



CHOICE BASED CREDIT SYSTEM
4(FOUR) YEARS DEGREE COURSE
SYLLABUS FOR B.F.A.(BACHELOR OF FINE ARTS)

1 YEAR (TWO SEMESTER FOUNDATION)
&
3 YEARS (6 SEMESTER) HONOURS
IN
PAINTING /GRAPHICS/SCULPTURE/ APPLIED ART

UNDER

BODOLAND UNIVERSITY

KOKRAJHAR MUSIC & FINE ARTS COLLEGE
KOKRAJHAR

CHOICE BASED CREDIT SYSTEM (CBCS)

**BODOLAND UNIVERSITY , KOKRAJHAR,
KOKRAJHAR MUSIC AND FINE ART COLLEGE, KOKRAJHAR .**

UNDER GRADUATE PROGRAMME

(Courses effective from Academic Year 2017- 18)

SYLLABUS OF COURSES TO BE OFFERED B.F.A.(HONOURSE)

Core Courses (CC), Ability Enhancement Compulsory Courses (AECC), Skill Enhancement Course (SEC, Generic Elective (GE) Course, Discipline Specific Elective (DSE) Course, Generic: Elective (GE).

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

Outline of Choice Based Credit System:

1. Core Course: A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.

2. Elective Course: Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.

2.1 Discipline Specific Elective (DSE) Course: Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).

2.2 Dissertation/Project: An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.

2.3 Generic Elective (GE) Course: An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.

3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course: The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.

3.1 AE Compulsory Course (AECC): Environmental Science, English Communication/MIL Communication.

3.2 AE Elective Course (AEEC): These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

Project work/Dissertation is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper. **Details of Courses Under Undergraduate Programme**

CHOICE BASED CREDIT SYSTEM

SYLLABUS FOR B.F.A.(FOUNDATION COURSE)

PAINTING, GRAPHIC ART, APPLIED ART, SCULPTURE

SEMESTER-I (FOUNDATION COURSE)

Course Type	Course Title	Total Credits	Maximum Marks		
			External	Internal	Total Marks
CC-1	Art of the Prehistoric period-I	4	80	20	100
CC-2	Painting	6	80	20	100
CC-3	Graphic Art	6	80	20	100
CC-4	Applied Art	6	80	20	100
CC-5	Sculpture	6	80	20	100

SEMESTER-II (FOUNDATION COURSE)

Course Type	Course Title	Total Credits	Maximum Marks		
			External	Internal	Total Marks
CC-6	Art of the Prehistoric period-II	4	80	20	100
CC-7	Painting	6	80	20	100
CC-8	Graphic Art	6	80	20	100
CC-9	Applied Art	6	80	20	100
CC-10	Sculpture	6	80	20	100

CHOICE BASED CREDIT SYSTEM
SYLLABUS FOR B.F.A.(HONOURS)
 PAINTING, SCULPTURE, GRAPHICS, APPLIED ART
SEMESTER-III

Course Type	Course Title	Total Credits	Maximum Marks		
			External	Internal	Total Marks
C-1	Indian Art-1	4	80	20	100
CC-2	Practical	6	80	20	100
AECC-1	Communicative English/Hindi/MIL/	2	40	10	50
GE-1	Alternative subject (Only Practical)	4	80	20	100
<u>SEMESTER -IV</u>					
CC-3	Western Art-I	4	80	20	100
CC-4	Practical	6	80	20	100
AECC-2	Environmental Studies	2	40	10	50
GE-2	Alternative Subject (Only Practical)	4	80	20	100
<u>SEMESTER -V</u>					
CC-5	Indian Art-II	4	80	20	100
CC-6	Practical	6	80	20	100
CC-7	Practical	6	80	20	100
SEC-1	Practical &Theory	4	80	20	100
GE-3	Alternative subject (Only Practical)	4	80	20	100
<u>SEMESTER -VI</u>					
CC-8	Introduction of far Eastern Art	4	80	20	100
CC-9	Practical	6	80	20	100
CC-10	Practical	6	80	20	100
SEC-2	Practical &Theory	4	80	20	100
GE-4	Alternative Subject (Only Practical)	4	80	20	100
<u>SEMESTER -VII</u>					
CC-11	Western Art- II	4	80	20	100
CC-12	Practical	6	80	20	100
DSE-1	Practical	6	80	20	100
DSE-2	Practical	6	80	20	100
<u>SEMESTER -VIII</u>					
C-13	Indian Art –III	4	80	20	100
C-14	Practical	6	80	20	100
DSE-3	Practical	6	80	20	100
DSE-4	Project work on core subject	6	80	20	100
Total		124			2500

DETAILED SYLLABUS

4 (FOUR) YEARS DEGREE
OF
BACHELOR OF FINE ARTS (B.F.A.)

UNDER

BODOLAND UNIVERSITY
KOKRAJHAR MUSIC & FINE ARTS COLLEGE,
KOKRAJHAR.

BFA FOUNDATION**FIRST SEMESTER**

Course Code	Course Type	Course Title	Total Credits	L	T	P	Hrs. Per Week	Evaluation Pattern	Maximum Marks	
									Internal	External
BFA/101/F	CC-1	Art of the Prehistoric Period -I	4	4	2		6	Theory	20	80
BFA/102/F	CC-2	Painting	6		4	4	8	Practical	20	80
BFA/103/F	CC-3	Graphic Art	6		4	4	8	Practical	20	80
BFA/104/F	CC-4	Applied Art	6		4	4	8	Practical	20	80
BFA/105/F	CC-5	Sculpture	6		4	4	8	Practical	20	80
Minimum Credit			28				38			

BFA FOUNDATION**SECOND SEMESTER**

Course Code	Course Type	Course Title	Total Credits	L	T	P	Hrs. Per Week	Evaluation Pattern	Maximum Marks	
									Internal	External
BFA/201/F	CC-6	Art of the Prehistoric Period -II	4	4	2		6	Theory	20	80
BFA/202/F	CC-7	Painting	6		4	4	8	Practical	20	80
BFA/203/F	CC-8	Graphic Art	6		4	4	8	Practical	20	80
BFA/204/F	CC-9	Applied Art	6		4	4	8	Practical	20	80
BFA/205/F	CC-10	Sculpture	6		4	4	8	Practical	20	80
Minimum Credit			28				38			

DEPARTMENT OF PAINTING
BODOLAND UNIVERSITY

Course Structure of BFA in Painting under Choice Based Credit System (CBCS) and Continuous Assessment and Grading pattern (CAGP)

Syllabus in Painting Art for BFA Honours

Semester	Core (14)	AECC (2)	SEC (2)	DSE (4)	GE (4)
I	CC- 1 Art of the Prehistoric Period – I				
	CC- 2 Painting				
	CC – 3 Graphic Art				
	CC - 4 Applied Art				
	CC- 5 Sculpture				
II	CC- 6 Art of the Prehistoric Period –II				
	CC- 7 Painting				
	CC – 8 Graphic Art				
	CC - 9 Applied Art				
	CC- 10 Sculpture				
III	C-1 Indian Art-I	Communication English/MIL			GE-I Alternative Subject from any Department – Sculpture/Graphic/ Applied Art
	C-2 Composition of Drawing				
IV	C-3 Western Art-I	Environmental Study			GE-II Alternative Subject from any Department – Sculpture /Graphic/ Applied Art
	C-4 Life Study				
V	C-5 Indian Art-II		SEC –I Study of Flat (Picture) from Indian Art-II (Theory & Practical)		GE-III Alternative Subject from any Department – Sculpture /Graphic/ Applied Art
	C-6 Still life study in colour				
	C-7 Study of composition				
VI	C-8 Introduction of far Eastern Art		SEC –I Study of Flat (Picture) from Indian Art-II (Theory & Practical)		GE-IV Alternative Subject from any Department – Sculpture /Graphic/ Applied Art
	C-9 Collage in colour paper				
	C-10 Outdoor study				
VII	C-11 Western Art- II			DSE - I Nature Study	
	C-12 Mix Media painting			DSE - II Creative Composition	
VIII	C-13 Indian Art –III			DSE - III Conceptual Art	
	C-14 Experimental Art in New Media			DSE-4 Project work on core Course	

DEPARTMENT OF GRAPHICS
BODOLAND UNIVERSITY

Course Structure of BFA in Graphics under Choice Based Credit System (CBCS) and Continuous Assessment and Grading pattern (CAGP)

