

Department of Graphic Art (Printmaking), Kala Bhavana

Bachelor of Fine Arts (BFA)

NEP Syllabus

Prepared from the approved course structure

PART I

FOUNDATIONS

1. Introduction

The Bachelor of Fine Arts (Graphic Art – Printmaking) at the Department of Graphic Art, Kala Bhavana, Visva-Bharati, is a studio-based undergraduate programme that integrates artistic practice, technical knowledge, visual inquiry, and critical reflection. Rooted in the educational philosophy of Kala Bhavana, the programme recognises printmaking as both a traditional discipline and an evolving visual language through which ideas, experiences, and cultural contexts may be explored.

This Curriculum Framework has been prepared in accordance with the National Education Policy (NEP 2020), the National Credit Framework (NCrF), and the National Higher Education Qualification Framework (NHEQF). It provides the academic context for the approved syllabus by articulating the educational philosophy, programme objectives, graduate attributes, learning outcomes, academic progression, and pedagogical approach of the programme.

The framework should be read together with the approved syllabus. While the syllabus specifies the structure of the programme, course content, and academic requirements, this document explains the educational rationale underlying those components. It establishes the relationship between curriculum design, studio pedagogy, learning progression, and expected graduate competencies, thereby supporting effective implementation, teaching, assessment, and periodic review.

Rather than introducing new academic requirements, the framework interprets the existing curriculum within the broader context of contemporary higher education while preserving the distinctive pedagogical traditions of Kala Bhavana. It demonstrates how the programme aligns with national educational frameworks without compromising its identity as a practice-led course in visual arts.

2. Educational Philosophy

Art education extends beyond the acquisition of technical skills. It is a process of learning to observe, interpret, question, experiment, and communicate through visual language. Within the Graphic Art (Printmaking) programme, learning emerges from sustained studio engagement, dialogue, reflection, and creative exploration. The studio functions as a space where knowledge is constructed through making, where ideas evolve through experimentation, and where technical processes become vehicles for artistic expression.

Printmaking occupies a distinctive position within visual art because it combines conceptual thinking with disciplined material practice. Students engage with a range of traditional and contemporary printmaking processes, developing an understanding of the relationship between image, surface, matrix, material, and edition. Technical competence is cultivated not as an end in itself but as a means of expanding creative possibilities and supporting independent artistic practice.

The curriculum is organised around three complementary dimensions:

Content provides the conceptual, historical, cultural, and theoretical foundations that inform artistic practice.

Process describes the pedagogical methods through which learning takes place, including observation, drawing, experimentation, discussion, studio practice, critique, documentation, and reflection.

Printmaking Process introduces students progressively to the materials, techniques, technologies, and visual language of printmaking, enabling them to develop both technical proficiency and creative confidence.

These dimensions operate as an integrated educational framework. Conceptual understanding informs studio activity, studio experience enriches theoretical understanding, and technical knowledge expands the possibilities for artistic investigation. Learning therefore develops through continuous interaction between thinking, making, observing, analysing, and reflecting.

The programme encourages students to cultivate intellectual curiosity, material sensitivity, cultural awareness, and professional responsibility. Alongside technical instruction, emphasis is placed on experimentation, interdisciplinary engagement, research-informed practice, ethical conduct, and the development of an individual artistic voice. Students are encouraged to understand printmaking as a dynamic field that responds to changing social, cultural, technological, and environmental contexts while remaining connected to its historical traditions.

Grounded in the educational legacy of Kala Bhavana, the programme values independent inquiry, collaborative learning, and critical dialogue. It seeks to nurture artists who are technically competent, conceptually informed, visually articulate, culturally sensitive, and capable of sustained creative practice throughout their professional lives.

3. Understanding the Curriculum

The approved syllabus has been designed as an integrated framework of learning rather than a collection of individual courses. Each component contributes to the gradual development of artistic understanding, technical competence, and independent studio practice. The organisation of the curriculum reflects the belief that meaningful artistic education is achieved through continuity, progression, and sustained engagement rather than through isolated technical instruction.

The curriculum may be understood through the interaction of three interconnected dimensions:

Content answers the question: *What do students learn?* It establishes the conceptual foundations, historical perspectives, visual references, and disciplinary knowledge required for artistic development.

Process answers the question: *How do students learn?* It emphasises learning through observation, drawing, experimentation, discussion, studio practice, critique, documentation, and reflective engagement.

Printmaking Process answers the question: *How does printmaking develop as an artistic language?* Students progressively acquire knowledge of materials, techniques, processes, and technologies while developing the confidence to employ them as expressive and conceptual tools.

