</p> <ul style="list-style-type: none"> • Establishment of art schools (e.g., Calcutta, Madras, Mumbai). • European academic influence: realism, anatomy, oil painting. • Key artists and transition towards modern Indian art. (e.g. Dhurandhar, S.L. Haldankar, Mullar, N.S. Bendre) <p>Transition and Impact:</p> <ul style="list-style-type: none"> • Shift from traditional patronage to institutional training. • Emergence of new artistic identities and modern sensibilities.
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Assignments/Activities towards Courses [Major - Core]

There will be Internal Assignment for **50 marks** in which students can be evaluated by the following Assessment Methods:

- **Exams:** End-of-module exams that test students on key movements, artists, and terminology.
- **Research Papers:** A major paper or project on a specific artist or art movement.
- **Class Presentations:** Presenting a critical analysis of an artwork or exhibition.

- **Participation in Discussions:** Engaging with the ideas in lectures and seminars, analyzing specific pieces of art.

External Exam: There will be no external exam.

Bibliography:

- Archer, W. G. (1955). *Indian miniature painting*. Oxford University Press.
- Beach, M. C. (1992). *Mughal and Rajput painting*. Cambridge University Press.
- Dehejia, V. (1997). *Indian art*. Phaidon Press.
- Guha-Thakurta, T. (1992). *The making of a new "Indian" art: Artists, aesthetics and nationalism in Bengal, c.1850–1920*. Cambridge University Press.
- Kossak, S. M. (1997). *Indian court painting, 16th–19th century*. Metropolitan Museum of Art.
- Mitter, P. (1994). *Art and nationalism in colonial India, 1850–1922*. Cambridge University Press.

Semester IV

4.1 Major (Core)

Course Title	Pictorial Design-II (Practical)
Course Credits	04
Course Outcomes	After going through the course, learners will be able to: <ol style="list-style-type: none">1. Refine and advance pictorial composition techniques.2. Integrate conceptual thinking with pictorial storytelling.3. Develop personal style and artistic expression.4. Explore interdisciplinary approaches in pictorial design.
Module 1 (Credit 1) Advanced Composition & Conceptual Development	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Create dynamic and balanced design with a strong conceptual base.• Explore symbolic and narrative elements in design.• Interpret visual metaphors and their applications.
Content Outline	<ul style="list-style-type: none">• Advanced design techniques in pictorial design.• Narrative storytelling through visual elements.• Symbolism and semiotics in pictorial language.
Module 2 (Credit 1) Experimentation with Forms & Styles	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Explore various artistic movements and their impact on pictorial design.• Experiment with different styles such as cubism, surrealism, and abstraction.• Develop unique artistic expressions in design.
Content Outline	<ul style="list-style-type: none">• Study of movements like Cubism, Expressionism, Surrealism.• Techniques in distortion, fragmentation, and abstraction.• Exploring figurative vs. non-figurative design.
Module 3 (Credit 1) Mixed Media & Digital Integration in Pictorial Design	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Integrate traditional and digital techniques in pictorial design.• Explore collage, photomontage, and digital illustration.• Evaluate the role of technology in contemporary pictorial design.

Content Outline	<ul style="list-style-type: none"> • Introduction to mixed media techniques. • Digital tools for composition and enhancement. • Experimentation with layering, textures, and hybrid forms.
Module 4 (Credit 1) Final Project & Portfolio Development	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Develop a series of works based on a chosen theme. • Present and critique pictorial design with confidence. • Curate and document artworks for professional presentation.
Content Outline	<ul style="list-style-type: none"> • Conceptualizing and executing a final pictorial design project. • Self-evaluation and refinement of artistic style. • Preparing an artist statement and project documentation.

Assignments/Activities towards Pictorial Design-II (Major-Core)

Internal Assessment: These assignments will be internally assessed, carrying a weightage of **50 marks**.

Assignment 1: Research & Critical Analysis of Art Movements (10 Marks)

Assignment 2: Experimental Pictorial Design Exercises (15 Marks)

Practical Project Work & Portfolio Development (15 Marks)

Class Presentation & Critique Sessions (10 Marks)

[Grand Total: 10 + 15 + 15 + 10 = 50 Marks]

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Gjertsom, Stephen, and LeSueur, Annette. (2008). *Motion Graphic Design: An Outline of Basic Principles*.
- Gjertsom, Stephen, and LeSueur, Annette. (n.d.). *Pictorial Design*.
- Richmond, Leonard. (1933). *Essentials of Pictorial Design*. Sir I. Pitman & Sons, Ltd.
- Richmond, Leonard. (1962). *Pictorial Design*. Sir I. Pitman & Sons.