Syllabus in Graphic Art for BFA Honours

Semester	Core (14)	AECC (2)	SEC (2)	DSE (4)	GE (4)
I	CC- 1 Art of the Prehistoric Period - I				
	CC- 2 Painting				
	CC – 3 Graphic Art				
	CC - 4 Applied Art				
	CC- 5 Sculpture				
II	CC- 6 Art of the Prehistoric Period -II				
	CC- 7 Painting				
	CC – 8 Graphic Art				
	CC - 9 Applied Art				
	CC- 10 Sculpture				
III	C-1 Indian Art-1	Communicative English/MIL			GE-I Alternative Subject from any Department –Painting/Applied Art/Sculpture
	C- 2 Graphic Composition				
IV	C-3 Western Art –I	Environmental Study			GE-II Alternative Subject from any Department –Painting/Applied Art/Sculpture
	C-4 Wood cut - I				
V	C-5 Indian Art –II		SEC – I Lithography-I		GE-III Alternative Subject from any Department –Painting/Applied Art /Sculpture
	C-6 Life Study				
	C-7 Etching-I				
VI	C-8 Introduction of far Eastern Art		SEC – II Etching -II		GE-IV Alternative Subject from any Department –Painting/Applied Art /Sculpture
	C-9 Lithography-II				
	C-10 Wood cut – II				
VII	C-11 Western Art- II			DSE-1 Collage	
	C-12 Etching -III			DSE-2 Lithography-III	
VIII	C-13 Indian Art –III			DSE-3 Serigraphy	
	C-14 Wood cut – III			DSE-4 Project work on core Course	

DEPARTMENT OF SCULPTURE
BODOLAND UNIVERSITY

Course Structure of BFA in sculpture under Choice Based Credit System (CBCS) and Continuous Assessment and Grading pattern (CAGP)
Syllabus in Sculpture Art for BFA Honours

Sem ester	Core (14)	AECC (2)	SEC (2)	DSE (4)	GE (4)
I	CC- 1 Art of the Prehistoric Period – I				
	CC- 2 Painting				
	CC – 3 Graphic Art				
	CC - 4 Applied Art				
	CC- 5 Sculpture				
II	CC- 6 Art of the Prehistoric Period –II				
	CC- 7 Painting				
	CC – 8 Graphic Art				
	CC - 9 Applied Art				
	CC- 10 Sculpture				
III	C-1 Indian Art-I	Communication English/ MIL			GE-I Alternative Subject from any Department – Painting/Graphic/ Applied Art
	C-2 Sculpture Composition-I				
IV	C-3 Western Art-I	Environmental Study			GE-II Alternative Subject from any Department – Painting/Graphic/ Applied Art
	C-4 Terracotta				
V	C-5 Indian Art-II		SEC-I Relief Sculpture Practical/Theory		GE-III Alternative Subject from any Department – Painting/Graphic/ Applied Art
	C-6 Portrait study				
	C-7 Sculpture Composition-II				
VI	C-8 Introduction of far Eastern Art		SEC-II Curving Sculpture Practical/Theory		GE-IV Alternative Subject from any Department – Painting/Graphic/ Applied Art
	C-9 Life Study				
	C-10 Mixed Media Sculpture				
VII	C-11 Western Art- II			DSE-I Curving Sculpture	
	C-12 Installation Sculpture			DSE-II Curving Sculpture-II	
VIII	C-13 Indian Art –III			DSE-III- Mixed Media Sculpture	
	C-14 Sculpture In New Materials			DSE-IV Project Work on Core Course	

DEPARTMENT OF APPLIED ART
BODOLAND UNIVERSITY

Course Structure of BFA in Applied Art under Choice Based Credit System (CBCS) and Continuous Assessment and Grading pattern (CAGP)

Syllabus in Applied Art for BFA Honours

Sem ester	Core (14)	AECC (2)	SEC (2)	DSE (4)	GE (4)
I	CC- 1 Art of the Prehistoric Period – I				
	CC- 2 Painting				
	CC – 3 Graphic Art				
	CC - 4 Applied Art				
	CC- 5 Sculpture				
II	CC- 6 Art of the Prehistoric Period –II				
	CC- 7 Painting				
	CC – 8 Graphic Art				
	CC - 9 Applied Art				
	CC- 10 Sculpture				
III	C-1 Indian Art-I	Communicative English/ MIL			GE-I Alternative Subject from any Department – Painting/Graphic/Sculpture
	C-2 Graphic Design-I				
IV	C-3 Western Art-I	Environmental Study			GE-II Alternative Subject from any Department – Painting/Graphic/Sculpture
	C-4 Graphic Design-II				
V	C-5 Indian Art –II		SEC-I Computer Graphic-I Practical/Theory		GE-III Alternative Subject from any Department – Painting/Graphic/Sculpture
	C-6 Graphic Design-III				
	C-7 Drawing and Illustration				
VI	C-8 Introduction of far Eastern Art		SEC -II Computer Graphic-II Practical/Theory		GE-IV Alternative Subject from any Department – Painting/Graphic/Sculpture
	C-9 Graphic Design-IV				
	C-10 Packaging-I				
VII	C-11 Western Art- II			DSE-I Computer Graphic-III Practical/Theory DSE-II Design For Web.	
	C-12 Photography				
VIII	C-13 Indian Art –III			DSE-III Design For Publication DSE-IV Project Work on Core Course	
	C-14 Graphic design-V				

B.F.A. PAINTING
(Specialization)

3rd Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/301/P	C-1	Indian Art-I	4	4	2		6	Theory	20	80
BFA/302/P	C-2	Composition of Drawing	6		4	4	8	Practical	20	80
BFA/303/P	AECC	Communication English	2	2	2		4	Theory	20	80
BFA/304/P	GE-I	Alternative Subject from any Department- Sculpture/Graphic/Applied Art	4		2	4	6	Practical	20	80
Minimum Credit			16				24			

B.F.A. PAINTING
(Specialization)

4th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/401/P	C-3	Western Art-I	4	4	2		6	Theory	20	80
BFA/402/P	C-4	Life Study	6		4	4	8	Practical	20	80
BFA/403/P	AECC	Environmental Science	2		2	2	4	Theory	20	80
BFA/404/P	GE-II	Alternative Subject from any Department- Sculpture/Graphic/Applied Art	4		2	4	6	Practical	20	80
Minimum Credit			16				24			

B.F.A. PAINTING **(Specialization)**

5th Semester

Course Code	Core Type	Course Title	Total Credits	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/501/P	C-5	Indian Art	4	4	2		6	Theory	20	80
BFA/502/P	C-6	Still Life in Colour	6		4	4	8	Practical	20	80
BFA/503/P	C-7	Study of Composition	6		4	4	8	Practical	20	80
BFA/504/P	SEC-I	Study of Flat (Picture) from Indian Art	4	2	2	4	8	Theory/Practical	20	80
BFA/505/P	GE-III	Alternative Subject from any Department- Sculpture/Graphic/ Applied Art	4		2	4	6	Practical	20	80
Minimum Credit			24				36			

B.F.A. PAINTING **(Specialization)**

6th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/601/P	C-8	Introduction to Far –Eastern Art	4	4	2		6	Theory	20	80
BFA/602/P	C-9	Collage in Cloure Paper	6		4	4	8	Practical	20	80
BFA/603/P	C-10	Out Door Study	6		4	4	8	Practical	20	80
BFA/604/P	SEC-II	Study of cave mural of Indian Art	4	2	2	4	8	Theory/Practical	20	80
BFA/605/P	GE-IV	Alternative Subject from any Department- Sculpture/Graphic/ Applied Art	4		2	4	6	Practical	20	80
Minimum Credit			24				36			

B.F.A. PAINTING
(Specialization)

7th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/701P	C-11	Western Art –II	4	4	2		6	Theory	20	80
BFA/702/P	C-12	Mix-Media Painting	6		4	4	8	Practical	20	80
BFA/703/P	DSE-I	Nature Study	6	2	2	4	8	Practical/Theory	20	80
BFA/704/P	DSE-2	Creative Composition	6	2	2	4	8	Practical/Theory	20	80
Minimum Credit			22				30			

B.F.A. PAINTING
(Specialization)

8th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/801/P	C-13	Indian Art –III	4	4	2		6	Theory	20	80
BFA/802/P	C-14	Experimental Art in New Medias	6		4	4	8	Practical	20	80
BFA/803/P	DSE-3	Installation and Conceptual Art	6	2	2	4	8	Practical/Theory	20	80
BFA/804/P	DSE-4	Project work on Core Coures	6	2	2	4	8	Practical/Theory	20	80
Minimum Credit			22				30			