These three dimensions are inseparable. Technical instruction is strengthened by conceptual understanding; theoretical learning gains meaning through studio experience; and artistic practice develops through the continuous interaction of knowledge, experimentation, and reflection. The curriculum therefore supports both the acquisition of specialised printmaking skills and the broader development of creative thinking, visual literacy, research capability, and professional practice.

Learning progresses systematically across the eight semesters. Foundation studies emphasise observation, drawing, design, and material awareness. Intermediate semesters expand technical competence and conceptual understanding through increasingly complex studio projects. Advanced semesters encourage independent inquiry, interdisciplinary exploration, research, and the development of an individual artistic language. This progression ensures that graduates are prepared not only for professional practice but also for higher education, research, teaching, and lifelong engagement with the visual arts.

4. Purpose of the Curriculum Framework

The purpose of this Curriculum Framework is to provide a coherent academic interpretation of the Bachelor of Fine Arts (Graphic Art – Printmaking) programme within the framework of NEP 2020, NCrF, and NHEQF.

The framework seeks to:

- articulate the educational philosophy of the programme;

- explain the academic progression across the eight semesters;
- define the programme objectives, graduate attributes, and programme learning outcomes;
- describe the educational intent of individual courses without altering the approved syllabus;
- support faculty in curriculum implementation, teaching, assessment, and mentoring;
- facilitate curriculum review and quality assurance; and
- communicate the educational character of the programme to students, academic reviewers, accreditation agencies, and other stakeholders.

The framework is therefore intended as an interpretative academic document that strengthens the implementation of the approved curriculum while preserving the distinctive studio-based pedagogical traditions of the Department of Graphic Art, Kala Bhavana.

PART II

PROGRAMME FRAMEWORK

5. Programme Objectives

The Bachelor of Fine Arts (Graphic Art – Printmaking) programme seeks to cultivate artists who are intellectually engaged, technically proficient, culturally aware, and professionally responsible. The objectives of the programme extend beyond the acquisition of printmaking techniques to encompass the development of visual understanding, creative inquiry, critical thinking, and independent artistic practice.

The programme aims to:

1. Develop a strong foundation in visual perception, drawing, design, and material exploration as the basis of artistic practice.
2. Foster technical competence in traditional and contemporary printmaking processes through sustained studio engagement and experimentation.
3. Encourage students to understand the conceptual, historical, cultural, and social dimensions of visual art and printmaking.
4. Cultivate critical thinking and creative problem-solving by integrating observation, reflection, experimentation, and studio practice.
5. Promote interdisciplinary learning and encourage meaningful dialogue between printmaking and other visual art practices.
6. Develop research skills that enable students to investigate artistic ideas, historical traditions, contemporary practices, and material processes.
7. Encourage independent artistic inquiry and the gradual development of an individual visual language grounded in both technical knowledge and conceptual clarity.
8. Prepare graduates for professional practice, higher studies, research, teaching, cultural institutions, and other creative professions.
9. Promote ethical, environmentally responsible, and socially responsive studio practices that recognise the relationship between artistic production, community, and sustainability.
10. Foster lifelong learning by encouraging curiosity, self-reflection, adaptability, and continued engagement with evolving artistic practices and technologies.

The Programme Objectives collectively establish the educational direction of the curriculum and guide the development of graduate attributes and programme learning outcomes throughout the eight semesters.

6. Graduate Attributes

Graduate Attributes represent the broad qualities, values, knowledge, skills, and professional dispositions that students are expected to demonstrate upon successful completion of the programme. They describe the characteristics of a graduate rather than the outcomes of individual courses and therefore provide a common educational direction across the curriculum.

GA1. Visual Literacy

Graduates demonstrate the ability to observe, analyse, interpret, and communicate visual experiences through drawing, printmaking, and other visual media. They are able to understand visual relationships, composition, form, space, colour, texture, and image-making as fundamental elements of artistic practice.

GA2. Technical Competence

Graduates possess sound practical knowledge of printmaking materials, tools, techniques, and studio processes. They apply technical skills with confidence while recognising the relationship between craftsmanship, experimentation, and creative expression.

GA3. Creative and Critical Thinking

Graduates approach artistic practice with curiosity, imagination, and analytical ability. They evaluate ideas critically, explore alternative possibilities, and develop original responses to artistic, social, and cultural questions.

GA4. Historical and Cultural Awareness

Graduates understand the historical development of printmaking and visual arts within local, national, and international contexts. They recognise the significance of cultural traditions while engaging thoughtfully with contemporary artistic practices.

