

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS



NOIDA
INTERNATIONAL
UNIVERSITY

MASTER OF FINE ARTS

PRINTMAKING SPECIALISATION

Brief Profile

The aim of art is to represent not the outward appearance of things, but their inward significance.

-Aristotle

The definition of Art has been changed with time; it has worked visa-versa for human civilization. There was a change in Art because of human revolutionary acts or there was a change in human livings because of revolutionary attempt in art. The classical definition of Art derived from the Latin word "ars" (meaning "skill" or "craft") "the product of a body of knowledge, most often using a set of skills." One needs to recognize this ability of skills and the realization and practice of it leads to artistic journey.

Fine Art is the making and study of visual art. It educates and prepares students to become artists and to follow other practices that are aligned to the making of art. The curriculum is centered on the individual student's potential and imagination. At present Offering programs in Painting, Applied Art, Printmaking, Sculpture, and the School of Fine Arts curriculum is informed by the research and practice of faculty abreast of evolving ideas in these disciplines. Through interdisciplinary and multicultural approaches, classes emphasize the primacy of visual literacy in the formation of the engaged, humanistic individual. Focusing on undergraduate learning, faculty work closely with students to guide them in their respective areas of inquiry.

In Masters of Two years Students develop their studio work in discussion with the school's lecturers, tutors and visiting staff. They are allocated a tutor at the outset, who monitors progress, sets targets and directs them in their studies. Work is regularly presented and discussed at group involving staff and students from across the school. Alongside this, workshops and projects designed to introduce a range of techniques and approaches are offered throughout the year. In addition, students taught practical classes in drawing and human anatomy as well as lectures, seminars and tutorials in art history. Experimentation is highly encouraged. Years two is similar in structure and continue the tutorial system introduced in the first year. All students are required to continue the study of art history and theory. Students are expected to establish a strong bond

between the interests of the Art History and their studio studies. Final year is the crucial year as each student has to focus on developing their individual mannerism to execute their works. For MFA we provide individual studios for students to work which helps them to create their own suitable ambiance to practice art. In between the two years they have to pursue Internship under any established Artist in India and end of the second year they have to write dissertation on any area of art which will be discussed during the viva-vase and final annual display.

Here at NIU students get the most suitable ambiance to explore creative ideas and basic facilities and infrastructure. The magnificent architecture of the university, amazing landscape helps students to get inspired and influenced. The calmness and serenity in the atmosphere allows meeting one to one's own self. Welcome to the School of Fine Arts, Noida International University.

NATURE OF COURSE:

- Medium of Instruction: ENGLISH / HINDI
- The study pattern for the M.F.A. (Printmaking) is divided into THREE groups.
 - Group I Practical
 - Group II Theory
 - Group III Internship, Project

PEO, PO, PSO for MFA

Program Education Objectives (PEO) of Master of Fine Arts

PEO-1: Post Graduates will have successful career in Govt., Corporate, Printing industry, Film industry, Design organization, Industrial branding along Entrepreneurship in Fine Arts.

PEO-2: Post Graduates will be highly skilled in Painting in different medium Mural, Metal and Non-Metallic sculpture, Commercial Art, Digital Screen printing, Engraving and etching and Installation Art.

PEO-3: Post Graduates will be able to work as leader in a different environment as a team such as gender, nationality language, culture or creed and multi-disciplinary requirements.

PEO-4: Students with continuous exposure will gain industrial expertise and become effective and efficient industry leaders with the quality of entrepreneurship. Post Graduates will acquire particular set of skills that can be evolved with time and also with the demand of industry.

PEO-5: The curriculum aims in developing the individuals to be an avid learner throughout their life and use their collective knowledge for the benefit of the society. The curriculum also invokes a sense of, business and professional ethics while working for people belonging to a diverse culture.

Program Outcomes (PO) of Master of Fine Arts

PO 1. Creative Process: NIU MFA Post graduate students will be able to use a variety of free-associating techniques to create novel ideas of value to solve problems.

PO 2.Context and Concept: NIU MFA Post graduate students will be able to use develops ideas that are appropriate and approachable to the world around them.

PO 3.Skill and Technique: NIU MFA Post graduate students will have sufficient mastery of one or more media to complete the technical and formal challenges relatable to a body of original work.

PO 4.Communication of Ideas and Context: NIU MFA Post graduate students will be able to clearly communicate the content, context, and process of their work visually, orally and in writing.

PO 5.Development of Deliberate Practice: NIU MFA Post graduate students will demonstrate behaviours, such as curiosity, initiative, and persistence that will help them engage with the world in productive ways. Students will be able to work independently or collaboratively to achieve stated goals.

PO 7. Written & Oral Communication: NIU MFA Post graduate students will be able to express ideas in a coherent, logical, and compelling way, both orally and in writing.

PO 8.Research: NIU MFA Post graduate students will be able to select and use appropriate research and experimental methods, to create a new visual language.

PO 9.Production: NIU MFA Post graduate students will be able to select and use appropriate making and manufacturing processes in your own work, with an understanding of the potential of new technologies.

Program Specific Outcomes (PSO) of Master of Fine Arts

PSOs for MFA (Printmaking)

PSO-1: Printmaking- Develops professional skills in students, based on research in various styles of printmaking and related technologies along with shaping the overall personality of the student. Provides the student an opportunity to experience and explore their original and creative skills through various medium and technologies. Understand and make use the nature and basic concepts of print, electronic and new media production.

PSO2: The detailed function knowledge of Practical, Historical and experimental aspects of Fine Arts.

PSO3: To integrate the gained knowledge with various contemporary and evolving areas in Fine Art like Graphic (Printmaking).

PSO4: To understand, analyze, plan and implement practical knowledge of art with developing Artistic skill & concept.

PSO5: Provide opportunities to excel in academics, research or Industry of art work, and supervising the production of their painting composition.

PSO4. Students will be able to Identify and discuss concepts related to develop an awareness of current professional standards in their chosen media and in the larger field of contemporary art as well as the ability to effectively meet or redefine those standards.

PSO5. Students will be able to apply an advanced level of knowledge, skills and appropriate methodology to resolve complex problems Reconstruct and develop innovative and original art work on time and within budget to meet the specific needs.