B.F.A.GRAPHICS
(Specialization)

3rd Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/301/G	C-1	Indian Art-I	4	4	2		6	Theory	20	80
BFA/302/G	C-2	Graphic Composition	6		4	4	8	Practical	20	80
BFA/303/G	AEC C	Communication English	2	2	2		4	Theory	20	80
BFA/304/G	GE-I	Alternative Subject from any Department- Sculpture/Applied Art/Painting	4		2	4	6	Practical	20	80
Minimum Credit			16				24			

B.F.A.GRAPHICS
(Specialization)

4th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/401/G	C-3	Western Art-I	4	4	2		6	Theory	20	80
BFA/402/G	C-4	Lithography-I	6		4	4	8	Practical	20	80
BFA/403/G	AEC C	Environmental Science	2	2	2		4	Theory	20	80
BFA/404/G	GE-II	Alternative Subject from any Department- Sculpture/Applied Art/Painting	4		2	4	6	Theory	20	80
Minimum Credit			16				24			

B.F.A.GRAPHICS
(Specialization)

5th Semester

Course Code	Core Type	Course Title	Total Credits	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/501/G	C-5	Indian Art	4	4	2		6	Theory	20	80
BFA/502/G	C-6	Life Study	6		4	4	8	Practical	20	80
BFA/503/G	C-7	Colour Etching-I	6		4	4	8	Practical	20	80
BFA/504/G	SEC-I	Lithography-I	4	2	2	4	8	Practical/Theory	20	80
BFA/505/G	GE-III	Alternative Subject from any Department- Sculpture/Applied Art/Painting	4	4	2	4	6	Practical	20	80
Minimum Credit			24				36			

B.F.A.GRAPHICS
(Specialization)

6th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/601/G	C-8	Introduction to Far –Eastern Art	4	4	2		6	Theory	20	80
BFA/602/G	C-9	Lithography-II	6		4	4	8	Practical	20	80
BFA/603/G	C-10	Colour Wood Cut	6		4	4	8	Practical	20	80
BFA/604/G	SEC-II	Etching-II	4	2	2	4	8	Practical/Theory	20	80
BFA/605/G	GE-IV	Alternative Subject from any Department- Sculpture/Applied Art/Painting	4		2	4	6	Practical	20	80
Minimum Credit			24				36			

B.F.A.GRAPHICS
(Specialization)

7th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/701/G	C-11	Western Art -II	4	4	2		6	Theory	20	80
BFA/702/G	C-12	Etching-III	6		4	4	8	Practical	20	80
BFA/703/G	DSE-I	Collage	6	2	2	4	8	Practical/ Theory	20	80
BFA/704/G	DSE-2	Lithography-III	6	2	2	4	8	Practical/ Theory	20	80
Minimum Credit			22				30			

B.F.A.GRAPHIC ART
(Specialization)

8th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/801/G	C-13	Indian Art -III	4	4	2		6	Theory	20	80
BFA/802/G	C-14	Lithography or Etching	6		4	4	8	Practical	20	80
BFA/803/G	DSE-III	Serigraphy	6	2	2	4	8	Practical/ Theory	20	80
BFA/804/G	DSE-IV	Project work on Core Course	6	2	2	4	8	Practical/ Theory	20	80
Minimum Credit			22				30			

B.F.A. SCULPTURE
(Specialization)

3rd Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/301/S	C-1	Indian Art-I	4	4	2		6	Theory	20	80
BFA/302/S	C-2	Sculpture Composition	6		4	4	8	Practical	20	80
BFA/303/S	AEC C	Communication English/MIL	2	2	2		4	Theory	20	80
BFA/304/S	GE-I	Alternative Subject from any Department-Painting/Graphic/Applied Art	4		2	4	6	Practical	20	80
Minimum Credit			16				24			

B.F.A. SCULPTURE
(Specialization)

4th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/401/S	C-3	Western Art-I	4	4	2		6	Theory	20	80
BFA/402/S	C-4	Terracotta	6		4	4	8	Practical	20	80
BFA/403/S	AEC C	Environmental Science	2		2	2	4	Theory	20	80
BFA/404/S	GE-II	Alternative Subject from any Department-Painting/Graphic/Applied Art	4		2	4	6	Practical	20	80
Minimum Credit			16				24			

B.F.A. SCULPTURE
(Specialization)

5th Semester

Course Code	Core Type	Course Title	Total Credits	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/501/S	C-5	Indian Art-II	4	4	2		6	Theory	20	80
BFA/502/S	C-6	Portrait study	6		4	4	8	Practical	20	80
BFA/503/S	C-7	Carving Sculpture	6		4	4	8	Practical	20	80
BFA/504/S	SEC-I	Relief Sculpture	4	2	2	4	8	Theory/Practical	20	80
BFA/505/S	GE-III	Alternative Subject from any Department- Painting/Graphic/ Applied Art	4		2	4	6	Practical	20	80
Minimum Credit			24				36			

B.F.A. SCULPTURE
(Specialization)

6th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/601/S	C-8	Introduction to Far – Eastern Art	4	4	2		6	Theory	20	80
BFA/602/S	C-9	Life Study	6		4	4	8	Practical	20	80
BFA/603/S	C-10	Mixed Media Sculpture-I	6		4	4	8	Practical	20	80
BFA/604/S	SEC-II	Carving-I	4	2	2	4	8	Theory/Practical	20	80
BFA/605/S	GE-IV	Alternative Subject from any Department- Painting/Graphic/ Applied Art	4		2	4	6	Practical	20	80
Minimum Credit			24				36			

B.F.A. SCULPTURE
(Specialization)

7th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/701/S	C-11	Western Art -II	4	4	2		6	Theory	20	80
BFA/702/S	C-12	Installation Sculpture	6		4	4	8	Practical	20	80
BFA/703/S	DSE-I	Carving Sculpture-II	6	2	2	4	8	Practical/Theory	20	80
BFA/704/S	DSE-2	Constructive Sculpture	6	2	2	4	8	Practical/theory	20	80
Minimum Credit			22				30			

B.F.A. SCULPTURE
(Specialization)

8th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/801/S	C-13	Indian Art -III	4	4	2		6	Theory	20	80
BFA/802/S	C-14	Sculpture in new Materials	6		4	4	8	Practical	20	80
BFA/803/S	DSE-3	Mixed Media Sculpture	6	2	2	4	8	Practical/Theory	20	80
BFA/804/S	DSE-4	Project Work on Core Course	6	2	2	4	8	Practical/Theory	20	80
Minimum Credit			22				30			

B.F.A. APPLIED ART
(Specialization)

3rd Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/301/A	C-1	Indian Art-I	4	4	2		6	Theory	20	80
BFA/302/A	C-2	Graphic Design-I	6		4	4	8	Practical	20	80
BFA/303/A	AECC	Communication English	2	2	2		4	Theory	20	80
BFA/304/A	GE-I	Alternative Subject from any Department- Sculpture/Graphic /Painting	4	4	2		6	Practical	20	80
Minimum Credit			16				24			

B.F.A. APPLIED ART
(Specialization)

4th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/401/A	C-3	Western Art-I	4	4	2		6	Theory	20	80
BFA/402/A	C-4	Graphic Design-II	6		4	4	8	Practical	20	80
BFA/403/A	AECC	Environmental Science	2	2	2		4	Theory	20	80
BFA/404/A	GE-II	Alternative Subject from any Department- Sculpture/Graphic /Painting	4		2	4	6	Practical	20	80
Minimum Credit			16				24			

B.F.A. APPLIED ART
(Specialization)

5th Semester

Course Code	Core Type	Course Title	Total Credits	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/501/A	C-5	Indian Art	4	4	2		6	Theory	20	80
BFA/502/A	C-6	Graphic Design-III	6		4	4	8	Practical	20	80
BFA/503/A	C-7	Drawing and Illustration	6		4	4	8	Practical	20	80
BFA/504/A	SEC-I	Computer Graphic-I	4	2	2	4	8	Practical/Theory	20	80
BFA/505/A	GE-III	Alternative Subject from any Department- Sculpture/Graphic /Painting	4		2	4	6	Practical	20	80
Minimum Credit			24				36			

B.F.A. APPLIED ART
(Specialization)

