



SNDT Women's University, Mumbai

Faculty of Interdisciplinary Studies

Bachelor of Visual Arts

(B.V.A.)

As Per NEP – 2020

Semester – III & IV

Syllabus

(W.E.F. Academic Year 2025-26)

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	Subject Specific IKS related to Major

		major credit.	
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

Programme Template

Programme	Bachelor of Visual Arts (B.V.A.)
Specialization	(Painting)
Preamble	<p>The field of Visual Art Education encompasses all aspects of human cultural development. The study of Visual Arts aims to refine the creative abilities of students. By incorporating various art forms, we can create excellent opportunities for Visual Art Education and enhance employability for our younger generation.</p> <p>The BVA (Painting) NEP programme focuses on multidimensional skill development in Visual Art. The programme offers several features, including Discipline-Specific Electives, Skill enhancement, Vocational training, Field studies, Student-centric learning, and Research components. It places the student at the center, allowing them to choose and create combinations of professions in visual art. These various combinations provide opportunities to nurture individual aptitudes while developing skills specific to the field for long-term employability. The programme also opens doors to local, national, and international pathways.</p> <p>This curriculum structure equips students with professional depth, enabling them to face the challenges of the field confidently.</p>
Programme Outcomes (POs)	<p>After completing this programme, learner will be able to -</p> <ul style="list-style-type: none">• develop their own unique forms of expression and style across various artistic mediums.• illustrate folk and traditional art forms in India• demonstrate skills necessary to become a small-scale entrepreneur• perform effectively as a basic graphic designer• demonstrate specialized skills in the areas of Visual Art such as Creative Painting, Portraiture, Mural, Printmaking, and Art Curatorial Practice• make use of the skills acquired for working as a Textile designer, Craft designer.• analyze difference between practice-based research and theoretical research within the realms of Visual Art, Art History and Aesthetics

Eligibility Criteria for Programme	<ol style="list-style-type: none"> 1. Candidates who have successfully cleared the XIIth Std. will be admitted in the First Year. Admission preference will be given on the basis of Interview performance and XIIth exam percentage. 2. Candidates who have passed the Government Diploma in Art (G.D. Art) (10+5 or equivalent) will be admitted in the Fourth Year. 3. Candidates who have passed the Art Teacher's Diploma (ATD) (12+2 or equivalent) will be admitted in the third Year. 4. Candidates who have passed B.A. in Art and Painting degree (Old 12+3) from SNTD Women's University will be admitted in the Fourth Year.
Intake (For SNTD WU Departments and Conducted Colleges)	30

Structure with course Title

Bachelor of Visual Arts (B.V.A.) (Painting)

Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester I					
10141221	Nature, Man-made Drawing and Painting (P)	Major 1	4	100	50	50
10141202	2D Design and Color (P)	Major 2	2	50	50	0
10441221	Calligraphy (P)	OEC 1	4	100	50	50
10641201	Image Editing and Processing- I (P) [Digital Image & Tools]	VSC 1	2	50	50	0
10741201	Basic Graphic Design- I (P) [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

Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester II					
20141221	Antique drawing and rendering (P)	Major 3	4	100	50	50
20141222	3D Design (P)	Major 2	2	50	0	50
20641201	Image Editing and Processing-II [Advance] (P)	VSC -2	2	50	50	0
20641202	Image Editing and Processing-III [Artwork] (P)	VSC -3	2	50	50	0
20441221	Fabric Painting (P)	OEC 2	4	100	50	50
20741201	Basic Graphic Design- II (P) [Document design]	SEC -2	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)

Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester III					
30141221	Pictorial Design- I (P)	Major	04	100	50	50 (P)
30141222	Head Study (P)	Major	04	100	50	50 (P)
30141213	History of Western Art- Renaissance to Modern (T)	Major	02	50	0	50 (P)
30341221	Mural Design (P)	Minor Stream	04	100	50	50 (P)
30441221	Batik Art (P)	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	रचनात्मक लेखन (Hindi)					
30810401	मराठी भाषेचा परिचय - भाग १ (Marathi)					
30810501	Contemporary Sanskrit Nyaya (Sanskrit)					
30810201	શીખો ગુજરાતી - પ્રાથમિક ભાગ ૧: લિપિ પરિચય, શ્રવણ અને વાચન કૌશલ્ય (Gujarati)					
31341201	Gallery, Museum & Art Festival Visit Report Writing (T)	FP 1	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 Websit2e)	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					
40141221	Pictorial Design-II (P)	Major (Core)	04	100	50	50 (P)
40141222	Drawing & Painting from Life (P)	Major (Core)	04	100	50	50 (P)
40341211	Sketching and Landscape Painting (P)	Minor Stream	04	100	50	50 (P)
40441221	Tie and Dye (P)	OEC	02	50	0	50 (P)
40741221	Still Life (P)	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	मराठी भाषेचा परिचय - भाग २ (Marathi)					
40810411	सूचना प्रौद्योगिकी और हिंदी भाषा (Hindi)					
40810511	वाल्मीकीकिरामयणे अयोध्याकाण्डः (Sanskrit)					
40810211	શીખો ગુજરાતી - ભાદ્મમિક (Gujarati)					
41541201		CE	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					
			22	550	250	300