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS

PROGRAM STRUCTURE 2020-2021

LIST OF SUBJECTS AND SUBJECT CODES FOR MASTERS IN FINE ARTS – PRINTMAKING

| MFA – 1 st YEAR (PRINTMAKING) (TotalCredits-50) | | | | | | | |
|--|--|-------------------|---|-----------------|-------------------|-------------------|-------------------|
| Semester I | | | | | | | |
| SUBJECT CODE | SUBJECT NAME | TYPE | PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PERWEEK | CREDIT HOURS | INTERNAL MARKS | EXTERNAL MARKS | TOTAL MARKS |
| MFA101CPPM | COMPOSITION PRINTMAKING-I | Practical | 9 - 2 - 2 | 9 | 40 | 60 | 100 |
| MFA101RP MFA101IP MFA101SG | (Subject-Select any one) RELIEF TECHNIQUES-I INTAGLIO PROCESS-I SERIGRAPHY-I | Practical | 9 - 2 - 2 | 9 | 40 40 40 | 60 60 60 | 100 100 100 |
| MFA101PHA | PHILOSOPHY OF ART-I | Theory | 0 - 2 - 0 | 2 | 40 | 60 | 100 |
| MFA101MA | MODERN ART(20th Century Art)-I | Theory | 0 - 2 - 0 | 2 | | | |
| MFA101AC | ART CRITICISM-I | Project Report | 0 - 2 - 1 | 3 | 40 | 60 | 100 |
| TOTAL CREDIT HOURS | | | | 25 | | | |
| Semester II | | | | | | | |
| SUBJECT CODE | SUBJECT NAME | TYPE | PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PERWEEK | CREDIT HOURS | INTERNAL MARKS | EXTERNAL MARKS | TOTAL MARKS |
| MFA102CPPM | COMPOSITION PRINTMAKING-II | Practical | 9 - 2 - 2 | 9 | 40 | 60 | 100 |
| MFA102RP MFA102IP MFA102SG | (Subject-Select any one) RELIEF TECHNIQUES-II INTAGLIO PROCESS-II SERIGRAPHY-II | Practical | 9 - 2 - 2 | 9 | 40 | 60 | 100 |
| MFA102PHA | PHILOSOPHY OF ART-II | Theory | 0 - 2 - 0 | 2 | 40 | 60 | 100 |
| MFA102MA | MODERN ART(20th Century Art)-II | Theory | 0 - 2 - 0 | 2 | 40 | 60 | 100 |
| MFA102AC | ART CRITICISM-II | Project Report | 0 - 2 - 1 | 3 | | | |
| TOTAL CREDIT HOURS | | | | 25 | | | |

MFA –2nd YEAR (PRINTMAKING) (TotalCredits-50)

Semester III

| SUBJECT CODE | SUBJECT NAME | TYPE | PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PERWEEK | CREDIT HOURS | INTERNAL MARKS | EXTERNAL MARKS | TOTAL MARKS |
|----------------------------------|--|-----------------------------------|---|-----------------|-------------------|-------------------|-------------------|
| MFA203RT | COMPOSITION PRINTMAKING-III | Practical | 9 - 2 - 2 | 9 | 40 | 60 | 100 |
| MFA203RP MFA203IP MFA203SG | <i>(Subject-Select any one)</i> RELIEF TECHNIQUES-III INTAGLIO PROCESS-III SERIGRAPHY-III | Practical | 9 - 2 - 2 | 9 | 40 40 40 | 60 60 60 | 100 100 100 |
| MFA203SSA(E) MFA203SBP(E) | <i>(Subsidiary Subject-Select any one)</i> SITE SPECIFIC ART-I SELF BOOK PUBLISHING-I | Elective (Project/ Display) | 1 - 1 - 1 | 3 | | | |
| MFA203PHA | PHILOSOPHY OFART-III | Theory | 0 - 2 - 0 | 2 | 40 | 60 | 100 |
| MFA203MA | MODERN ART(20th Century Art)-III | Theory | 0 - 2 - 0 | 2 | | | |
| TOTAL CREDIT HOURS | | | | 25 | | | |

Semester IV

| SUBJECT CODE | SUBJECT NAME | TYPE | PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PERWEEK | CREDIT HOURS | INTERNAL MARKS | EXTERNAL MARKS | TOTAL MARKS |
|----------------------------------|---|-----------------------------------|---|-----------------|-------------------|-------------------|----------------|
| MFA204RT | COMPOSITION PRINTMAKING-IV | Practical | 9 - 2 - 2 | 8 | 40 | 60 | 100 |
| MFA204RP MFA204IP MFA204SG | <i>(Subject-Select any one)</i> RELIEF TECHNIQUES-IV INTAGLIO PROCESS-IV SERIGRAPHY-IV | Practical | 9 - 2 - 2 | 8 | 40 | 60 | 100 |
| MFA204SSA(E) MFA204SBP(E) | <i>(Subsidiary Subject-Select any one)</i> SITE SPECIFIC ART-II SELF BOOK PUBLISHING-II | Elective (Project/ Display) | 1 - 1 - 1 | 3 | 40 | 60 | 100 |
| MFA204MA | MODERN ART(20th Century Art)-IV | Theory | 0 - 2 - 0 | 2 | | | |
| MFA204DTV | DISSERTATION & VIVA (SPECIALIZATION SPECIFIC) | Project Report | 0 - 0 - 0 | 2 | 40 | 60 | 100 |
| MFA204FD | FINAL DISPLAY | | 0 - 0 - 0 | 2 | 40 | 60 | 100 |
| TOTAL CREDIT HOURS | | | | 25 | | | |

MFA (Masters of Fine Arts) –PRINTMAKING

1stYEAR – 1st SEMESTER Syllabus

CORE STUDIO COURSE

9COMPOSITION (PRINTMAKING)-I

Course Code: MFA101CPPM

Credit Units: 9

Course Objective:

This course creates an intermediate platform in between their fundamental learning and individual expression. In the introductory phase, this course foregrounds the importance of drawing to develop printmaking practice. It also introduces the students to a variety of printmaking techniques including relief, intaglio, monotype, photo transfer, and collograph, among others. The discussions and exercises are employed for students to better assess the relationship between materials, techniques, drawing, and art making. The course also emphasis on the collective studio practices.

The objective of teaching composition in printmaking is to improve their composition skills and to acquaint the students with the major techniques of Printmaking. The course is designed on the conviction that the learners can understand its relation to time and the technology at his command through an awareness of the technique.

Course Contents:

Module I

Understanding the technique and its possibilities. Practical approach to enhance drawing skills to develop a clear perception about printmaking work. Students are re-introduced to different nature of drawing, fundamentals, different expression and other related possibilities by discussion, slide presentation and exercises.

Module II

Drawing is an essential part of an artistic practice, here keeping the drawing in the center students will get introduced to the various printmaking processes by demonstration and slideshow presentation to expand the possibilities of expressing themselves through these media.