6th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/601/A	C-8	Introduction to Far –Eastern Art	4	4	2		6	Theory	20	80
BFA/602/A	C-9	Graphic Design – IV	6		4	4	8	Practical	20	80
BFA/603/A	C-10	Packaging-I	6		4	4	8	Practical	20	80
BFA/604/A	SEC-II	Computer Graphic-II	4	2	2	4	8	Practical/Theory	20	80
BFA/605/A	GE	Alternative Subject from any Department Sculpture/Graphic /Painting	4		2	4	6	Practical	20	80
Minimum Credit			24				36			

B.F.A. APPLIED ART
(Specialization)

7th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/701/A	C-11	Western Art -II	4	4	2		6	Theory	20	80
BFA/702/A	C-12	Photography	6		4	4	8	Practical	20	80
BFA/703/A	DSE-I	Computer Graphic-III	6	2	2	4	8	Practical/ Theory	20	80
BFA/704/A	DSE-2	Design For Web.	6	2	2	4	8	Practical/ Theory	20	80
Minimum Credit			22				30			

B.F.A.GRAPHIC ART
(Specialization)

8th Semester

Course Code	Core Type	Course Title	Total Credit	L	T	P	Hrs Per week	Evaluation Pattern	Minimum Mark	
									Internal	External
BFA/801/G	C-13	Indian Art -III	4	4	2		6	Theory	20	80
BFA/802/G	C-14	Lithography or Etching	6		4	4	8	Practical	20	80
BFA/803/G	DSE-III	Serigraphy	6	2	2	4	8	Practical/ Theory	20	80
BFA/804/G	DSE-IV	Project work on Core Course	6	2	2	4	8	Practical/ Theory	20	80
Minimum Credit			22				30			

**Name of the Course: Bachelor of Fine Arts in Painting /Sculpture/
Applied Art /Graphic Art.**

Semester-I (Foundation Course)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	CC-1	Art of the Prehistoric Period-I Topic: - (a) Prehistoric Rock – Paintings. (b) Indus Valley Civilization.	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	CC-2	Painting Detailed studies of nature and Objects or lively things in front of yours view. Technically –line , texture , colour , form , shapes etc. Arranging of objects to create composition water colour , pastels , shadings.	0	2	4	6
2.	CC-3	Graphic Art Introduction of Graphic Art At this level, students shall study details of objects and figures, their positions , proportions angels , perspective composition of layout and its black and white colour distribution , knowledge of light and shade , knowledge of simple print making in woodcut and linocut.	0	2	4	6
3.	CC-4	Applied Art Studies of natural lettering, Typography, Optical space, Mechanical space and book design.	0	2	4	6
4.	CC-5	Sculpture Exercises basic 3D modelling shape in clay . Study of simple shapes figure in clay as head study of hands, legs and study of full figure in various position .	0	2	4	6
Total of Practical			0	8	16	24
Total of Semester(A+B)			2	8	16	28

Bachelor of Fine Art
Semester –II (Foundation Course)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	CC -6	Art of Prehistoric and the Ancient World –II Topic: - (a) Egypt civilization (b) Mesopotamia	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	CC -7	Painting Drawing and C composition of any lively things, objects and nature view in front of you in medium of pen & ink , water colour and technique of Tempera.	0	2	4	6
2.	CC -8	Graphic Art Introduction of Graphic Art At this level, students shall study details of objects and figures, their positions , proportions angels , perspective composition of layout and its black and white colour distribution , knowledge of light and shade , knowledge of simple print making in woodcut and linocut.	0	2	4	6
3.	CC -9	Applied Art Collage and Mixed Media, Drawing and Composition of Collage in colour paper , news paper , magazine , paper pulp etc.	0	2	4	6
	CC -10	Sculpture Exercises basic 3D modelling shape in clay. Study of simple shapes figure in clay as head study of hands, legs and study of full figure in various position. Composition study with figure in clay.	0	2	4	6
Total of Practical			0	10	16	24
Total of Semester(A+B)			2	10	16	28

Bachelor of Fine Art

Third Semester (Specialization-Painting)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 1	Indian Art-I Sculpture of Mauryan Period Stupa Sculpture of: Bahrut, Sanchi and Amaravati Gandhara and Mathura Sculpture	2	2	0	4
2	AECC	Communicative English / MIL	2	2	0	2
Total of Theory			3	3	0	6
B. Practical						
1.	GE-I	Alternative Subject from any Department – Sculpture /Graphic/Applied Art	0	2	4	6
2.	C 2	Composition of Drawing Study of formal aspects - line, colour, form, mass, volume, texture, light & shade. Composition based on them of its own subject and its development of individual own creativity, (Water colour oil or tempera).	0	2	4	6
Total of Practical			0	4	8	12
Total of Semester(A+B)			3	7	8	18

Bachelor of Fine Art

Four Semester(Specialization-Painting)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 3	<u>Western Art-I</u> Greek Art, Roman Art ,Early Christian Byzantine, Gothic Art and Art of Renaissance)	2	2	0	4
2	AECC	Environmental Study	2	2	0	2
Total of Theory			3	3	0	6
B. Practical						
1.	GE-II	Alternative Subject from any Department – Sculpture /Graphic/Applied Art	0	2	2	4
2.	C 4	<u>Life Study</u> Study from life figures with emphasis on anatomical structures their proportion and harmony(Medium – Pencil Shading , Water Colour, Oil)	0	2	4	6
Total of Practical			0	4	6	10
Total of Semester(A+B)			3	7	6	16

Bachelor of Fine Art

Fifth Semester(Specialization-Painting)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 5	<u>Indian Art-II</u> Gupta Period-Classic Art: Saranath Buddha, Ajanta painting, Rock cut sculpture of Mahavallipuram and Ellora, Elephanta, Khajuraho and Konarak Temple Sculpture. Chola Bronze, Sculpture of Eastern Indian with special Reference to North-East India.	4	2	0	4
Total of Theory			4	2	0	4
B. Practical						
1.	C-6	<u>Still life</u> Detailed Studies of Lively Things like Flower will lives in a vase, vegetables, Fruits in front of view. (medium- Pencil Shading, Water colour Oil)	0	2	4	6
2.	C-7	<u>Study Of Composition</u> Creating composition in any medium and technique emphasizing picture of individual realistic picture of human figures, lively view of spot nature, animals, objects etc. (medium-water colour, oil, tempera)	0	2	4	6
3.	GE-III	Alternative Subject from any Department – Sculpture /Graphic/Applied Art	0	2	4	6
4.	SEC-I	Study of Flat (Picture) from Indian Art –II	2	2	2	6
Total of Practical			0	8	16	24
Total of Semester(A+B)			4	10	16	30

Bachelor of Fine Art

Sixth Semester(Specialization-Painting)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1.	C-8	<p><u>Introduction to Far Eastern Art:</u> Chinese ancient art: Shang Dynasty, Zhou Dynasty, paintings and prints Han Dynasty- , Chinese Buddhist Sculpture. Landscape paintings of Sung Dynasty. Japanese art: Pre Buddhist traditional art. Japanese Buddhist traditional art : Asoka dynasty, Nara Dynasty, Heian Dynasty, Kamakura Dynasty. Japanese screen paintings and wood prints.</p>	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C-9	<p><u>Collage in colour Paper</u> Creating composition of collage in colour paper in new media and utilize in new technique</p>	0	2	4	6
2.	C-10	<p><u>Out Door Study</u> Studying outdoor spot view in nature as a realistic (medium-pencil shading , water colour, Oil etc)</p>	0	2	4	6
3.	SEC-II	<p><u>Study of Flat (Picture)</u> From Indian Art -II(Practical/Theory) Practical: Study of flat (picture) thoroughly from Indian Art-II Eg.-Pre-historic, Indus Vally, Egypt, Mesopotamia. Theory: Theory will be related from practical content studied. Study of cave mural & rock painting from Indian Art which is Art Book,Eg.- Ajanta, Ellora, Mahabaliphuram etc.</p>	2	2	2	6
4.	GE-VI	Alternative Subject from any Department – painting/ Sculpture /Applied Art	0	2	4	6
Total of Practical			4	8	14	24
Total of Semester(A+B)			4	10	14	28