GA5. Research and Inquiry

Graduates demonstrate the ability to investigate visual, historical, material, and conceptual questions through observation, documentation, experimentation, reading, and reflective studio practice. They employ research as an integral component of artistic development.

GA6. Communication and Collaboration

Graduates communicate ideas effectively through visual presentation, oral discussion, written reflection, exhibitions, portfolios, and professional documentation. They participate constructively in collaborative studio environments and engage respectfully with peers, faculty, and the wider community.

GA7. Professional and Ethical Practice

Graduates demonstrate integrity, responsibility, and professionalism in studio practice. They understand ethical issues related to artistic production, intellectual property, documentation, exhibition practices, and professional conduct while respecting diversity and cultural sensitivity.

GA8. Sustainability and Responsible Studio Practice

Graduates appreciate the environmental and social implications of artistic production. They adopt responsible approaches to material use, studio safety, waste management, and sustainable creative practice while recognising the role of artists in promoting ecological and social awareness.

Together, these Graduate Attributes define the educational character of the programme and provide the foundation for curriculum design, teaching, assessment, and continuous improvement.

7. Programme Learning Outcomes

Upon successful completion of the Bachelor of Fine Arts (Graphic Art – Printmaking) programme, graduates will be able to:

PLO1. Demonstrate Visual Understanding

Apply principles of observation, drawing, design, composition, and visual analysis to create meaningful artistic expressions across diverse printmaking practices.

PLO2. Apply Technical Knowledge

Select and employ appropriate printmaking materials, techniques, tools, and processes with competence, safety, and creative intention.

PLO3. Integrate Concept and Practice

Develop artistic works that demonstrate the integration of conceptual understanding, technical execution, and personal creative expression.

PLO4. Analyse Historical and Contemporary Practices

Interpret historical traditions and contemporary developments in printmaking and visual arts while situating individual practice within broader artistic and cultural contexts.

PLO5. Engage in Creative Inquiry

Investigate artistic questions through experimentation, observation, research, reflection, and iterative studio practice, leading to informed creative decisions.

PLO6. Communicate Artistic Ideas

Present artistic work effectively through exhibitions, portfolios, artist statements, visual documentation, and professional communication suitable for academic and public contexts.

PLO7. Demonstrate Professional Responsibility

Apply ethical principles, collaborative practices, professional standards, and responsible studio management in artistic and academic environments.

PLO8. Develop Independent Artistic Practice

Demonstrate increasing autonomy in planning, producing, evaluating, and refining artistic work, leading towards an individual creative identity and lifelong engagement with visual arts.

These Programme Learning Outcomes represent the cumulative achievements expected at the completion of the programme and are realised through the integrated contribution of all courses, studio experiences, and independent learning activities.

8. Programme Progression

The curriculum is designed as a continuous progression of artistic learning in which each semester builds upon the knowledge, skills, and experiences acquired in the preceding stages. Rather than treating technical processes as isolated units of instruction, the programme develops artistic competence through an integrated sequence of observation, experimentation, conceptual understanding, technical refinement, and independent practice.

The progression of learning may be understood through the following educational pathway:

Observation → Visual Understanding → Material Exploration → Technical Competence → Creative Inquiry → Conceptual Development → Independent Studio Practice → Professional Practice

This progression reflects the gradual transformation of the student from a learner acquiring foundational skills to an independent artist capable of critical inquiry, creative experimentation, professional engagement, and lifelong artistic development.

Throughout the programme, increasing emphasis is placed on self-directed learning, interdisciplinary engagement, research, reflective practice, and professional presentation. By the completion of the programme, graduates are expected to possess the confidence, technical capability, conceptual maturity, and ethical responsibility necessary to contribute meaningfully to contemporary visual art practice and related professional fields.

PART III

ALIGNMENT WITH THE NATIONAL CREDIT FRAMEWORK (NCrF) AND NATIONAL HIGHER EDUCATION QUALIFICATION FRAMEWORK (NHEQF)

9. Alignment with NCrF and NHEQF

The Bachelor of Fine Arts (Graphic Art – Printmaking) programme is aligned with the principles of the National Education Policy (NEP 2020), the National Credit Framework (NCrF), and the National Higher Education Qualification Framework (NHEQF). The alignment is intended to articulate the educational progression embedded within the existing curriculum while preserving the distinctive studio-based pedagogy of Kala Bhavana.

The NCrF and NHEQF emphasise learning outcomes, progressive acquisition of competencies, flexibility, multidisciplinary engagement, and continuous development of knowledge, skills, application, and professional responsibility. These principles are naturally reflected in studio-based art education, where learning advances through sustained practice, experimentation, reflection, critique, and independent inquiry.