Module III

Handling the tools, application and control of a wide range of printmaking media. Understanding the detail complex possibilities exploiting different types of printmaking techniques

Module IV

After introduction with drawing and other printmaking techniques, students are encouraged to experiment with techniques, forms, images and objects to understand and developed their interest in particular printmaking media, later which will help them to recognize their concern.

No. of works to be done –09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome:

- Experience and control a variety of print media, including Traditional printing methods and current arts-related technology.
- Recognize the importance of drawing in printmaking
- Extend their knowledge of drawing into printmaking
- Experiment with a variety of printmaking media
- Combine their pre-existing knowledge with the newly learned skill
- Examine the relation between techniques, material, and ideas

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy

- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind
- An Introduction of History of Wood cut – A.M. Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|----------------------|-----------|-----------|----------|-----------|
| Weightage (%) | 35 | | 5 | 60 |

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

RELIEF TECHNIQUES- I

Course Code: MFA101RT

Credit Units: 9

Course Objective:

The Curriculum is planned to further enhance the skill of the Artist while encouraging personal growth based on research in various style of Print Making and the related technology. Printmaking emphasis on composition and individual technique working in the Relief Process.

- i. Selection of Materials, preparation of surface for various textures.
- ii. Preparing design and transferring on selected materials, cutting of material and preparing the printing surface.
- iii. Printing of prepared block. Determine registration for printing of editions.

The objective of teaching composition in printmaking is to improve their composition skills and to acquaint the students with the major techniques of Printmaking. The course is designed on the conviction that the learners can understand its relation to time and the technology at his command through an awareness of the technique.

Course Contents:

Module I

Understanding the technique of Relief processes and its possibilities. Practical approach to enhance drawing skills to develop a clear perception about printmaking work. Students are re-introduced to different nature of drawing, fundamentals, different expression and other related possibilities by discussion, slide presentation and exercises.

Module II

Students develop their studio work in discussion with the faculty. Drawing is an essential part of an artistic practice, here keeping the drawing in the center students will get introduced to the relief processes by demonstrations to expand the possibilities of expressing themselves through these media.

Module III

Handling the tools, application and control of a relief technique. Understanding the detail complex possibilities exploiting different types of techniques.

Module IV

After introduction with drawing and other printmaking techniques, students are encouraged to experiment with the various types of relief techniques, later which will help them to recognize their concern.

No. of works to be done –09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves

Learning Outcome:

- Experience and control relief techniques, including Traditional printing methods and current arts-related technology.
- Recognize the importance of drawing in printmaking
- Extend their knowledge of drawing into printmaking
- Experiment with a variety of printmaking media
- Combine their pre-existing knowledge with the newly learned skill

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- An Introduction of History of Wood cut – A.M. Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

INTAGLIO PROCESS - I

Course Code: MFA101IP

Credit Units: 9

Course Objective:

This course is designed for enhancing the skills in print making, surface printing and use of printing equipment's and tools. This course provides training on technical method of making Intaglio prints including a variety of techniques such as Etching, Aquatint and dry point etc.

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application.

Course Contents:

Module I

At the outset, analyzed discussions about the individual student's previous (bachelor studies) artworks would be placed in order to question the very nature of their practices.

Module II

Through discussions, students would be guided to take up a challenging task of recording their impressions on a theme-based observation

Module III

At the middle of the semester, there will be a week-long interactive discussion module to critically understand and analyze their work processes.

Module IV

Regular discussions are planned and students are encouraged to relate the study material to their own practices.

No. of works to be done –09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome:

- Recognize the importance of drawing in the process of printmaking.
- Extend their knowledge of drawing into printmaking.
- Experiment with a variety of media into the process of drawing and printmaking.
- Combine their pre-existing knowledge with the newly learned skill.
- Examine the relation between techniques, material, and ideas.

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
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- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

SERIGRAPHY - I

Course Code: MFA101SG

Credit Units: 9

Course Objective:

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application.

This course creates an intermediate platform in between their fundamental learning and individual expression. It provides an introduction to historical, theoretical and technical issues relating serigraphy practice. In the introductory phase this course foregrounds the importance of sketches, drawing etc. And this will lead Students to contemporary practices through lectures, reading discussions, and critique with faculty and students.

Course Contents:

Module I

Students are re-introduced to different nature of drawing, fundamentals, different expression and other related possibilities by discussion and various tasks given according to the modules.

Module II

Through discussions, students would be guided to take up a challenging task of recording their impressions on a theme-based observation.

Module III

After introduction with drawing, students are encouraged to experiment with the technique of serigraphy, forms, images and objects to understand and develop their interest in the media, which will help them to recognize their concern.

Module IV

Regular discussions are planned and students are encouraged to relate the study material to their own practices.

No. of works to be done –09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome:

- Recognize the importance of drawing in the process of printmaking.
- Extend their knowledge of drawing into printmaking.
- Experiment with a variety of media into the process of drawing and printmaking.
- Combine their pre-existing knowledge with the newly learned skill.
- Examine the relation between techniques, material, and ideas.

Text & References:

- Adam, Roberts and Robertson, Carol, Screen Printing- The complete water based system
- Dawson, John, The Complete Guide to Prints and Printmaking Techniques and Material
- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – BamberGaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE THEORY COURSE

THEORY SUBJECTS

PHILOSOPHY OF ART-I

Course Code: MFA101PHA

Credit Units:2

Course Objective:

The course is planned to introduce students to Occidental Philosophy and Scope of Aesthetic and its relation to art and other fields. In this course students will have emphasis on relation between real works of art and the principals of aesthetics of significant periods of art history so that they could know about the inter-relationship of Philosophy and visual art of some periods and effects of philosophy on artworks of that time.

Course Contents:

Unit I-

Section I- Occidental (western) Philosophy: Scope of aesthetics, its relation to science, philosophy and art.

Unit II-

Emphasis on relation between real works of art and principals of aesthetics of significant periods of art history. Inter-relationship of Philosophy and visual art of some periods and effects of philosophy on artworks of that time.

Learning Outcomes:

- The objective of teaching Philosophy is to acquaint the students with Philosophers and Philosophy through the ages, from the earliest time to the present.
- Students can understand
- Use of philosophy in art history
- Use of philosophy in their art practice
- Relation of society and philosophy
- Development of society in accordance with the philosophical approach of various times
- At the completion of this unit students will understand to critically examine works of art of themselves and their fellows.
- To better understand different Arts.
- Students will learn about the Origin of Western Art and Philosophy.

- Students will learn about Scope of aesthetics, its relation to science, philosophy and art.
- Students will learn about the relation between real works of art and principals of aesthetics of significant periods of art history.