Bachelor of Fine Art
Seventh Semester(Specialization-Painting)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C-11	<u>Western Art-II</u> Baroque art, Romanticism and Early Modern Art (Realist, Impressionism. Post Impressionism and Cubism)	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C-12	<u>Mix -Media Painting</u> Creating and modifying form shape, Volume, mass, from realistic form and experimenting of composition in painting in mix-media materials and colours.(medium – mix -media colours ,materials of any kind which is suitable balanced in composition	0	2	4	6
2.	DSE-I	<u>Nature Study(Practical/Theory)</u> <u>Practical:</u> Studies from life, nature and other sources for complementing the compositional aspect of the student .The study must be lively spot view from natures. <u>Theory:</u> The theory will be related from nature, which you studied practically, example –method and materials and knowledge of colours, composition etc.	2	2	2	6
3.	DSE-II	<u>Creative Composition(Practical/Theory)</u> <u>Practical:</u> Composition based on them of its own subject and its development of own creativity (Water colour, oil, mix-media). The modification of creative work from realistic form. <u>Theory:</u> The theory will be related from creative practical with its method and materials and knowledge of colours, composition etc.	2	2	2	6
Total of Practical			4	6	8	18
Total of Semester(A+B)			6	8	8	22

Bachelor of Fine Art
Eighth Semester(Specialization-Painting)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C -13	Indian Art-III (Mughol and Rajasthani Miniature painting and Modern Art: Ravi Varma, Abanidranath Tagore, Amrita Sergil, Nandala Bose and Rbindranath Tagore, Ramkinkar Baise.	2	2	0	4
Total of Theory			6	6	0	12
B. Practical						
1.	C-14	Experimental Art in New Media Composition and experimenting art in new media in a canvas. Any collecting materials which is suitable create composition which is related to painting.(medium - collecting materials, colours, mix-media etc.	0	2	4	6
2.	DSE-III	Conceptual Art (Practical/Theory) The conceptual art the idea or concept the work when an artist uses a conceptual form of art, it means that all of the planning and the execution is a prtunctory affair.	2	2	2	6
3.	DSE-IV	Project work on Core Course	2	2	2	6
Total of Practical						
Total of Semester(A+B)						

Bachelor of Fine Art

Third Semester (Specialization-Graphics Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 1	Indian Art-I Sculpture of Mauryan Period Stupa Sculpture of: Bhahrut, Sanchi and Amaravati Gandhara and Mathura Sculpture	2	2	0	4
2	AECC	Communicative English / MIL	1	1	0	2
Total of Theory			3	3	0	6
B. Practical						
1.	GE-I	Alternative Subject from any Department – Painting / Sculpture /Applied Art	0	2	4	6
2.	C 2	Graphic Composition Study of formal and Visual aspects from nature line, colour form, mass volume, texture in light and shade etc.ink pencil pen and ink, crayon pastel etc. (Media- Lithography Etching, woodcut, Calligraphy, Serigraphy)	0	2	4	6
Total of Practical			0	4	8	12
Total of Semester(A+B)			3	7	8	18

Bachelor of Fine Art
Fourth Semester(Specialization- Graphics Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 3	Western Art-I Greek Art, Roman Art ,Early Christian Byzantine, Gothic Art and Art of Renaissance)	2	2	0	4
2	AECC	Environmental Study	1	1	0	2
Total of Theory			3	3	0	6
B. Practical						
1.	GE-II	Alternative Subject from any Department – Painting / Sculpture /Applied Art	0	2	2	4
2.	C 4	Wood Cut-I Composition based on Studiest formal and Visual aspects from nature line, colour form, mass volume, texture in light and shade, on development of individual creative faculty in woodcut method.	0	2	4	6
Total of Practical			0	4	6	10
Total of Semester(A+B)			3	7	6	16

Bachelor of Fine Art

Fifth Semester(Specialization- Graphics Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 5	<u>Indian Art-II</u> Gupta Period-Classic Art: Saranath Buddha, Ajanta painting, Rock cut sculpture of Mahavallipuram and Ellora, Elephanta, Khajuraho and Konarak Temple Sculpture. Chola Bronze , Sculpture of Eastern Indian with special Reference to North-East India.	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C -6	<u>Life Study</u> Study from life figures emphasising on various gestures and movements.	0	2	4	6
2.	C-7	<u>Etching-I</u> Composition based on formal and Visual aspects from nature line, colour form, mass volume, texture in light and shade, on development of individual creative faculty in Etching method. Technique (Dry point, Aquatin, Mezotine, Viscosity etc)	0	2	4	6
3.	GE-III	Alternative Subject from any Department – painting/ Sculpture /Applied Art	0	2	4	6
4.	SEC-I	<u>Lithography –I</u> Composition based on Sturdiest formal and Visual aspects from nature line, colour form, mass volume, texture in light and shade, on development of individual creative faculty in Lithography method.	2	2	2	6
Total of Practical			0	8	14	24
Total of Semester(A+B)			4	10	14	28

Bachelor of Fine Art
Sixth Semester(Specialization- Graphics Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1.	C-8	<p><u>Introduction to Far Eastern Art:</u> Chinese ancient art: Shang Dynasty, Zhou Dynasty, paintings and prints Han Dynasty- , Chinese Buddhist Sculpture. Landscape paintings of Sung Dynasty. Japanese art: Pre Buddhist traditional art. Japanese Buddhist traditional art : Asoka dynasty, Nara Dynasty, Heian Dynasty, Kamakura Dynasty. Japanese screen paintings and wood prints.</p>	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C-9	<p><u>Lithography –II</u> Experiment and exploration in Lithography media technique of printmaking. Composition in above medium and technique emphasizing on development of individual system of picture making. Study of various method and styles of printmaking traditional and moderns.</p>	0	2	4	6
2.	C-10	<p><u>Woodcut-II</u> Experiment and exploration in wood cut media technique of printmaking. Composition in above medium and technique emphasizing on development of individual system of picture making. Study of various method and styles of printmaking traditional and modern.</p>	0	2	4	6
3.	SEC-II	<p><u>Etching-II</u> Experiment and exploration in etching media technique of printmaking. Composition in above medium and technique emphasizing on development of individual system of picture making. Study of various method and styles of printmaking traditional and modern.</p>	2	2	2	6
4.	GE-VI	Alternative Subject from any Department – painting/ Sculpture /Applied Art	0	2	4	6
Total of Practical			4	8	14	24
Total of Semester(A+B)			4	10	14	28

Bachelor of Fine Art

Seventh Semester(Specialization- Graphics Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C-11	<u>Western Art-II</u> Baroque art, Romanticism and Early Modern Art (Realist, Impressionism, Post Impressionism and Cubism)	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C-12	<u>Etching -III</u> Composition in etching medium of printmaking emphasizing on pictorial elements. Composition based on etching medium emphasizing on expression of a particular individual idea of a student. Studies from life, nature and other sources for complimenting the compositional aspect of the students.	0	2	4	6
2.	DSE-I	<u>Collage</u> Creative composition of collage in traditional and modern technique.	2	2	2	6
3.	DSE-II	<u>Lithography-III</u> Composition in etching medium of printmaking emphasizing on pictorial elements. Composition based on lithography medium emphasizing on expression of a particular individual idea of a student. Studies from life, nature and other sources for complimenting the compositional aspect of the students.	2	2	2	6
Total of Practical			4	6	8	18
Total of Semester(A+B)			6	8	8	22

Bachelor of Fine Art

Eighth Semester(Specialization- Graphics Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C -13	<u>Indian Art-III</u> (Mughol and Rajasthani and assam Miniature painting and Modern Art: Ravi Varma, Abanidranath Tagore, Amrita Sergil, Nandala Bose and Rbindranath Tagore, Ramkingkar Bais	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1	C-14	<u>Woodcut-III</u> Composition in etching medium of printmaking emphasizing on pictorial elements. Composition based on woodcut medium emphasizing on expression of a particular individual idea of a student. Studies from life, nature and other sources for complimenting the compositional aspect of the students.	0	2	4	6
2	DSE-III	<u>Serigraphy</u> Creative composition of serigraphy in traditional and new technique.	2	2	2	6
3	DSE-IV	<u>Project work on Core Course</u>	2	2	2	6
Total of Practical			4	6	8	18
Total of Semester(A+B)			6	8	8	22