Rather than restructuring the approved syllabus, this framework interprets the existing curriculum through the level descriptors of the NCrF and NHEQF. Each semester represents an identifiable stage in the student's academic and artistic development, characterised by increasing independence, conceptual maturity, technical competence, and professional awareness.

10. Academic Progression

The curriculum has been designed as a progressive sequence of learning experiences that gradually transforms beginners into independent practitioners. Learning develops cumulatively across the eight semesters, with each stage providing the foundation for the next.

Foundation Stage (Semester I–II | NCrF Level 4.5)

The first year introduces students to the fundamentals of visual language, observation, drawing, design, composition, and material exploration. Studio practice emphasises careful observation, disciplined craftsmanship, and familiarity with basic printmaking concepts and tools.

Students begin to understand the relationship between visual perception, creative thinking, and artistic expression while developing confidence in studio processes and collaborative learning.

Educational Characteristics

- Development of fundamental visual literacy

- Introduction to studio discipline
- Basic technical competence
- Observation-based learning
- Guided experimentation

Development Stage (Semester III–IV | NCrF Level 5)

The second year expands students' technical knowledge and conceptual understanding through increasingly complex studio projects. They begin to integrate historical awareness, theoretical understanding, and technical processes into their artistic practice.

Greater emphasis is placed on experimentation, image development, and critical discussion. Students become increasingly capable of making informed artistic decisions while responding to conceptual and technical challenges.

Educational Characteristics

- Intermediate technical proficiency
- Expanded conceptual understanding
- Critical observation and analysis
- Independent problem-solving
- Integration of theory and practice

Advanced Stage (Semester V–VI | NCrF Level 5.5)

During the third year students engage with advanced printmaking processes and interdisciplinary approaches while refining their individual interests. Studio projects encourage research, experimentation, and conceptual development supported by increasing independence.

Students are expected to demonstrate greater responsibility for planning, executing, documenting, and evaluating their own artistic work.

Educational Characteristics

- Advanced studio competence
- Research-informed practice
- Interdisciplinary exploration
- Independent experimentation
- Professional presentation skills

Professional Stage (Semester VII–VIII | NCrF Level 6)

The final year represents the transition from guided learning to independent artistic practice. Students undertake sustained studio investigations leading to the development of an individual artistic language supported by research, critical reflection, and professional presentation.

Graduates are expected to demonstrate maturity in conceptual thinking, technical execution, visual communication, documentation, exhibition practice, and professional responsibility.

Educational Characteristics

- Independent artistic practice
- Advanced conceptual inquiry
- Research and documentation
- Exhibition and portfolio development
- Professional preparedness

11. NCrF Level Progression

Semester	NCrF / NHEQF Level	Educational Focus
Semester I	Level 4.5	Foundation in visual perception, drawing, design, and introductory studio practice
Semester II	Level 4.5	Consolidation of foundational skills and technical confidence
Semester III	Level 5	Development of technical competence and conceptual understanding
Semester IV	Level 5	Integration of process, concept, and creative inquiry
Semester V	Level 5.5	Advanced studio practice and interdisciplinary exploration
Semester VI	Level 5.5	Independent experimentation and research-oriented practice
Semester VII	Level 6	Individual artistic development and professional preparation
Semester VIII	Level 6	Independent studio practice, exhibition, research, and portfolio

12. Teaching–Learning Philosophy

The programme adopts a studio-based model of teaching and learning in which knowledge is developed through active engagement rather than passive instruction. Teaching strategies are

selected according to the educational objectives of each semester and the nature of artistic practice.

The principal teaching approaches include:

- Studio Demonstration
- Guided Studio Practice
- Observation-Based Learning
- Individual and Group Critique
- Material Exploration
- Project-Based Learning
- Research and Visual Documentation
- Seminar and Discussion
- Exhibition Visits and Field Study
- Independent Studio Work

These approaches encourage students to construct knowledge through experience, dialogue, experimentation, and reflective practice while gradually assuming greater responsibility for their own learning.

13. Assessment Philosophy

Assessment within the programme is understood as an integral part of the learning process rather than merely a measure of achievement. Studio-based education requires continuous evaluation of artistic growth, technical development, conceptual understanding, experimentation, and reflective engagement.

Assessment therefore values both the creative process and the final outcome.