4.2 Major (Core)

Course Title	Drawing & Painting from Life (Practical)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ol style="list-style-type: none"> 1. Develop keen observational skills to accurately represent forms, proportions, and anatomy. 2. Enhance technical proficiency in various drawing and painting media. 3. Analyze light, shadow, perspective, and composition in life studies. 4. Apply learned skills to create finished artworks with conceptual depth.
Module 1 (Credit 1) Life Drawing- Proportion	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Use basic measuring techniques to accurately draw human proportions in life drawing. • Compare different proportion techniques (e.g., the head-count method, gesture drawing) to identify which best improves their figure drawing accuracy.
Content Outline	<ul style="list-style-type: none"> • Introduction to contour drawing and gesture drawing. • Basic proportions and anatomy of the human figure. • Observing and sketching movement and posture. • Line weight and expressive mark-making techniques (Pencil & Charcoal)
Module 2 (Credit 1) Life Drawing- Shade Light Study	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Use shading techniques (e.g., hatching, cross-hatching, blending) to create realistic light and shadow in their life drawings. • Assess how light direction and intensity affect the form and depth of a subject in their drawings.
Content Outline	<ul style="list-style-type: none"> • Illustrate the light sources and their effects on form. • Shading techniques (hatching, cross-hatching, blending). • High-contrast and low-contrast studies. • Capturing mood and atmosphere using tonal variation. (Oil pastels, Dry Pastels & Color Pencil)
Module 3 (Credit 1) Painting from Life- Skin color and drapery	

Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Mix and apply a range of skin tones using color theory and layering techniques in their paintings. • Examine how light, shadow, and fabric texture affect the appearance of drapery in a life painting.
Content Outline	<ul style="list-style-type: none"> • Introduction to color mixing and temperature in figure painting. • Application of underpainting and layering techniques. • Experimentation with different painting mediums (Oil, Acrylic, Watercolor) • Achieve Skin color and texture of drapery
Module 4 (Credit 1) Painting from Life-Composition	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Apply knowledge of composition in figurative artworks- the rule of thirds, balance, and focal points • Critique their own and others' compositions to determine how effectively they guide the viewer's eye and create visual interest.
Content Outline	<ul style="list-style-type: none"> • Human figure placement and balance in composition. • Integration of background and environment in figure painting. • Developing a final life painting project with individual artistic expression. (With Oil Color)

Assignments/Activities towards Drawing & Painting from Life Major (Core)

Internal Assessment:

There will be internal assessment for **50 Marks** (for the best 05 Assignment). Students will complete assignments based on each module, producing a total of **08** assignments.

1. Rendering Half Imperial Size
2. Painting Full Imperial Size

External Assessment:

There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of **50 marks**. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Hamm, J. (1983). *Drawing with confidence*. Perigee Books.
- Hopper, E. (2011). *The complete guide to drawing and painting*. Sterling Publishing.
- Lewis, D. (2014). *Drawing life: A practical guide to drawing from life*. Arcturus Publishing.
- Taylor, R. (2003). *Drawing and painting from life: A guide to observational drawing and painting*. Collins.

4.3 Minor Stream

Course Title	Sketching and Landscape Painting
Course Credits	04
Course Outcomes	After going through the course, learners will be able to <ol style="list-style-type: none"> 1. Analyze the difference between space and natural object. 2. Illustrate Scale, Proportion 3. Apply sketches in advance field. 4. Experiment with Landscape methods and its implement in professional field. 5. Develop Ideas and concepts in landscape painting
Module 1(Credit 1)	Sketching (Pencil & Pen)
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> • Demonstrate various types of sketching • Explore sketching materials and techniques • Use pencil and Pen for sketching
Content Outline	<ul style="list-style-type: none"> • Time sketch, • Rapid sketch, • Study of Natural and Manmade objects • Architectural sketching • Daily events sketching
Module 1(Credit 1)	Sketching (Crayons and Charcoal)
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> • Demonstrate various types of sketching • Explore sketching materials and techniques • Use crayons and charcoal for sketching
Content Outline	<ul style="list-style-type: none"> • Time sketch, • Rapid sketch, • Study of Natural and Manmade objects • Architectural sketching • Daily events sketching
Module 3 (Credit 1)	Landscape Painting (Water Colour, Poster colour)
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> • Handle water Color, poster Color to create landscape painting • Explore various techniques of water colour

Content Outline	<ul style="list-style-type: none"> • Cloudscape • Cityscape • Seascape • Architectural landscape • Rural scape
Module 3 (Credit 1) Landscape Painting (Oil Colour, Acrylic)	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Explore various techniques of oil colour and acrylic. • Handle oil Color, acrylic Color to create landscape painting
Content Outline	<ul style="list-style-type: none"> • Cloudscape • Cityscape • Seascape • Architectural landscape • Rural scape