Bachelor of Fine Art

Third Semester (Specialization-Sculpture)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 1	Indian Art-I Sculpture of Mauryan Period Stupa Sculpture of: Bhahrut, Sanchi and Amaravati Gandhara and Mathura Sculpture	4	2	0	4
2	AECC	Communicative English / MIL	2	2	0	2
Total of Theory			6	4	0	6
B. Practical						
1.	GE-I	Alternative Subject from any Department – Painting /Graphic/Applied Art	0	2	4	6
2.	C 2	Sculpture Composition-I Study of formal aspects from life and their mutual relationship. Composition based on above studies emphasizing on development of individual creative faculty in different three dimensional media.	0	4	4	6
Total of Practical			0	6	8	12
Total of Semester(A+B)			3	10	8	18

Bachelor of Fine Art**Fourth Semester (Specialization-Sculpture)**

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 3	Western Art-I Greek Art, Roman Art ,Early Christian Byzantine, Gothic Art and Art of Renaissance)	2	2	0	4
2	AECC	Environmental Study	2	2	0	2
Total of Theory			3	3	0	6
B. Practical						
1.	GE-II	Alternative Subject from any Department – Painting /Graphic/Applied Art	0	2	2	4
2.	C 4	Terracotta Study of formal elements from traditional terracotta. Experimenting and exploring media and technique of students own.	0	4	4	6
Total of Practical			0	4	6	10
Total of Semester(A+B)			3	7	6	16

Bachelor of Fine Art**Fifth Semester(Specialization-Sculpture)**

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 5	<u>Indian Art-II</u> Gupta Period-Classic Art: Saranath Buddha, Ajanta painting, Rock cut sculpture of Mahavallipuram and Ellora, Elephanta, Khajuraho and Konarak Temple Sculpture. Chola Bronze, Sculpture of Eastern Indian with special Reference to North-East India.	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C -6	<u>Portrait Study</u> Studies Life passport portrait with emphasis on anatomical structures. Experiment and exploration of 3D medium.	0	2	4	6
2.	C-7	<u>Sculpture Composition-II</u> Composition of individuality in the original creation is important (Particularly in conception of idea in use of media and technique in organization of form and space, in system and style of creation, and finally in totality of the art form.	0	2	4	6
3.	GE-III	Alternative Subject from any Department – painting/Graphic/Applied Art	0	2	4	6
4.	SEC-I	<u>Relief Sculpture (Practical/Theory)</u> Composition in any one 2-D medium and technique emphasizing on development of individual style of plastic form. Experiment and exploration of 2-D medium. Composition in any 2-D medium emphasizing on expression of individual idea.	2	2	2	6
Total of Practical			0	8	14	24
Total of Semester(A+B)			4	10	14	28

Bachelor of Fine Art

Sixth Semester(Specialization-Sculpture)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1.	C-8	<p><u>Introduction to Far Eastern Art:</u> Chinese ancient art: Shang Dynasty, Zhou Dynasty, paintings and prints Han Dynasty- , Chinese Buddhist Sculpture. Landscape paintings of Sung Dynasty. Japanese art: Pre Buddhist traditional art. Japanese Buddhist traditional art : Asoka dynasty, Nara Dynasty, Heian Dynasty, Kamakura Dynasty. Japanese screen paintings and wood prints.</p>	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C-9	<p><u>Life Study</u> Study life figures with emphasis on anatomical structures their proportion and harmony.</p>	0	2	4	6
2.	C-10	<p><u>Mixed Media Sculpture</u> Students shall experiment and explore various media and techniques of their own stream shall know and understand their scope of use and expression.</p>	0	2	4	6
3.	SEC-II	<p><u>Curving Sculpture-I(Practical/Theory)</u> Experiment and exploration of study visual aspect -line, carving, mass, volume, texture of particular media and technique (particularly in conception of idea in use of media and technique in organization of form and space, in system and style of creation, and finally in totality of the art form).</p>	2	2	2	6
4.	GE-VI	Alternative Subject from any Department – painting/ Sculpture /Applied Art	0	2	4	6
Total of Practical			4	8	14	24
Total of Semester(A+B)			4	10	14	28

Bachelor of Fine Art

Seventh Semester(Specialization-Sculpture)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C-11	<u>Western Art-II</u> Baroque art, Romanticism and Early Modern Art (Realist, Impressionism, Post Impressionism and Cubism)	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C-12	<u>Installation Sculpture</u> Introduction of installation sculpture. Demonstrate a thorough knowledge of the processes terminology, forms and materials of sculpture installation relevant to independent approach .apply skills and knowledge to the making of creative installations. Develop and evaluate concepts and processes by thinking creativity and reflectively in relation to installation.	0	2	4	6
2.	DSE-I	<u>Curving Sculpture-II(Practical/Theory)</u> Composition based on carving studies emphasizing on development of individual creative faculty in different three dimensional media.	2	2	2	6
3.	DSE-II	<u>Constructive(Practical/Theory)</u> Constructive sculpture originating to logic, structure, abstraction and geometry, primarily in sculpture but with applications to architecture. Constructivist though practice connect easily with forms of art education that emphasis choice and student agency.	2	2	2	6
Total of Practical			4	6	8	18
Total of Semester(A+B)			6	8	8	22

Bachelor of Fine Art

Eighth Semester(Specialization-Sculpture)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C -13	<u>Indian Art-III</u> (Mughol and Rajasthani and assam Miniature painting and Modern Art: Ravi Varma, Abanidranath Tagore, Amrita Sergil, Nandala Bose and Rbindranath Tagore, Ramkingkar Bais	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1	C-14	<u>Sculpture in New Materials</u> Student shall be given freedom in choosing their new materials and representation. Reflection of individuality in the original creation is important particularly in conception of idea in use of new media and technique in organisation of form and space, in system and styles of creation, and finally in totality of the art form.	0	2	4	6
2	DSE-III	<u>Mixed Media Sculpture</u> Composition and experimenting art in new media. Any collecting materials which is suitable create composition which is related to Sculpture.(medium – collecting materials, colours, mix-media etc.)	2	2	2	6
3	DSE-IV	<u>Project work on Core Course</u>	2	2	2	6
Total of Practical						
Total of Semester(A+B)						

Bachelor of Fine Art

Third Semester (Specialization- Applied Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 1	Indian Art-I Sculpture of Mauryan Period Stupa Sculpture of: Bhahrut, Sanchi and Amaravati Gandhara and Mathura Sculpture	2	2	0	4
2	AECC	Communicative English / MIL	1	1	0	2
Total of Theory			3	3	0	6
B. Practical						
1.	GE-I	Alternative Subject from any Department – Painting / Sculpture /Applied Art	0	2	4	6
2.	C 2	Graphic Design-I Studies of natural lettering and typography. Advertising and publicity design and letter designing.	0	2	4	6
Total of Practical			0	4	8	12
Total of Semester(A+B)			3	7	8	18

Bachelor of Fine Art

Fourth Semester (Specialization- Applied Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 3	<u>Western Art-I</u> Greek Art, Roman Art ,Early Christian Byzantine, Gothic Art and Art of Renaissance)	2	2	0	4
2	AECC	Environmental Study	1	1	0	2
Total of Theory			3	3	0	6
B. Practical						
1.	GE-II	Alternative Subject from any Department – Painting / Sculpture /Applied Art	0	2	2	4
2.	C 4	<u>Graphic Design-II</u> Elementary layout, poster design, jacket for books, cassettes.	0	2	4	6
Total of Practical			0	4	6	10
Total of Semester(A+B)			3	7	6	16

Bachelor of Fine Art

Fifth Semester s(Specialization- Applied Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C 5	<u>Indian Art-II</u> Gupta Period-Classic Art: Saranath Buddha, Ajanta painting, Rock cut sculpture of Mahavallipuram and Ellora, Elephanta, Khajuraho and Konarak Temple Sculpture. Chola Bronze, Sculpture of Eastern Indian with special Reference to North-East India.	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C-6	<u>Graphic Design-I</u> Cinema slide design, caption or comment accompanying picture. T.V., Big screen and Small screen. Black and white and colour.	0	2	4	6
2.	C-7	<u>Drawing and Illustration</u> Illustrations for situation. Study of composing illustration with advertising slant different technique of illustration.	0	2	4	6
3.	GE-III	Alternative Subject from any Department – painting/ Sculpture /Applied Art	0	2	4	6
4.	SEC-I	<u>Computer Graphic-I</u> Computer system and overview, Computer components functional overview.	2	2	2	6
Total of Practical			0	8	14	24
Total of Semester(A+B)			4	10	14	28