The programme employs multiple forms of assessment, including:

- Continuous Studio Assessment
- Portfolio Review
- Practical Examination
- Viva Voce
- Process Documentation
- Sketchbooks and Studio Journals
- Seminar Presentation
- Exhibition and Display
- Research Project
- Dissertation (where applicable)

Students are assessed not only on technical proficiency but also on originality, conceptual clarity, critical engagement, material sensitivity, professional presentation, and sustained artistic development.

The assessment process encourages experimentation, constructive criticism, self-evaluation, and continuous improvement, reflecting the educational philosophy of Kala Bhavana and the practice-oriented nature of visual arts education.

14. Academic Progression and Graduate Readiness

Upon successful completion of the programme, graduates are expected to demonstrate the knowledge, skills, professional competence, and creative independence corresponding to NCrf Level 6. They should be prepared to pursue postgraduate education, undertake independent artistic practice, contribute to cultural institutions, engage in teaching and research, or participate in the broader creative industries.

The curriculum therefore supports the development of artists who combine technical excellence with conceptual depth, historical awareness, professional ethics, and the capacity for lifelong learning.

PART IV

SEMESTER FRAMEWORK

Introduction

The Semester Framework constitutes the academic core of the Curriculum Framework. While the approved syllabus specifies the courses offered in each semester, the Semester Framework explains the educational purpose of each stage of learning and the progression of knowledge, skills, and professional competencies throughout the programme.

Each semester represents a distinct phase in the artistic development of the student. The sequence has been designed to facilitate a gradual transition from guided learning to independent artistic practice, ensuring that conceptual understanding, technical competence, creative inquiry, and professional responsibility evolve together.

The framework therefore interprets each semester not as an isolated academic unit but as part of a continuous process of artistic growth.

Structure of the Semester Framework

To maintain consistency throughout the programme, each semester shall be presented using the following format:

Semester Overview

A brief description of the educational purpose of the semester and its position within the overall curriculum.

Educational Focus

The principal academic and artistic emphasis of the semester.

Learning Objectives

The knowledge, understanding, skills, and attitudes that students are expected to develop during the semester.

Graduate Attributes Developed

The Graduate Attributes that receive particular emphasis during the semester.

Expected Learning Outcomes

The cumulative learning expected upon successful completion of the semester.

NCrF / NHEQF Alignment

The level descriptors addressed during the semester, indicating the expected progression of knowledge, skills, application, autonomy, and responsibility.

Teaching–Learning Strategies

The pedagogical approaches employed to facilitate learning through studio engagement, experimentation, discussion, and critical reflection.

Assessment Approach

The methods used to evaluate artistic development, technical competence, conceptual understanding, and professional growth.

Progression

A description of how the semester prepares students for subsequent stages of the programme.

Semester Progression

Semester I

NCrF / NHEQF Level: 4.5

The first semester introduces students to the foundations of visual art education through observation, drawing, design, material exploration, and an initial understanding of printmaking. Students begin to develop discipline, confidence, and familiarity with the studio environment while establishing the fundamental visual and technical skills required for future learning.

Semester II

NCrF / NHEQF Level: 4.5

The second semester strengthens the foundations established during the first semester by encouraging greater confidence in observation, experimentation, and studio practice. Students refine their understanding of visual relationships while becoming increasingly familiar with printmaking processes and artistic problem-solving.

Semester III

NCrF / NHEQF Level: 5

The third semester represents the transition from foundation studies to specialised studio learning. Students engage with more complex printmaking processes, conceptual development, and contextual understanding while strengthening their ability to integrate theory and practice.

Semester IV

NCrF / NHEQF Level: 5

The fourth semester consolidates technical competence and conceptual understanding. Students are encouraged to analyse visual problems critically, experiment with materials and processes, and demonstrate increasing independence in planning and executing studio projects.

Semester V

NCrF / NHEQF Level: 5.5

The fifth semester introduces advanced studio practice, interdisciplinary engagement, and research-oriented learning. Students begin to formulate individual artistic concerns while exploring increasingly sophisticated technical and conceptual approaches to printmaking.

Semester VI

NCrF / NHEQF Level: 5.5

The sixth semester emphasises sustained artistic investigation, technical refinement, and independent experimentation. Students develop greater confidence in selecting appropriate materials, processes, and visual strategies while expanding their research capabilities and professional awareness.

Semester VII

NCrF / NHEQF Level: 6

The seventh semester marks the transition to independent studio practice. Students undertake self-directed projects that demonstrate conceptual maturity, technical competence, and critical reflection. Greater emphasis is placed on professional presentation, documentation, and the articulation of individual artistic concerns.