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Indoor sketches sessions

Outdoor Sketching sessions

Outdoor on the spot Landscape Painting session

Internal Assessment: There will be internal assessment for this course 50

External Assessment: Students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Dalal, D. D. (2000). *A brush with beauty*. Dinnath Memorial Committee.
- Gill, R. (1981). *Rendering with pen and ink*. Thames and Hudson.
- Hondell, A., & Louise, A. (2000). *Painting the landscape in pastel*. Watson-Guptill.
- Keith, F. (2020). *The fundamentals of watercolor landscape painting for all seasons*. Arcturus Publication.
- Mulick, M. (2016). *Expressions in water color*. Jyotsna Publication.
- Mulick, M. (2021). *Water landscape step by step*. Jyotsna Publication.
- Mulick, P. (2006). *Sketching*. Jyotsana Prakashan.
- Paranjape, R. (2008). *Sketching and drawing: A personal view*. Jyotsana Prakashan.
- Rege, N. (2008). *Indian master painter: P. A. Dhond*. Nehru Centre Art Gallery.
- Rege, N. (2020). *Indian master painter: Govind M. Solegaonkar*. Nehru Centre Art Gallery.

- Shelar, S. (2008). *Sketching and drawing: A personal view*. Jyotsana Publication.
- Taylor, Richard S. (2021). *Watercolor landscape: The complete guide to painting landscape*. Batsford Publication.
- Terry, H. (2011). *Painting acrylic landscape the easy way: Brush with acrylic*. Search Press Ltd.

4.4 Open Elective Courses [OEC]

Course Title	Tie and Dye (Practical)
Course Credits	02
Course Outcomes	After going through the course, learners will be able to: <ol style="list-style-type: none">1. Study history, techniques, and processes of tie and dye2. Explore hands-on experience in creating tie and dye3. Learn creative expression and experimentation through tie and dye4. Apply cultural and artistic significance of tie and dye within the broader context of textile arts.
Module 1 (Credit 1) Introduction to Tie and Dye Techniques	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Handle the materials, tools, and techniques• Explore color theory and color mixing• Apply Design principles and composition in tie and dye
Content Outline	<ul style="list-style-type: none">• History and cultural significance of tie and dye• Traditional tie and dye techniques: bandhani, shibori, and leheriya• Dyeing techniques: immersion dyeing, resist dyeing, and direct application.
Module 2 (Credit 1) Advanced Tie and Dye Techniques	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Experiment with different types of Tie and Dye Techniques• Explore patterns and motifs using advanced Tie and Dye Techniques
Content Outline	<ul style="list-style-type: none">• Advanced tie and dye techniques: clamp resist, stitch resist, and pleating

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

- Weekly assignments (sketches, studies, sample swatches)
- Midterm Tie and Dye project (exploration of basic techniques and design principles)
- Final Tie and Dye project (individual Tie and Dye artwork demonstrating technical skill and creative expression)

Students will have to submit at least **06** Assignments in various materials and sizes.

Internal Assessment: There will be no internal assessment.

External Assessment: External assessment at the end of the semester, which carries a weightage of **50 marks**. During the assessment, students will create their Tie and Dye own artwork

Bibliography:

- Elisabeth Berkau. (2022) *Learn to Dye & Print Fabric using shibori, Tie-Dye, Sun Printing and more*. Landauer Publishing

4.5 Skill Enhancement Courses [SEC]

Course Title	Still Life (Practical)
Course Credits	02
Course Outcomes	After going through the course, learners will be able to: <ol style="list-style-type: none">1. Study rendering and painting of still life.2. Demonstrate still life in various techniques.3. Find out basic shapes of the object which will help them in drawing.4. Create and exhibit a comprehensive piece of artwork through the still life drawing and painting.5. Demonstrate various mediums in drawing and painting.
Module 1 (Credit 1) Still Life (Rendering)	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Construct a proportionate drawing of a group of objects.• Experiment with various mediums for still life rendering.
Content Outline	<ul style="list-style-type: none">• Rendering Still Life with Pencil and Charcoal giving attention to the shade and light, Volume, Rendering quality.• Rendering Still Life with Oil Pastel and Dry Pastels giving attention to the shade and light, Volume, Rendering quality.
Module 2 (Credit 1) Still Life (Coloring)	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Experiment with coloring mediums for still life painting.• Elaborate the possibilities in the chosen medium and try to apply in still life painting.
Content Outline	<ul style="list-style-type: none">• Painting Still Life with Water Color and Poster Color giving attention to the shade and light, Volume, painting quality.• Painting Still Life with Acrylic Color and mix media giving attention to the shade and light, Volume, painting quality.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of **04** assignment. There will be no internal assessment.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of **50 marks**. During the jury, they will showcase their artwork and deliver a presentation on their work

Bibliography:

- Day, Estelle. (2022). *Easy oil painting: Beginner tutorials for small still life*. Design Originals.
- Folsom, Kelly. (2022). *30 ways to master still life painting*. BookBaby.
- Knox, Cynthia. (2020). *Realistic still life in colored pencil: Learn to draw beautiful still life in colored pencil*. Walter Foster Publishing.
- Moss, Alan. (1993). *The beginner's guide to still life drawing*. Magna Books.
- Pearce, Steven. (2020). *Drawing still life: Learn to draw a variety of realistic still life in pencil*. Walter Foster.