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

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: <ul style="list-style-type: none">• Demonstrate the fundamentals of pictorial design.• Develop a strong sense of balance, proportion, and visual harmony.• 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:

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

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> <ul style="list-style-type: none"> • Perceive to see living things in natural motion. • Classify structure, construction, perspective, volume of the human head. • Develop skills of drawing a correctly articulated human head with accurate proportion. • Illustrate the color difference of different human bodies. • 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	After learning the module, learners will be able to: <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 Artist*,
Quarry Books

Stanyer, Peter. (2020). *Drawing Techniques A Complete Guide For The Artist*,
Arcturus

3.3 Major (Core)

Course Title	History of Western Art (Renaissance to Modern) (T)
Course Credits	02
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ul style="list-style-type: none"> • To introduce students to the history of ancient to modern western art and its cultural, religious, and social contexts. • To familiarize students with major art forms, styles, and developments in ancient Indian art. • To encourage students to engage with and appreciate the richness and diversity of western art.
Module 1 (Credit 1) Renaissance to Neoclassicism	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Recognize the stylistic features and historical contexts of Baroque and Rococo art. • Examine how Neoclassicism emerged as a response to Enlightenment ideals. • Explore the relationship between art and political/social change during this period.
Content Outline	<p>The Italian Renaissance:</p> <ul style="list-style-type: none"> • The rediscovery of classical art and humanism • Key artists: Leonardo da Vinci, Michelangelo, Raphael, Botticelli • Architecture: The development of perspective and classical architecture (e.g., Brunelleschi, Alberti) <p>Renaissance art as a reflection of social, cultural, and intellectual movement</p> <p>Baroque Art:</p> <ul style="list-style-type: none"> • The rise of the Baroque style: Characteristics of drama, movement, and emotion (e.g., Caravaggio, Bernini) • Baroque painting: Tenebrism and realism (e.g., Rembrandt, Caravaggio) • Architecture: St. Peter's Basilica, the work of Bernini and Borromini • Rococo style: Decorative art and architecture (e.g., François Boucher, Jean-Honoré Fragonard) <p>The Enlightenment and Neoclassicism:</p> <ul style="list-style-type: none"> • Neoclassical art: Reaction to Rococo and the Age of Enlightenment (e.g., Jacques-Louis David, Jean-Auguste-Dominique Ingres) • The return to classical ideals of simplicity, reason, and order • Political and philosophical influences on art: Revolution, democracy, and nationalism • The rise of landscape painting (e.g., Turner, Constable)
Module 4 (Credit 1) Modern Art (19th - 20th Century)	

Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Identify the key movements and figures in 19th and 20th-century Western art. • Analyze how Modernism broke with tradition and sought new forms of expression. • Explore the social, political, and cultural forces that influenced modern art.
Content Outline	<p>Romanticism and Realism:</p> <ul style="list-style-type: none"> • Romanticism: Emotion, nature, and individualism (e.g., Francisco Goya, Eugène Delacroix) • Realism: The depiction of everyday life and social realities (e.g., Gustave Courbet, Jean-François Millet) <p>Impressionism and Post-Impressionism:</p> <ul style="list-style-type: none"> • Impressionism: Breaking from tradition (e.g., Claude Monet, Edgar Degas, Pierre-Auguste Renoir) • Post-Impressionism: The search for deeper meanings (e.g., Vincent van Gogh, Paul Cézanne, Georges Seurat) <p>Modernism and Avant-Garde Movements:</p> <ul style="list-style-type: none"> • Early 20th century movements: Cubism (Pablo Picasso), Futurism, and Dada (e.g., Marcel Duchamp) • Expressionism, Surrealism, and Abstract Art (e.g., Wassily Kandinsky, Salvador Dalí) • The impact of war, industrialization, and the changing world on art (e.g., World War I and II) <p>Abstract Expressionism and Pop Art:</p> <ul style="list-style-type: none"> • The rise of abstract expressionism in post-WWII America (e.g., Jackson Pollock, Mark Rothko) • Pop Art and consumer culture (e.g., Andy Warhol, Roy Lichtenstein)

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:

- Stokstad, M. (2018). *Art history (6th ed.)*. Pearson Education.
- Gombrich, E. H. (2006). *The story of art (16th ed.)*. Phaidon Press.

- Johnson, P. (2005). *The renaissance: A short history*.
Modern Library.
- Woodford, S. (2008). *Western art: A history*.
Thames & Hudson.
- Britt, D. (2004). *Modern art: A history*.
Harry N. Abrams.