Bachelor of Fine Art

Sixth Semester(Specialization-Applied Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1.	C-8	<p><u>Introduction to Far Eastern Art:</u> Chinese ancient art: Shang Dynasty, Zhou Dynasty, paintings and prints Han Dynasty- , Chinese Buddhist Sculpture. Landscape paintings of Sung Dynasty. Japanese art: Pre Buddhist traditional art. Japanese Buddhist traditional art : Asoka dynasty, Nara Dynasty, Heian Dynasty, Kamakura Dynasty. Japanese screen paintings and wood prints.</p>	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C-9	<p><u>Graphic Design-I</u> Book design space division of words and other matters including capitalization use of Italics and numerals. General principles and practice of making up of a look jobbing.</p>	0	2	4	6
2.	C-10	<p><u>Packaging-I</u></p>	0	2	4	6
3.	SEC-II	<p><u>Computer Graphics-II</u> Computer software, Types of software, Programming languages/Communication Technology.</p>	2	2	2	6
4.	GE-VI	<p>Alternative Subject from any Department – painting/ Sculpture /Applied Art</p>	0	2	4	6
Total of Practical			4	8	14	24
Total of Semester(A+B)			4	10	14	28

Bachelor of Fine Art

Seventh Semester(Specialization- Applied Art)

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C-11	<u>Western Art-II</u> Baroque art, Romanticism and Early Modern Art (Realist, Impressionism, Post Impressionism and Cubism)	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1.	C-12	<u>Photography</u> Mono & SLR Cameras controlling, DSLR cameras trinity controlling. Lens, Sensor and Processor.	0	2	4	6
2.	DSE-I	<u>Computer Graphics-III</u>	2	2	2	6
3.	DSE-II	<u>Design for Web.</u>	2	2	2	6
Total of Practical			4	6	8	18
Total of Semester(A+B)			6	8	8	22

Bachelor of Fine Art**Eighth Semester(Specialization- Applied Art)**

A. Theory						
Sl no	Code No	Name of the Paper	Contact hours/week			Credit
			L	T	P	
1	C -13	<u>Indian Art-III</u> (Mughol and Rajasthani and assam Miniature painting and Modern Art: Ravi Varma, Abanidranath Tagore, Amrita Sergil, Nandala Bose and Rbindranath Tagore, Ramkingkar Bais	2	2	0	4
Total of Theory			2	2	0	4
B. Practical						
1	C-14	<u>Graphic Design-V</u> Printing process letter press principle of hand setting and distribution, Point system and its application to type and spacing material, proof readers correction marks faces elementary type setting of solid matter and simple display layout.	0	2	4	6
2	DSE-III	<u>Design for Publication</u>	2	2	2	6
3	DSE-IV	<u>Project work on Core Course</u>	2	2	2	6
Total of Practical			4	6	8	18
Total of Semester(A+B)			6	8	8	22

Bachelor of Fine Arts (Foundation Course)

Semester –I

Max. Marks : 100

Marks : 80
Credits : 4

Theory

Art of the Prehistoric Period –I

Topic- (a) Prehistoric Rock-Painting

(b) Indus Valley Civilization

Book Of References

(I) H.W. Janson, “History of Art” (5th Revised Edition).
Thames & Hudson, London.

(II) A History Of Fine Art in India and West Ed

Bachelor of Fine Arts (Foundation Course)

Semester –II

Max. Marks : 100

Theory

Marks : 80

Art of the Prehistoric Period –II

Credits : 4

Topic- (a) Egyptian Civilization

(b) Mesopotamia Civilization

Book Of References

(I) H.W. Janson, Antony F.Janson History of Art.

(II) A History Of Fine Art in India and the West
Edith Tomory.

(III) H. Zimmer Myths and Symbolisms in Indian Art and
Civilization.

Bachelor of Fine Arts (Core Course-I)

Max. Marks : 100	<u>Semester –III</u>	
	Theory	Marks : 80
	<u>Indian Art –I</u>	Credits : 4

- Topic- (a) Sculpture of Mauryan Period.
- (b) Stupa Sculpture of :Bharhut, Sanchi and Amaravati.
- (c) Gandhara and Mathura Sculpture.

Book Of References

- (I) Huntington L Susan, The Art of ancient India, New York, 1984.
 - (II) Brawn Percy, Indian architecture, Buddhist and Hindu Period, Islamic Period, Bombay 1959
 - (III) A History Of Fine Art in India and the West
Edith Tomory.
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Bachelor of Fine Arts (Core Course-3)

Max. Marks : 100	<u>Semester –IV</u>	
	Theory	Marks : 80
	<u>Western Art –I</u>	Credits : 4

Topic- Greek Art,RomanArt, Early Chritian, Byzantyne, Gothic Art and Art of Renaissance .

Book Of References

- (I) H.W. Janson, “History of Art” (5th Revised Edition).
Thames & Hudson, London.
- (II) C Davis Weyer, Early Medieval Art 300-1500, Sources and Documents, Englewood, Cliffs, N. J. 1971.
- (III) A History Of Fine Art in India and the West
Edith Tomory.

Bachelor of Fine Arts (Core Course-5)Semester –V

Max. Marks : 100

Theory

Marks : 80

Indian Art –II

Credits : 4

Topic- Gupta Period-Classic Art: Saranath Buddha, Ajanta painting, Rock cut sculpture of Mahavallipuram and Ellora, Elephanta, Khajuraho and Konarak Temple Sculpture. Chola Bronze , Sculpture of Eastern Indian with special Reference to North-East India.

Book Of References

- (I) Harle, J. C. The Art and architecture of the Indian Subcontinent, 1994, Yale University Press.
 - (II) Smith, Vincent A. A History of Fine Art in India and Ceylon, 1930.
 - (III) Kramrisch Stella, The Art of India, London 1957.
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Bachelor of Fine Arts (Core Course-8)Semester –VI

Max. Marks : 100

Theory

Marks : 80

Introduction of Far Eastern Art:

Credits : 4

Topic- Chinese ancient art: Shang Dynasty, Zhou Dynasty, paintings and prints Han Dynasty- , Chinese Buddhist Sculpture. Landscape paintings of Sung Dynasty.

Or

Japanese art: Pre Buddhist traditional art. Japanese Buddhist traditional art : Asoka dynasty, Nara Dynasty, Heian Dynasty, Kamakura Dynasty. Japanese screen paintings and wood prints.

Book Of References

- (I) Tregear Marr, Chinese Art , Thames & Hudson, 1991.
- (II) Rawson Jessica (Edit) The British Museum Book of Chinese Art, Thames & Hudson, 1993
- (III) Bushell W. Stephen, A History of Far-Eastern Art, Harry, N. Abrams, NY, 1982.
- (IV) Sowa Takkaki, Art in Japanese Eastern Buddhism, N.Y. 1972.
- (V) Toda Kenji, Japanese Scroll paintings, Chicago, 1935.
- (VI) J. Cahill, Chinese paintings, Geneva, 1960
- (VII) Kidden Jonathon , Early Buddhist Japan, Thames & Hudson, 1972.

Bachelor of Fine Arts (Core Course-11)

Max. Marks : 100

Semester –VII
Theory

Marks : 80

Western Art –II

Credits : 4

Topic- Baroque art, Romanticism and Early Modern Art (Realist, Impressionism. Post Impressionism and Cubism)

Book Of References

- (I) Berenson, The Italian painters of the Renaissance, London 1968
 - (II) L. Nochin, Realism, Impressionism and post Impressionism, Englewood Cliffs, N.Y. 1966
 - (III) H. Honour, Romanticism, Harmondsworth, 1981.
 - (IV) Samu, Margarat. "Impressionism: Art and Modernity" In Heilbrun Timeline of Art History. New York.
 - (V) Rewald, John: Post impressionism: From Van Gogh to Gouguin, Secker and Warburg. London, 1978.
 - (VI) H.H. Arnason, "A history of Modern Art; Thames & Hudson, London.
 - (VII) H.B. Chipp, Theories of Modern Art, Berkley, 1968.
 - (VIII) W. Haftmann, " Painting in the 20th Century," New York, 1980.
 - (IX) N. Lynton, " The Story of Art," Oxford, 1980.
 - (X) J. Russel " Meanings of Modern Art," London, 1981.
-

Bachelor of Fine Arts (Core Course-5)

Max. Marks : 100

Semester –VIII
Theory

Marks : 80

Indian Art –III

Credits : 4

Topic- Mughal, Rajasthan, and Assam Miniature and Modern Art: Ravi Varma, Abanindranath Tagore, Amrita Sergil, Nandalal Bose, Rabindranath Tagore, Ramkinker Bese and Binode Bihari .