Semester VIII

NCrF / NHEQF Level: 6

The final semester represents the culmination of the undergraduate programme. Students synthesise the knowledge, skills, experiences, and artistic understanding developed throughout the programme into a coherent body of work. The semester prepares graduates for higher education, research, professional artistic practice, teaching, and participation in the wider creative sector.

Semester Learning Progression

The educational progression across the eight semesters may be understood as a continuous process rather than a sequence of independent academic units.

Semester I–II establish the foundations of visual literacy, studio discipline, and technical awareness.

Semester III–IV develop technical competence, conceptual understanding, and confidence in artistic decision-making.

Semester V–VI encourage independent inquiry, interdisciplinary exploration, and research-informed studio practice.

Semester VII–VIII culminate in autonomous artistic practice, professional presentation, and the development of an individual creative identity.

This progression reflects the educational philosophy of the Department of Graphic Art, where artistic development emerges through sustained observation, making, experimentation, reflection, and critical engagement.

Implementation

The detailed Semester Frameworks presented in the following chapters should be read alongside the approved syllabus. Each semester has been interpreted in relation to its educational purpose, learning progression, graduate attributes, and expected outcomes without altering the prescribed course structure or content.

Together, these frameworks demonstrate how the curriculum supports the gradual development of technically proficient, conceptually informed, culturally aware, and professionally responsible artists in alignment with the principles of NEP 2020, NCeF, and NHEQF.

PART V

COURSE FRAMEWORK

Introduction

The Course Framework provides the academic interpretation of every course included in the Bachelor of Fine Arts (Graphic Art – Printmaking) programme. It explains the educational purpose of each course, its contribution to the overall development of the student, and its relationship to the Programme Objectives, Graduate Attributes, Programme Learning Outcomes, and the progressive structure of the curriculum.

The approved syllabus specifies the scope, content, and credit structure of individual courses. The Course Framework complements the syllabus by articulating the educational intent and expected learning progression of each course. It therefore functions as a pedagogical guide for teachers, students, academic reviewers, and curriculum developers while maintaining the integrity of the approved syllabus.

Rather than treating courses as independent academic units, the framework recognises that each course contributes to the gradual development of artistic understanding, technical competence, conceptual inquiry, and professional practice. Every course is situated within the broader continuum of learning that extends across the eight semesters.

Organisation of the Course Framework

Each course in the programme shall be documented using a common framework to ensure consistency throughout the curriculum. The framework emphasises educational intent rather than merely listing topics of study.

Every Course Framework shall include the following components:

Course Code and Title

The approved course code and course title as prescribed in the syllabus.

Credit and Level

The credit value of the course together with the corresponding NCrF/NHEQF Level.

Course Description

A concise description explaining the scope and significance of the course within the programme.

Educational Intent

A brief statement describing the purpose of the course and its contribution to the overall development of the student.

Learning Objectives

The specific knowledge, understanding, skills, attitudes, and competencies that students are expected to develop during the course.

Graduate Attributes Developed

The Graduate Attributes to which the course makes a significant contribution.

Expected Learning Outcomes

The knowledge, skills, creative abilities, and professional competencies that students are expected to demonstrate upon successful completion of the course.

Nature of Learning

Every course shall be interpreted through the three educational dimensions that define the curriculum.

Content

The conceptual, historical, theoretical, and contextual knowledge introduced through the course.

Process

The pedagogical methods through which learning occurs, including observation, studio practice, experimentation, discussion, critique, documentation, reflection, and collaborative engagement.

Printmaking Process

The technical processes, materials, equipment, tools, studio procedures, and visual language associated with printmaking that are explored within the course.

Teaching–Learning Strategies

Appropriate pedagogical approaches, which may include:

- Studio Demonstration
- Guided Studio Practice
- Individual Tutorials
- Group Critique
- Project-Based Learning
- Research and Documentation
- Seminar Presentation
- Workshop

- Field Visit
- Exhibition Study
- Independent Studio Work

Assessment Approach

Assessment strategies appropriate to the educational objectives of the course, including:

- Continuous Studio Assessment
- Portfolio Evaluation
- Practical Examination
- Viva Voce
- Process Documentation
- Sketchbook Assessment
- Seminar Presentation
- Exhibition Review
- Research Assignment
- Reflective Journal

Relationship to Subsequent Learning

A brief statement describing how the course prepares students for more advanced learning in later semesters.

Categories of Courses

The Course Framework applies uniformly across all academic components of the programme, including:

Major Courses

These constitute the core of the programme and provide progressive learning in drawing, design, printmaking processes, visual language, studio practice, theory, and professional development.