Text & References:

Text:

- Pandey, Kanti Chandra, Comparative Aesthetics Volume I & II

References:

- Hospers, John : Introductory Reading in Aesthetics.
- Durrant, Will. Story of Philosophy.
- Bosanquet : History of Aesthetics.
- Carritt, E. F. : Philosophy of Beauty.

Examination Scheme:

| Components | AS | CT | A | EE |
|----------------------|-----------|-----------|----------|-----------|
| Weightage (%) | | 35 | 5 | 60 |

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

PROJECTS

Art Criticism-I

Course Code: MFA101AC

Credit Units: 2

Course Objective:

The objective of this course is to provide Critical Study of Art.

Course Contents:

Module I

- Importance and necessary criticism. Evaluation of art works.

Module II

- Understanding of Modern and post modern art trends in eastern and western of view.
- Curate an art show or write a article on current trend of art.

Learning Outcomes:

- Define concepts of criticism and art criticism.
- Explain the historical development of art criticism
- Criticise many works of art from past to present.
- Interpret the sociological, psychological, scientific and philosophical factors which affect the evolution art criticism.
- Analyze the design elements and principles of art works.

Text & References:

Text:

- Civilization of Mankind, Van Loon
- History of Art, Janson
- Art through the ages, Helen Gardener
- Concise History of Art-Vols. 1 & 2, Germain. Bazin.

References:

- Fundamental of Indian Art, S. N. Dasgupta
- Art of Mankind, Van Loon
- History of Indian and Indonesian Art, A. K. Coomaraswamy
- The Art and Architecture of Indian, Benjamin Rowland.
- The Story of Indian Art, S. K. Bhattacharya.
- 5000 Years of Indian Art, Shivaramaurti
- A History of Fine Arts in India and West, Edith Tomory
- Introduction of Chinese Art, Lawrence Binyon
- History of Indian and Indonesian Art, Benjamin Rowland.
- Concise History of Art Vols. 1&2, Germain Bazin
- Italian Painters of the Renaissance, Bernard Berenson
- Art Now, Herbert Read
- Grassroot of Art, Herbert Read.
- History of Modern Art, H. H. Arnason.

Examination Scheme:

| Components | A | PT / HA / CT | End Term Exam | |
|---------------|---|--------------|--------------------------|-----------------------|
| | | | Project (Display & Viva) | Exam (Project report) |
| Weightage (%) | 5 | 25 | 30 | 40 |

(A-Attendance; PT- Portfolio; HA-Home Assignment; CT-Class Test)

Course Objective:

This course is a core component of this program and is designed to foster discussions within the student community facilitated by faculty members to strengthen critical thinking and conceptual foundations. In this class, students build a common discourse with classmates by sharing ideas. This, in turn, helps student's form critical and conceptual foundations for their work. This course examines socio-cultural questions as they relate to the production and reception of art. As part of the course, students discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, methodology, material and spatial realization and contemporary cultural context. The course is designed on the conviction that the learners can understand its relation to time and the technology at his command through an awareness of the technique.

Course Contents:**Module I**

In the initial weeks, a set of readings, images, and problems are introduced to the students for fostering discussions among them. Practical approach to develop a clear perception about printmaking work.

Module II

Periodic discussion sessions facilitated by the faculty are held for sharing and exchanging ideas about art making. Weekly discussions at the studio are scheduled and the outline of the course is explained to the students. Weekly readings and tasks are assigned for both students and faculty based on students' requirement and responses.

Module III

Each student is required to produce a set of works reflecting on the discussions held during the semester. As part of the evaluation process, students are required to present their stage-by-stage development and approaches of their ongoing research/work to the faculty.

Module IV

At the end, a group critique is organized to provide a forum for productive and respectful interpretation of the works.

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Criticize their own as well as their peers' art practice
- Better explain the critical components of their practice
- Defend the logic of their mode of art making
- Analyze production and reception of artworks
- Locate their practice within the larger socio-cultural scenario.

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind
- An Introduction of History of Wood cut – A.M. Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

RELIEF TECHNIQUES -II

Course Code: MFA102RT

Credit Units: 9

Course Objective:

The Curriculum is planned to further enhance the skill of the Artist while encouraging personal growth based on research in various style of Print Making and the related technology. Printmaking emphasis on composition and individual technique working in the Relief Process.

- iv. Selection of Materials, preparation of surface for various textures.
- v. Preparing design and transferring on selected materials, cutting of material and preparing the printing surface.
- vi. Printing of prepared block. Determine registration for printing of editions.

The objective of teaching composition in printmaking is to improve their composition skills and to acquaint the students with the major techniques of Printmaking. The course is designed on the conviction that the learners can understand its relation to time and the technology at his command through an awareness of the technique.

This course examines socio-cultural questions as they relate to the production and reception of art. As part of the course, students discuss and critique each other's works in progress as well as after completion. The course is designed on the conviction that the learners can understand its relation to time and the technology at his command through an awareness of the technique.

Course Contents:

Module I

Students will carefully analyze the various factors affecting the technique. Practical approach to develop a clear perception about printmaking work. Work is regularly presented and discussed at group critiques involving staff and students.

Module II

Periodic discussion sessions facilitated by the faculty are held for sharing and exchanging ideas about art making. Weekly discussions at the studio are scheduled and the outline of the course is explained to the students. Weekly readings and tasks are assigned for both students and faculty based on students' requirement and responses.

Module III

Each student is required to produce a set of works reflecting on the discussions held during the semester. As part of the evaluation process, students are required to

present their stage-by-stage development and approaches of their ongoing research/work to the faculty.

Module IV

At the end, a group critique is organized to provide a forum for productive and respectful interpretation of the works.

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Criticize their own as well as their peers' art practice
- Better explain the critical components of their practice
- Defend the logic of their mode of art making
- Analyze production and reception of artworks
- Locate their practice within the larger socio-cultural scenario.

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- An Introduction of History of Wood cut – A.M. Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|----------------------|-----------|-----------|----------|-----------|
| Weightage (%) | 35 | | 5 | 60 |

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

INTAGLIO PROCESS - II

Course Code: MFA102IP

Credit Units: 9

Course Objective:

This course is designed for enhancing the skills in print making, surface printing and use of printing equipment's and tools. This course provides training on technical method of making Intaglio prints including a variety of techniques such as Etching, Aquatint and dry point etc.

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application

Course Contents:

Module I

At the outset, problem around their own practices is addressed and advised on possible ways to restructuring the idea with appropriate expression.

Module II

Weekly discussions are structured around their ongoing practice. An appropriated selected set of artworks, objects, and practices are discussed to elaborate on the theme.

Module III

Towards the middle of the semester, a week is dedicated interactions, critically understanding, and analyzing of works are proceeds.