Book of References

1. C.Sivarammurti, "Introduction to Indian Art, Kessinger Publishing, 2007.
2. Appaswamy & Abanindranath Tagore and the art of his times, New Delhi, LKA, 1968.
3. Neogy Pritish, (Edit) Tagore Rabindranath, On Art and Aesthetics Subarnarekha, 2005.
4. Jhanji Rekha (1980) Aesthetic Meaning: Some recent Theories, Distributors, Ajanta Books International.

References:**Indian Art:**

- H. Zimmer Myths and Symbolisms in Indian Art and Civilization.
- H. Zimmer: Art and Architecture of India and Asia, Vol: I and Vol: II
- Brown Percy, Indian architecture, Buddhist and Hindu Periods, Islamic Period, Bombay, 1959.
- Huntington L Susan, 'The Art of Ancient India, New York, 1984.
- Hugh Honour & John Fleming 'The Visual Arts': A History, Prentice Hall, Englewood Clifts, 1991.
- C.Sivaramamurti, 'The Art of India.
- H.W. Janson, "History of Art" (5th revised edition), Thames& Hudson, London
- Vidya Dehejia, Indian Art, Phaidon,
- C Sivaramamurti , 'Introduction To Indian Art, Kessinger Publishing, 2007
- Gail Sheffield, The Arbitrary Indian: The Indian Arts and Crafts. University of Oklahoma Press, 1997.
- Harle, J.C., The Art and Architecture of the Indian Subcontinent, 1994, Yale University Press.
- Smith, Vincent A. A History of Fine Art in India and Ceylon, 1930.
- Kramrisch Stella, 'The Art of India, London, 1954.
- Bhattacharya. A.K, 1974, "*Chitralakshana, A treatise on Indian Painting*", Calcutta.
- Biswas, Goutam 1995, *Art as Dialogue: Essays in Phenomenology of Aesthetic Experiences*, IGNC
- Coomaraswamy.A.K, 1956, "*The Transformation of Nature in Art*, Dover publications, New York.
- Mitter Parta, Much Maligned Monsters, Oxford, 1977.
- Appaswamy. J, Abanindranath Tagore and the Art of his Times, New Delhi, LKA, 1968.
- Neogy Pritish, (edit) *Tagore Rabindranath, On Art and Aesthetics* Subarnarekha, 2005).
- Biswas, Goutam 1995, *Art as Dialogue: Essays in Phenomenology of Aesthetic Experiences*, IGNC
- Coomaraswamy.A.K, 1956, "*The Transformation of Nature in Art*, Dover publications, New York.
- Jhanji Rekha (1980). *Aesthetic Meaning: Some Recent Theories*. Distributors, Ajanta Books International.\

Western Art

- Study Materials: Books, journals, magazines, internet etc.
- **References:**
- Herbert Read : Meaning of Art
- Harbert Read : Concise History of Modern Art.
- H.W. Janson, "History of Art" (5th revised edition), Thames& Hudson, London
- Hugh Honor & John Fleming, The Visual Arts: A History, Prentice Hall, Englewood Clifts, 1991.
- C. Davis Weyer, Early Medieval Art 300-1500, Sources and Documents, Englewood, Cliffs, NJ, 1971.
- Graber, Early Christian Art, Princeton, 1968.
- Berenson, The Italian Painters of the Renaissance, London 1968
- P. Galassi, Before Photography: Painting and the invention of Photography, New York, 1981.
- L. Nochlin, Realism, Impressionism and Post Impressionism, Englewood Cliffs, NJ, 1966.
- H.Honour, Romanticism, Harmondsworth, 1981.
- Samu, Margaret. "Impressionism: Art and Modernity". In Heilbrunn Timeline of Art History. New York:
- Rewald, John: Post-Impressionism: From Van Gogh to Gauguin, Secker & Warburg, London, 1978.
- H. H. Arnason, "A History of Modern Art, Thames& Hudson, London
- Hugh Honour & John Fleming, The Visual Arts; A History, Prentice Hall, Clifts 1991.
- H. B. Chipp, "Theories of Modern Art, Berkley, 1968
- W. Haftmann, "Painting in the 20th Century", New York, 1980
- N. Lynton, "The story of modern Art", Oxford, 1980
- J. Russel "The Meanings of Modern Art", London, 1981
- Margaret- A. Rose "Parody: Ancient, Modern and Post- Modern", Cambridge U Press, 1995
- Horace. C. Fairlamb "Critical conditions, Post- Modern and question, Cambridge U Press, 1995
- "The Art Book", Phaidon Press Ltd, London, 1995
- Philip Alperson (Edit), "The Philosophy of the Visual Arts", Oxford University Press, 1992
- Berger John, 1972, "*Ways of Seeing*", BBC and Penguin Books, London.
- Hugh Honor & John Fleming, The Visual Arts: A History, Prentice Hall, Englewood Clifts, 1991.
- C. Davis Weyer, Early Medieval Art 300-1500, Sources and Documents, Englewood, Cliffs, NJ, 1971.

- Graber, Early Christian Art, Princeton, 1968.
- Berenson, The Italian Painters of the Renaissance, London 1968
- L. Nochlin, Realism, Impressionism and Post Impressionism, Englewood Cliffs, NJ, 1966.
- H.Honour, Romanticism, Harmondsworth, 1981.
- Samu, Margaret. "Impressionism: Art and Modernity". In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000_
- H. H. Arnason, "A History of Modern Art, Thames& Hudson, London
- Hugh Honour & John Fleming, The Visual Arts; A History, Prentice Hall, Clifts1991.
- H. B. Chipp, "Theories of Modern Art, Berkley, 1968
- W. Haftmann, "Painting in the 20th Century", New York, 1980
- N. Lynton, "The story of modern Art", Oxford, 1980
- J. Russel "The Meanings of Modern Art", London, 1981
- Margaret- A. Rose "Parody: Ancient, Modern and Post- Modern", Cambridge U Press, 1995
- Philip Alperson (Edit), 1992, "The Philosophy of the Visual Art, - Oxford University Press.
- H. H. Arnason, "A History of Modern Art, Thames& Hudson, London
- Hugh Honour & John Fleming, The Visual Arts; A History, Prentice Hall, Clifts1991.
- H. B. Chipp, "Theories of Modern Art, Berkley, 1968
- W. Haftmann, "Painting in the 20th Century", New York, 1980
- N. Lynton, "The story of modern Art", Oxford, 1980
- J. Russel "The Meanings of Modern Art", London, 1981
- Margaret- A. Rose "Parody: Ancient, Modern and Post- Modern", Cambridge U Press, 1995
- Horace. C. Fairlamb "Critical conditions, Post- Modern and question, Cambridge U Press, 1995
- "The Art Book", Phaidon Press Ltd, London, 1995

Far5 Eastern Art

- **es:**
 - Tregear Marr, Chinese Art, Thames & Hudson, 1991
 - Rawson Jessica (Edit) The British Museum Book of Chinese Art, Thames & Hudson, 1993
 - Bushell.W.Stephen, A History of Far-Eastern Art, Harry.N.Abrams, NY, 1982
 - Sawa Takaaki, Art in Japanese Eastern Buddhism, NY, 1972
 - Toda Kenji, Japanese Scroll Pasintings, Chicago, 1935
 - Ray Niharanjan, Maurya and Sunga Art, Calcutta, 1945.
 - R. Dawson (Edit) The Legacy of China, Oxford, 1964
 - M.Sullivan, The Art of China, Berkely, 1971
 - J. Cahill, Chinese Paintings, Geneva, 1960
 - T. Akiyama, Arts of China, Tokyo and Palo Alto, 1969
 - Kidden Jonathan E, Early Bhuddist Japan, Thames& Hudson, 1972
- Aspect of this project is to articulate or to theorize about the composition of the idea and process of Art and Culture practiced or practicing in the North- East India and bordering locations.
- Thrust area is Art and Culture of North- East India.
- **Recommendation and set of criteria for the project is:**
 - Find out the possessing positive aesthetic qualities comprising beauty
 - Expressive of emotion of art and artists
 - Intellectually challenging topics on art and culture
 - Formally complex and coherent subjects related art and craft
 - Comprise a capacity to convey complex meanings of art
 - An individual point of observation, analysis and views
 - Individual exercise of creative people of the place and their contributions
 - Being an artefact or performance that is the product of a high degree of skill
 - Belonging to an established artistic form and concepts