4.7 Minor Stream

Course Title	History of Western Art- Baroque to Modern (T)
Course Credits	02
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ol style="list-style-type: none"> 1. Explain the evolution of Western art from Baroque to Modern periods. 2. Identify major movements, styles, and artists from 17th to 20th century. 3. Analyze the relationship between art and socio-political, cultural, and industrial changes. 4. Recognize stylistic transitions from classical traditions to modern experimentation.
Module 1 (Credit 1) Baroque, Rococo and Neoclassicism	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Recognize stylistic transitions from classical traditions to modern experimentation. • Interpret the influence of religion, monarchy, and Enlightenment on art. • Analyze stylistic differences between dramatic Baroque and decorative Rococo. • Examine Neoclassicism as a reaction to earlier styles. • Recognize major artists and artworks of the period.
Content Outline	<p>Baroque Art:</p> <ul style="list-style-type: none"> • Emergence of Baroque style: drama, movement, emotion, and grandeur. • Use of light and shadow (tenebrism) and realism. • Key artists: Caravaggio, Rembrandt, Bernini, Jan Vermeer. • Baroque architecture and sculpture (e.g., St. Peter's Basilica). • Art as a tool of Church and monarchy. <p>Rococo Art:</p> <ul style="list-style-type: none"> • Decorative, ornamental, and playful characteristics. • Themes of leisure, romance, and aristocratic life. • Key artists: François Boucher, William Hogarth. • Interior decoration and design aesthetics.

	<p>Neoclassicism:</p> <ul style="list-style-type: none"> • Reaction against Rococo and influence of Enlightenment ideals. • Revival of classical Greek and Roman principles. • Key artists: Jacques-Louis David, Ingres. • Themes of heroism, morality, and political ideology.
<p>Module 2 (Credit 1) Modern Art (19th–20th Century)</p>	
<p>Learning Outcomes</p>	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Identify key movements and artists of Modern Western art. • Explain how modern art broke away from traditional conventions. • Analyze the influence of industrialization, war, and social change on art. • Differentiate between various modern art movements.
<p>Content Outline</p>	<p>Romanticism and Realism:</p> <ul style="list-style-type: none"> • Romanticism: emotion, imagination, and nature (e.g., Delacroix, Goya). • Realism: depiction of everyday life and social issues (e.g., Courbet, Millet). <p>Impressionism and Post-Impressionism:</p> <ul style="list-style-type: none"> • Impressionism: light, colour, and momentary impressions (e.g., Monet, Renoir, Degas). • Post-Impressionism: structure and emotional depth (e.g., Van Gogh, Cézanne, Seurat). <p>Modernism and Avant-Garde Movements:</p> <ul style="list-style-type: none"> • Cubism: fragmentation and multiple perspectives (Picasso). • Futurism, Dada: experimentation and anti-traditional approaches. • Expressionism and Surrealism (Kandinsky, Dalí).

	<p>Late Modern Art:</p> <ul style="list-style-type: none"> • Abstract Expressionism: spontaneity and abstraction (Pollock, Rothko). • Pop Art: mass culture and consumerism (Warhol, Lichtenstein). • Impact of World Wars and industrialization on artistic expression.
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Assignments/Activities towards Courses [Major - Core]

There will be Internal Assignment for **50 marks** in which students can be evaluated by the following Assessment Methods:

- **Exams:** End-of-module exams that test students on key movements, artists, and terminology.
- **Research Papers:** A major paper or project on a specific artist or art movement.
- **Class Presentations:** Presenting a critical analysis of an artwork or exhibition.
- **Participation in Discussions:** Engaging with the ideas in lectures and seminars, analyzing specific pieces of art.

External Exam: There will be no external exam.

Bibliography:

- Britt, D. (2004). Modern art: A history. Harry N. Abrams.
- Gombrich, E. H. (2006). The story of art (16th ed.). Phaidon Press.
- Honour, H., & Fleming, J. (2009). A world history of art (7th ed.). Laurence King Publishing.
- Stokstad, M., & Cothren, M. (2018). Art history (6th ed.). Pearson Education.
- Woodford, S. (2008). Western art: A history. Thames & Hudson.