Module IV

Regular discussions are planned and students are encouraged to contemplate on contextualizing their practice.

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Identify the dynamics of working in a shared studio space.
- Discuss their ideas and concerns with faculty and peers in a clear manner.
- Experiment with techniques and visual language.
- Express their concerns and concepts through practice.
- Develop skill to work in a collaborative atmosphere.

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

SERIGRAPHY - II

Course Code: MFA102SG

Credit Units: 9

Course Objective:

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application

This course creates an intermediate platform in between their fundamental learning and individual expression. It provides an introduction to historical, theoretical and technical issues relating serigraphy practice. In the introductory phase this course foregrounds the importance of sketches, drawing etc. And this will lead Students to contemporary practices through lectures, reading discussions, and critique with faculty and students.

Course Contents:

Module I

At the outset, problem around their own practices is addressed and advised on possible ways to restructuring the idea with appropriate expression.

Module II

Weekly discussions are structured around their ongoing practice. An appropriated selected set of artworks, objects, and practices are discussed to elaborate on the theme.

Module III

Towards the middle of the semester, a week is dedicated interactions, critically understanding, and analyzing of works are proceeds.

Module IV

Regular discussions are planned and students are encouraged to contemplate on contextualizing their practice.

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Identify the dynamics of working in a shared studio space.
- Discuss their ideas and concerns with faculty and peers in a clear manner.
- Experiment with techniques and visual language.
- Express their concerns and concepts through practice.
- Develop skill to work in a collaborative atmosphere.

Text & References:

- Adam, Roberts and Robertson, Carol, Screen Printing- The complete water based system
- Dawson, John, The Complete Guide to Prints and Printmaking Techniques and Material
- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

PROJECTS

Art Criticism-II

Course Code: MFA102AC

Credit Units: 2

Course Objective:

The objective of this course is to provide Critical Study of Art.

Course Contents:

Module I

- Importance and necessary criticism. Evaluation of art works.

Module II

- Understanding of Modern and post modern art trends in eastern and western of view.
- Curate an art show or write a article on current trend of art.

Learning Outcomes:

- Analyze the design elements and principles of art works.
- Exemplify pedagogical art criticism practices.
- Discuss the scopes and aims of art criticism.
- Explain art criticism types and specific features
- Associate the criticism types with art works.
- Explain the relationship between art criticism and other disciplines.

Text & References:

Text:

- Civilization of Mankind, Van Loon
- History of Art, Janson
- Art through the ages, Helen Gardener
- Concise History of Art-Vols. 1 & 2, Germain. Bazin.

References:

- Fundamental of Indian Art, S. N. Dasgupta
- Art of Mankind, Van Loon
- History of Indian and Indonesian Art, A. K. Coomaraswamy
- The Art and Architecture of Indian, Benjamin Rowland.
- The Story of Indian Art, S. K. Bhattacharya.
- 5000 Years of Indian Art, Shivaramaurti
- A History of Fine Arts in India and West, Edith Tomory
- Introduction of Chinese Art, Lawrence Binyon
- History of Indian and Indonesian Art, Benjamin Rowland.
- Concise History of Art Vols. 1&2, Germain Bazin
- Italian Painters of the Renaissance, Bernard Berenson
- Art Now, Herbert Read
- Grassroot of Art, Herbert Read.
- History of Modern Art, H. H. Arnason.

Examination Scheme:

| Components | A | PT / HA / CT | End Term Exam | |
|---------------|---|--------------|--------------------------|-----------------------|
| | | | Project (Display & Viva) | Exam (Project report) |
| Weightage (%) | 5 | 25 | 30 | 40 |

(A-Attendance; PT- Portfolio; HA-Home Assignment; CT-Class Test)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

COMPOSITION (PRINTMAKING)-III

Course Code: MFA203CPPM

Credit Units: 9

Course Objective:

The course is designed to foster students to develop their art practice out of their comfortable mediums, materials, techniques and spaces. It challenges students to explore and invent new ways of utilizing printmaking in their work through interdisciplinary experimentation, and to begin to think about work outside the studio spaces. Students are required to spend two weeks to study/document the city that includes local craft, food, culture and embodied practices, students will respond through site-specific art activity.

The Curriculum is planned to further enhance the skill of the Artist while encouraging personal growth based on research in various style of Print Making and the related technology. Introduction of Digital Printing.

Course Contents:

Module I

In the initial weeks, students are introduced to alternative ways of printmaking media. The scope and aim of the course are clearly communicated. Practical approach to develop a clear perception about printmaking work. Preparing design and transferring on selected materials, cutting of material and preparing the printing surface.

Module II

Discussions are held to orient students to the possibilities of outside studio practice. Alongside discussions are conducted for communicating the aim of this course to the students. Periodic discussion sessions facilitated by the faculty are held for sharing and exchanging ideas about art making.

Module III

A space outside the studio is selected by the students collectively to produce a site-specific or performance-based works in respond to the study done in first two weeks.

Module IV

At the end, a public display is held on site, which presents opportunity to students for holding discussion with viewers and their peers. Introduction of Digital Printing.

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves

Learning Outcome

- Identify the dynamics of working in a shared studio space
- Discuss their ideas and concerns with faculty and peers in a clear manner
- Experiment with techniques and visual language
- Express their concerns and concepts through practice
- Develop skill to work in a collaborative atmosphere

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind
- An Introduction of History of Wood cut – A.M. Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

- (A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

RELIEF TECHNIQUE - III

Course Code: MFA203RT

Credit Units: 9

Course Objective:

Woodcut, the oldest method of creating prints, is a direct and simple process. From strong textural illustrations of the fourteenth century in the Western World to the subtle transparent colors of the traditional Japanese print, woodcut has demonstrated its malleability to the images of artists over the centuries.

This course is designed for experimenting with the relief techniques in print making, surface printing relief media and use of printing equipment's and tools. This course provides training on technical method of making relief blocks with linoleum, cardboard, plywood etc.

The Curriculum is planned to further enhance the skill of the Artist while encouraging personal growth based on research in relief technique of Print Making and the related technology. Sees print as a diverse and interdisciplinary practice that embraces a history of image making through technology, media and materials

Course Contents:

Module I

The scope and aim of the course are clearly communicated. Practical approach to develop a clear perception about printmaking work. Preparing design and transferring on selected materials, cutting of material and preparing the printing surface.

Module II

Discussions are held to orient students to the possibilities of outside studio practice. Alongside discussions are conducted for communicating the aim of this course to the students. Periodic discussion sessions facilitated by the faculty are held for sharing and exchanging ideas about art making.