Minor Courses

Minor courses broaden the educational experience of students by encouraging interdisciplinary learning and expanding their engagement with related areas of knowledge and practice.

Multidisciplinary Courses (MDC)

These courses facilitate intellectual exchange across disciplines and encourage students to appreciate broader cultural, historical, scientific, technological, and social perspectives relevant to artistic practice.

Skill Enhancement Courses (SEC)

SEC courses strengthen practical, professional, technological, and communication skills that support artistic practice and employability.

Ability Enhancement Courses (AEC)

Where applicable, these courses contribute to language proficiency, communication, environmental awareness, constitutional values, and other essential competencies expected of undergraduate students.

Value Added Courses (VAC)

Value Added Courses encourage holistic education by introducing themes related to ethics, society, sustainability, entrepreneurship, innovation, health, and cultural awareness.

Internship

The internship provides opportunities for experiential learning within professional environments such as studios, museums, galleries, archives, educational institutions, cultural organisations, publishing houses, community projects, or creative industries. It enables students to connect academic learning with professional practice while developing workplace ethics and collaborative skills.

Dissertation / Major Project

The Dissertation or Major Project represents the culmination of undergraduate study. It enables students to undertake sustained artistic investigation, integrate research with studio practice, and demonstrate independent conceptual and technical development through a coherent body of creative work supported by appropriate documentation.

Relationship between Courses and Programme Outcomes

Although each course possesses its own educational identity, no course functions in isolation. Every course contributes to one or more Programme Learning Outcomes and Graduate Attributes while supporting the gradual progression from foundation studies to independent artistic practice.

The cumulative interaction of all courses enables graduates to:

- develop visual literacy;
- acquire technical competence in printmaking;
- strengthen creative and critical thinking;
- understand historical and contemporary artistic contexts;
- undertake research-informed artistic practice;
- communicate ideas effectively;

- demonstrate professional and ethical responsibility; and
- establish an independent artistic practice.

Consequently, the Course Framework should be understood as an integrated academic system in which individual courses collectively contribute to the educational aims of the programme rather than functioning as separate instructional units.

Course Template

The following template shall be adopted for every course included in the programme.

Course Code:

Course Title:

Semester:

Credits:

NCrF / NHEQF Level:

Course Description

Educational Intent

Learning Objectives

Graduate Attributes Developed

Expected Learning Outcomes

Nature of Learning

Content

Process

Printmaking Process

Teaching–Learning Strategies

Assessment Approach

Relationship to Subsequent Learning

The subsequent chapters of this Curriculum Framework present individual Course Frameworks for each course prescribed in the approved syllabus. Together, they demonstrate how every component of the curriculum contributes to the educational philosophy, academic progression, and professional aspirations of the Bachelor of Fine Arts (Graphic Art – Printmaking) programme.

The Pedagogy of Studio Learning

Studio as a Learning Environment

The studio occupies a central position in the Bachelor of Fine Arts (Graphic Art – Printmaking) programme. It is more than a physical space equipped with presses, tools, and materials; it is the primary environment in which artistic knowledge is experienced, constructed, questioned, and refined. Learning in the studio occurs through sustained engagement with materials, processes, ideas, and dialogue. Students develop understanding by observing, making, experimenting, discussing, and reflecting, rather than through the passive reception of information.

Unlike conventional classroom instruction, studio learning is experiential and iterative. Knowledge emerges through repeated cycles of exploration, feedback, revision, and practice. Each exercise, demonstration, and project contributes to a gradual expansion of visual understanding, technical competence, and conceptual awareness.

The studio therefore functions simultaneously as a workshop, laboratory, classroom, and space for creative inquiry. It encourages curiosity, discipline, collaboration, and independent thinking while providing opportunities for students to develop confidence through direct engagement with artistic practice.

Learning Through Observation

Observation forms the foundation of visual education. Before students learn to manipulate materials or master technical processes, they learn to see. Observation involves careful attention

to form, proportion, structure, movement, light, texture, spatial relationships, and the visual characteristics of the surrounding world.

Within the programme, observation extends beyond the representation of visible objects. Students are encouraged to observe processes, materials, environments, cultural contexts, and everyday experiences as sources of artistic understanding. Observation becomes a method of inquiry that enables students to recognise relationships, identify visual problems, and formulate meaningful artistic responses.

The ability to observe critically develops gradually through drawing, visual analysis, documentation, field study, and continuous studio practice. It remains fundamental throughout the programme, irrespective of the techniques or media employed.