3.4 Minor Stream

Course Title	Mural-Design (Practical)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ul style="list-style-type: none"> • Create visually balanced mural compositions by applying principles of design and spatial arrangement. • 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	<p>After learning the module, learners will be able to:</p> <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	<p>After learning the module, learners will be able to:</p> <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)	
	<p>After learning the module, learners will be able to:</p> <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)	
	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Design as per actual site • 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: <ul style="list-style-type: none">• Study the history, techniques, and processes of Batik art.• Develop technical skills in Batik, including wax application, dyeing, and fabric manipulation.• Gain hands-on experience in creating Batik artworks using both traditional and contemporary methods.• 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 Field Projects [FP 1]

Course Title	Gallery, Museum, Art Festival Visit Report Writing (Practical)
Course Credits	02
Course Outcomes	After going through the course, learners will be able to: <ul style="list-style-type: none">• Develop skills in observing and analyzing artworks and exhibitions• Enhance the ability to write clear, descriptive, and analytical reports on their art experiences• Foster critical thinking and engagement with contemporary art practices.
Module 1 (Credit 1) Field Visits (Gallery, Museum, Art festivals, Artist studio, Crafts workshop)	
Learning Outcomes	After learning the module, learners will be able to: <ul style="list-style-type: none">• Know the importance of gallery/museum/art festival visits in art education and practice• Learn the importance of field visit related to art activities such as discussion with artists, patrons, curators and gallery managers.
Content Outline	<ul style="list-style-type: none">• Researching and selecting galleries, museums, artist studio and art festivals to visit• Each visit will focus on a specific exhibition, artist, or theme.• Students will observe, analyse, and take notes on the artworks and exhibitions.
Module 2 (Credit 1) Field Visit Report Writing	
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none">• Learn report writing: its structure, style, and content.• Analyze and interpret artworks and exhibitions.
Content Outline	<ul style="list-style-type: none">• Drafting and revising gallery/museum/art festival visit reports.• Provide constructive feedback on writing style, content, and analysis.• Submission of final gallery/museum/art festival visit reports.• Presentation of Interviews taken during their visit.

Assignments/Activities towards Field Projects [FP]

Internal Assessment:

1. Report Content (20 marks):
 - Accuracy and completeness of the report (5 marks)
 - Clarity and organization of writing (5 marks)
 - Depth of analysis and critical thinking (10 marks)
2. Observation and Analysis (15 marks):
 - Quality of observation during the gallery/museum/art festival visit (5 marks)
 - Depth of analysis and interpretation of artworks/exhibitions (10 marks)

3. Writing Style and Presentation (10 marks):

- Writing style: coherence, clarity, and conciseness (5 marks)
- Grammar, spelling, and punctuation (3 marks)
- Proper citation of artworks, artists, and exhibitions (2 marks)

Total: **45 marks**

Additionally, you can allocate **05 marks** for the students' participation, engagement, and attendance during the gallery/museum/art festival visits.

(Grand Total: 45 + 05= 50 Marks)

External Assessment: There will be no external assessment.

Bibliography:

Barnet, S. (2007). *A Short Guide to Writing About Art*. Pearson.

Elkins, J. (2011). *How to Use Your Eyes*. Routledge.

Housen, A. (2014). *Writing About Art*. Pearson.

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: <ul style="list-style-type: none">• Refine and advance pictorial composition techniques.• Integrate conceptual thinking with pictorial storytelling.• Develop personal style and artistic expression.• 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	After learning the module, learners will be able to: <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:

Richmond, Leonard. (1933). *Essentials of Pictorial Design*.

Sir I. Pitman & Sons, Ltd.

Richmond, Leonard. (1962). *Pictorial Design*.

Sir I. Pitman & Sons.

Gjertsom, Stephen, and LeSueur, Annette. (2008). *Motion Graphic Design: An Outline of Basic Principles*.

Gjertsom, Stephen, and LeSueur, Annette. (n.d.). *Pictorial Design*.

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> <ul style="list-style-type: none">• Develop keen observational skills to accurately represent forms, proportions, and anatomy.• Enhance technical proficiency in various drawing and painting media.• Analyze light, shadow, perspective, and composition in life studies.• 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.1.

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	<p>After going through the course, learners will be able to</p> <ul style="list-style-type: none"> Analyze the difference between space and natural object. Illustrate Scale, Proportion Apply sketches in advance field. Experiment with Landscape methods and its implement in professional field. Develop Ideas and concepts in landscape painting
Module 1(Credit 1) Sketching (Pencil & Pen)	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <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	<p>After learning the module, learners will be able to</p> <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	<p>After learning the module, learners will be able to</p> <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.*

The Thames and Hudson

Hondell, A.& Louise, A.(2000). *Painting the Landscape in Pastel.*

Amazon.in, Watson-Guption.

Keith, F. (2020). *The Fundamental of Watercolor Landscape painting for all season.*

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.*

Jyotsna Publication.

Taylor, Richard S. (2021). *Water color 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: <ul style="list-style-type: none">• Study history, techniques, and processes of tie and dye• Explore hands-on experience in creating tie and dye• Learn creative expression and experimentation through tie and dye• 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: <ul style="list-style-type: none">• Study rendering and painting of still life.• Demonstrate still life in various techniques.• Find out basic shapes of the object which will help them in drawing.• Create and exhibit a comprehensive piece of artwork through the still life drawing and painting.• 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*, Book Baby

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's: Learn to draw a variety of realistic still life's in pencil*, Walter and Foster