Module III

Students will focus on collaboration and considering audiences. Develop their studio practice Work with other students to stage a public event where you will present your research to an audience

Module IV

For final examination/submission, each student produces an artwork reflecting on the study material and their interest by utilizing the studio infrastructure.

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Identify the dynamics of working in a shared studio space
- Discuss their ideas and concerns with faculty and peers in a clear manner
- Experiment with techniques and visual language
- Express their concerns and concepts through practice
- Develop skill to work in a collaborative atmosphere

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind
- An Introduction of History of Wood cut – A.M. Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio

CORE STUDIO COURSE

PRACTICAL SUBJECTS

INTAGLIO PROCESS - III

Course Code: MFA203IP

Credit Units: 9

Course Objective:

This course is designed for enhancing the skills in print making, surface printing and use of printing equipment's and tools. This course provides training on technical method of making Intaglio prints including a variety of techniques such as Etching, Aquatint and dry point etc. This is designed to facilitate a better working culture for the students in terms of studio practice. Therefore, emphasis will be on regular studio visits and discussions/interactions with the students. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and conceptual thought process.

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application

Course Contents:

Module I

The scope and aim of the course are clearly communicated. Practical approach to develop a clear perception about printmaking work. Preparing design and transferring on selected materials, cutting of material and preparing the printing surface.

Module II

Discussions are held to orient students to the possibilities of outside studio practice. Alongside discussions are conducted for communicating the aim of this course to the students. Periodic discussion sessions facilitated by the faculty are held for sharing and exchanging ideas about art making.

Module III

Students will focus on collaboration and considering audiences. Develop their studio practice Work with other students to stage a public event where you will present your research to an audience

Module IV

For final examination/submission, each student produces an artwork reflecting on the study material and their interest by utilizing the studio infrastructure.

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Identify the dynamics of working in a shared studio space.
- Discuss their ideas and concerns with faculty and peers in a clear manner.
- Experiment with techniques and visual language.
- Express their concerns and concepts through practice.
- Develop skill to work in a collaborative atmosphere.
- Write and prepare notes to validate/support their practices.

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

- (A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio

CORE STUDIO COURSE

PRACTICAL SUBJECTS

SERIGRAPHY - III

Course Code: MFA203SG

Credit Units: 9

Course Objective:

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application

This course creates an intermediate platform in between their fundamental learning and individual expression. It provides an introduction to historical, theoretical and technical issues relating serigraphy practice. In the introductory phase this course foregrounds the importance of sketches, drawing etc. And this will lead Students to contemporary practices through lectures, reading discussions, and critique with faculty and students.

Course Contents:

Module I

In the initial weeks, students are introduced to contemporary serigraphy practices. The scope and aim of the course are clearly communicated.

Module II

Discussions are held to orient students to the possibilities of outside studio practice. Alongside discussions are conducted for communicating the aim of this course to the students.

Module III

Towards the middle of the semester, a week is dedicated to the interactions, critically understanding, and analyzing of works are proceeds.

Module IV

Regular discussions are planned and students are encouraged to contemplate on contextualizing their practice.

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Identify the dynamics of working in a shared studio space
- Discuss their ideas and concerns with faculty and peers in a clear manner
- Experiment with techniques and visual language
- Express their concerns and concepts through practice
- Develop skill to work in a collaborative atmosphere

Text & References:

- Adam, Roberts and Robertson Carol, Screen Printing- The complete water based system
- Dawson, John, The Complete Guide to Prints and Printmaking Techniques and Material
- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

- (A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio

ELECTIVE COURSE

Course Objective:

The objective of this course is to introduce students with the practice of Book Publishing. Printmaking is connected with Book Publishing since its birth. In this course they will be learning about the traditional style of Book Publishing with a contemporary touch. And they will be exploring their further knowledge of publishing their own book under the guidance of experienced Faculty.

Course Contents:**Module I**

Introduction to Self-Book Publishing, Acknowledging the history of book publishing and creating illustrations using Wood Engraving and Wood-cut.

Module II

Creating illustration in Woodcut for a book to be published depicting their experiences.

No. of works to be done –01

- Project

Learning Outcomes:

- Students will be able to analyze the works of great masters as they apply to the technical process of printmaking.
- Understanding/ Applying; comprehend: the history of art, world cultures, and artistic styles influence contemporary art concerns
- Have an experience in publishing their own book
- Equipment's and tools use for printmaking.
- Creating their illustrations for the book

Text & References:

- Successful Self – Publishing – Joanna Penn
- Graphic Arts Encyclopedia – George A Stevenson
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.

Examination Scheme:

| Components | A | PT / HA / CT | End Term Exam | |
|---------------|---|--------------|--------------------------|----------------------|
| | | | Project (Display & Viva) | Exam (Project repot) |
| Weightage (%) | 5 | 25 | 30 | 40 |

(A-Attendance; **PT**- Portfolio; **HA**-Home Assignment; **CT**-Class Test)

CORE STUDIO COURSE

PRACTICAL SUBJECTSPRACTICAL SUBJECTS

COMPOSITION (PRINTMAKING)-IV

Course Code: MFA204CPPM

Credit Units:

Course Objective:

The Curriculum is planned to further enhance the skill of the Artist while encouraging personal growth based on research in various style of Print Making and the related technology.

Students will learn to analyse works of art critically from both an historical and an interpretative point of view; in addition, they will gain an understanding of the importance of cultural diversity through exposure to the arts of many different times and places. Students will have extensive practice in articulating aesthetic judgments effectively in spoken and written form. The course is open to students of every discipline and allows for cross-media experimentation. It challenges students to explore and invent new ways of utilizing printmaking in their work through interdisciplinary experimentation, and to begin to think about surfaces other than walls for the display of work.

Discussions also focus on their understanding of work presentation, Display, proposal writing, concept note, resume and all other aspect of Curatorial Practices. As a final submission/examination student are asked to do a curated exhibition of their work reflecting all the professional learning of the course.

Course Contents:

Module I

In the initial weeks, students are introduced to alternative ways of printmaking media. The scope and aim of the course are clearly communicated. Preparing design and transferring on selected materials, cutting of material and preparing the printing surface. In the initial weeks, students are introduced to digital printmaking media. The scope and aim of the course are clearly communicated.

Module II

Discussions are held to orient students to the possibilities of outside studio practice. Alongside discussions are conducted for communicating the aim of this course to the students. Periodic discussion sessions facilitated by the faculty are held for sharing and exchanging ideas about art making.

Module III

Weekly discussions at the studio are scheduled and the outline of the course is

explained to the students. Weekly readings and tasks are assigned for both students and faculty based on students' requirement and responses. Students are required to prepare their Concept note, levels for each art work, and make layouts and plans for their display.

Module IV

For final examination/submission, student curate and Display their art works

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Express their concerns and concepts through practice
- Develop skill to work in a collaborative atmosphere
- Develop creative ways to solve problems using a variety of strategies for making prints
- Enhancing to create personal hand-printed artwork, which demonstrate an introductory level of understanding printmaking ideas, and the processes, materials, and techniques associated with different method.
- Establish self-critiquing skills to develop autonomous expression through printmaking.
- Scientific and logical knowledge of reproduction of art works.
- Experiment with a variety of media tic expressions
- Analyze production and reception of artworks
- Locate their practice within the larger socio-cultural scenario

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.

- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind
- An Introduction of History of Wood cut – A.M. Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|----------------------|-----------|-----------|----------|-----------|
| Weightage (%) | 35 | | 5 | 60 |

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio

CORE STUDIO COURSE

PRACTICAL SUBJECTS

RELIEF TECHNIQUE-IV

Course Code: MFA204RT

Credit Units: 9

Course Objective:

Woodcut, the oldest method of creating prints, is a direct and simple process. From strong textural illustrations of the fourteenth century in the Western World to the subtle transparent colors of the traditional Japanese print, woodcut has demonstrated its malleability to the images of artists over the centuries.

This course is designed for experimenting with the relief techniques in print making, surface printing relief media and use of printing equipment's and tools. This course provides training on technical method of making relief blocks with linoleum, cardboard, plywood etc.

The Curriculum is planned to further enhance the skill of the Artist while encouraging personal growth based on research in relief technique of Print Making and the related technology. Sees print as a diverse and interdisciplinary practice that embraces a history of image making through technology, media and materials

Course Contents:

Module I

The scope and aim of the course are clearly communicated. Preparing design and transferring on selected materials, cutting of material and preparing the printing surface. In the initial weeks, students are introduced to digital printmaking media. The scope and aim of the course are clearly communicated.

Module II

Discussions are held to orient students to the possibilities of outside studio practice. Alongside discussions are conducted for communicating the aim of this course to the students. Periodic discussion sessions facilitated by the faculty are held for sharing and exchanging ideas about art making.

Module III

Weekly discussions at the studio are scheduled and the outline of the course is explained to the students. Weekly readings and tasks are assigned for both students and faculty based on students' requirement and responses. Students are required to prepare their Concept note, levels for each art work, and make layouts and plans for their display.

Module IV

For final examination/submission, student curate and Display their art works. Submit a public facing platform, which contextualizes your practice within and beyond subject, and showcases professional skills and future career projection Professional Toolkit that supports professional skills

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Express their concerns and concepts through practice
- Develop skill to work in a collaborative atmosphere
- Develop creative ways to solve problems using a variety of strategies for making prints
- Enhancing to create personal hand-printed artwork, which demonstrate an introductory level of understanding printmaking ideas, and the processes, materials, and techniques associated with different method.
- Establish self-critiquing skills to develop autonomous expression through printmaking.
- Scientific and logical knowledge of reproduction of art works.
- Experiment with a variety of media tic expressions
- Analyze production and reception of artworks
- Locate their practice within the larger socio-cultural scenario

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.

- Graphic Art of 18th Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind
- An Introduction of History of Wood cut – A.M. Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|----------------------|-----------|-----------|----------|-----------|
| Weightage (%) | 35 | | 5 | 60 |

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio

CORE STUDIO COURSE

PRACTICAL SUBJECTS

INTAGLIO PROCESS - IV

Course Code: MFA204IP

Credit Units: 9

Course Objective:

This course is designed for enhancing the skills in print making, surface printing and use of printing equipment's and tools. This course provides training on technical method of making Intaglio prints including a variety of techniques such as Etching, Aquatint and dry point etc. This is designed to facilitate a better working culture for the students in terms of studio practice. Therefore, emphasis will be on regular studio visits and discussions/interactions with the students. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and conceptual thought process.

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application

Course Contents:

Module I

This studio-based curriculum is conceived and designed for students to develop their critical views about the 'content', as well as the 'visual vocabulary'. This course allows and encourages the students to learn and analyze the role of 'visual expression' and reception of artworks in many possible ways.

Module II

Discussions are held to orient students to the possibilities of outside studio practice. Alongside discussions are conducted for communicating the aim of this course to the students. Periodic discussion sessions facilitated by the faculty are held for sharing and exchanging ideas about art making.

Module III

There are regular studio visits, periodic discussions and internal assessments and end semester examination in this curriculum. This is also designed to encourage discussing some important aspects/topics that each student needs to have and develop before completing this two-year program. Articulating and knowing the possible career prospects in the field of fine arts and design, is one of them. Different aspects

of art teaching, studio career, residencies, planning for exhibition and art fair, sale of artworks etc. are covered with necessary examples and references.

Module IV

Apart from developing the ability to examine and analyze their own work, students are encouraged to critique and discuss each other's work with their peers and concerned faculty. As part of the course, students learn to employ strategies for effective and engaging display of their work during internal assessments/open studio; as well as for the final display. Students are also expected to develop their ability to discuss and share their experiences and concerns with the larger audience during the final display.

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Criticize their own as well as their peers' art practice
- Locate their art making in contemporary art practice
- Analyze the possibility of doing research-based practice
- Design and curate the final display at the end of their two-year program
- Prepare and articulate an artist statement
- Discuss their ideas and concerns with the larger audience

Text & References:

- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer
- A history of Etching and Engraving- Arthur Hind

Examination Scheme:

| Components | AS | CT | A | EE |
|----------------------|-----------|-----------|----------|-----------|
| Weightage (%) | 35 | | 5 | 60 |

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio

CORE STUDIO COURSE

PRACTICAL SUBJECTS

SERIGRAPHY - IV

Course Code: MFA204SG

Credit Units: 9

Course Objective:

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application

This course creates an intermediate platform in between their fundamental learning and individual expression. It provides an introduction to historical, theoretical and technical issues relating serigraphy practice. In the introductory phase this course foregrounds the importance of sketches, drawing etc. And this will lead Students to contemporary practices through lectures, reading discussions, and critique with faculty and students.

Course Contents:

Module I

Weekly discussions at the studio are scheduled and the outline of the course is explained to the students. Weekly readings and tasks are assigned for both students and faculty based on students' requirements and responses.

Module II

Discussions are held to orient students to the possibilities of outside studio practice. Alongside discussions are conducted for communicating the aim of this course to the students.

Module III

Students are required to prepare their CV, Concept note, levels for each artwork, and make layouts and plans for their display

Module IV

For final examination/submission, students curate and Display their art works.

No. of works to be done – 09

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on their experience, emotional values, daily life or anything they can relate to themselves.

Learning Outcome

- Establish self-critiquing skills to develop autonomous expression through printmaking.
- Scientific and logical knowledge of reproduction of art works.
- Experiment with a variety of media tic expressions
- Analyze production and reception of artworks
- Locate their practice within the larger socio-cultural scenario
- Express their concerns and concepts through practice
- Develop skill to work in a collaborative atmosphere

Text & References:

- Adam, Roberts and Robertson Carol, Screen Printing- The complete water based system
- Dawson, John, The Complete Guide to Prints and Printmaking Techniques and Material
- Graphic Arts Encyclopedia – George A Stevenson
- Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.
- Contemporary Art (Journal) – Lalit Kala Academy
- Graphic Art in India since 1850 – Lalit Kala Academy.
- Graphic Art of 18th Century : Jean Adhemer

Examination Scheme:

| Components | AS | CT | A | EE |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

- (A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio

Course Objective:

The Combination of traditional and contemporary method of book publishing will open the minds of the students. The objective of this course is to enhance and refine their skill of Book Publishing. Printmaking is connected with Book Publishing since its birth. And they will be exploring their further knowledge of publishing their own book under the guidance of experienced Faculty.

Course Contents:**Module I**

Creating illustration with the Intaglio Process for their book

Module II

Publishing the whole book with storyline and illustration using any medium

No. of works to be done –01

- Project

Learning Outcomes:

- Students will be able to analyze the works of great masters as they apply to the technical process of printmaking.
- Understanding/ Applying; comprehend: the history of art, world cultures, and artistic styles influence contemporary art concerns
- Have an experience in publishing their own book
- Equipment's and tools use for printmaking.
- Creating their illustrations for the book

Text & References:

- Successful Self – Publishing – Joanna Penn
- Graphic Arts Encyclopedia – George A Stevenson
- Prints of Twentieth Century – Phanes
- How to Identify Prints – Bamber Gaspoigne.
- The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
- Collecting Original Prints – Rosemary Simmons Hanre
- Printmaking Today – Jules Heller.

Examination Scheme:

| Components | A | PT / HA / CT | End Term Exam | |
|---------------|---|--------------|--------------------------|----------------------|
| | | | Project (Display & Viva) | Exam (Project repot) |
| Weightage (%) | 5 | 25 | 30 | 40 |

(A-Attendance; **PT**- Portfolio; **HA**-Home Assignment; **CT**-Class Test)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

FINAL DISPLAY - I

Course Code: MFA204FD

Credit Units: 2

Course Objective:

This course provides practical knowledge to students for developing their professional career in the field of fine arts and design. In the course, students are expected to systematically collate, collect and document their previous works, to facilitate a retrospective view of their artistic evolution. As part of the individual discussions with the course instructor, students evaluate their image making processes and studio routines, while simultaneously developing a critical distance and engagement with their portfolio. The aim is to work towards making more empowered and meaningful choices in the movement from idea to image. Different aspects of a studio career are covered, including résumés, artists' statements, documenting work, grants, residencies, exhibition planning, and creating a web presence. Students create a professional profile, apply for grants and/or residencies, and conduct research on artistic opportunities, as part of the exercises.

Course Contents:

Module I

In the course, students are expected to systematically collate, collect and document their previous artworks, to facilitate any artistic evolution.

Module II

Students are expected to do an oral presentation of their journey in front of their peers, and develop the ability and confidence to present their works to lay and discerning audiences.

Module III

Students' written assignments, portfolio, and other related material are assessed in relation to the artworks they create as their ongoing practice.

Module IV

At the end of the semester, students are expected to curate and display their artworks

No. of works to be done – 01

A final display of their artworks with proper explanation of the works

Learning Outcome

- Better demonstrate their practice to audience and institutions
- Develop keen knowledge about prospective career opportunities
- Extend their art practice outside studio spaces
- Define their practice in relation to the contemporary art making
- Develop capacity to integrate skill and knowledge across disciplines

Examination Scheme:

| Components | AS | PT | A | EX |
|---------------|----|----|---|----|
| Weightage (%) | 35 | | 5 | 60 |

- (A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; EX- External, PT- Portfolio

CORE STUDIO COURSE

PRACTICAL SUBJECTS

DISSERTATION & VIVA (SPECIALIZATION SPECIFIC)-I

Course Code: MFA204DTV

Credit Units: 2

Course Objective:

At the end of the second semester of the course, students are expected to submit a long, extended essay on any theme related to visual art specifically related to printmaking. Using images and texts in close tandem with each other, the dissertation is a statement of the student's ability to discern the visual trajectories, evaluate their strengths and abilities as artists, and situate their practice amidst the larger contexts of historical and contemporary art worlds.

Students are encouraged to review the works with a critical lens, ask questions concerning the sources of their imagery, artistic influences, audience, choice of medium, strategies and contexts for display, the (negative or positive) role of formal art pedagogy on their artistic evolution, and their visions for their future practice.

The dissertation process is designed to increase conceptual clarity and confidence in students. Ideally, the work should culminate as a concise and comprehensive artist statement.

Course Contents:

Module I

In Part I of the course, students are expected to systematically collate, collect and document related to the topic of their dissertation, to facilitate any artistic evolution..

Module II

In Part II of the course, in addition to the written document, students are also expected to do an oral presentation of their journey in front of their peers, and develop the ability and confidence to present (and defend) their works to lay and discerning audiences.

Module III

Seminars would be held on a regular basis which would improve the writing skills of the students and they would be encouraged to put forward their thoughts and ideas related to their particular theme and ideology.

Module IV

At the end of the semester, students are expected the final written dissertation to the jury and prepare for the viva – voce related to the dissertation

No. of works to be done – 01

The final document of the dissertation may be presented (in 3 copies) either as a personal visual diary (artist journal format), as a web page or as a formal manuscript that is written in keeping with the university regulations for an academic thesis.

Learning Outcome

- Will acquire skills to document, systematize and archive their visual output
- Will be able to discern the visual trajectories of their works and practice.
- Develop critical ability to evaluate their own strengths and weaknesses as artists.
- Situate their practice amidst the larger contexts of historical and contemporary art worlds.
- Make empowered choices in the movement from idea to image.
- Increase conceptual clarity, confidence and professional competence in the field.

Examination Scheme:

| Components | AS | PT | A | EX |
|----------------------|-----------|-----------|----------|-----------|
| Weightage (%) | 35 | | 5 | 60 |

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **EX**- External, **PT**- Portfolio