Learning Through Making

Artistic knowledge cannot be separated from the act of making. Studio practice enables students to understand materials, processes, and visual relationships through direct experience. The physical engagement involved in preparing a matrix, mixing inks, handling paper, operating presses, or printing an image develops forms of knowledge that cannot be acquired solely through theoretical study.

Learning through making encourages students to investigate the relationship between intention and outcome. Every stage of production presents opportunities for observation, decision-making, revision, and discovery. Successes and unexpected results contribute equally to the learning process, enabling students to develop confidence, technical sensitivity, and creative adaptability.

Making therefore becomes both a practical activity and a method of thinking through artistic problems.

Process as Knowledge

Within printmaking, process is not merely a sequence of technical operations leading to a finished image. Every process embodies particular ways of thinking, observing, and responding to material possibilities. The preparation of a surface, the selection of tools, the behaviour of inks, the qualities of paper, and the characteristics of different printing methods all influence artistic decisions.

Students are therefore encouraged to understand technical processes not simply as procedures to be mastered but as active components of creative inquiry. Process documentation, experimentation, and reflective evaluation become essential elements of learning because they reveal how artistic understanding develops over time.

The programme recognises that technical competence grows through repeated engagement with materials and that mastery emerges from informed experimentation rather than mechanical repetition.

Experimentation and Creative Inquiry

Experimentation is fundamental to artistic development. The studio provides an environment in which students are encouraged to investigate multiple approaches to image-making, explore unfamiliar materials, test alternative techniques, and reconsider established methods.

Creative inquiry requires openness to uncertainty. Not every experiment produces a successful outcome; however, each contributes to the development of artistic understanding. Students learn to evaluate their own work critically, identify possibilities for improvement, and refine ideas through successive stages of exploration.

The programme therefore values experimentation as an educational process rather than merely as a means of producing innovative visual results.

Critique as Pedagogy

Critical discussion forms an integral part of studio education. Individual tutorials, group critiques, seminars, and informal conversations enable students to articulate ideas, evaluate artistic decisions, and consider alternative perspectives.

Critique is understood as a constructive educational process that encourages reflection rather than judgement. Through dialogue with teachers and peers, students learn to analyse visual work objectively, recognise strengths and limitations, respond to feedback, and develop greater confidence in presenting and defending their artistic decisions.

The ability to participate in critical dialogue is an essential professional skill that supports lifelong artistic development.

Reflection and Documentation

Reflection enables students to recognise learning as a continuous process rather than a series of isolated outcomes. Through sketchbooks, studio journals, process notes, visual documentation, and artist statements, students record observations, analyse experiments, and evaluate the development of their work.

Documentation serves multiple educational purposes. It preserves evidence of artistic inquiry, supports assessment, encourages critical thinking, and prepares students for professional practice. More importantly, it enables learners to recognise connections between conceptual development, technical decisions, and creative outcomes.

Reflection transforms studio experience into sustained learning.

Independent Learning

As students progress through the programme, responsibility for learning gradually shifts from teacher-directed instruction to self-directed artistic inquiry. While demonstrations and structured projects provide essential foundations, increasing emphasis is placed on independent research, experimentation, planning, and decision-making.

Students are encouraged to identify individual interests, formulate research questions, investigate historical and contemporary practices, and develop personal approaches to image-making. This gradual transition towards autonomy reflects the educational philosophy of the programme and prepares graduates for professional practice, postgraduate study, and lifelong artistic engagement.

Collaboration and Studio Culture

Although artistic practice often culminates in individual work, learning within the studio is fundamentally collaborative. Students share equipment, exchange ideas, participate in critiques, assist one another during technical processes, and contribute collectively to exhibitions, workshops, and studio activities.

This collaborative environment encourages mutual respect, responsibility, and openness to diverse perspectives. Students learn not only from faculty members but also through observation of their peers, creating a dynamic community of practice in which knowledge is continually exchanged.

Studio culture therefore plays an essential role in fostering intellectual generosity, professional ethics, and collective learning.

Assessment as a Process of Learning

Assessment within studio education differs from assessment in many other academic disciplines. Artistic development cannot be evaluated solely through a final product because creative learning is cumulative, iterative, and process-oriented.

Accordingly, assessment within the programme considers multiple dimensions of student development, including observation, participation, experimentation, technical competence, conceptual understanding, documentation, reflection, presentation, and professional conduct. Portfolios, studio critiques, practical examinations, exhibitions, process documentation, and viva voce examinations collectively provide evidence of learning.

Assessment is therefore viewed as an extension of the educational process, providing opportunities for feedback, reflection, and continuous improvement rather than merely measuring achievement.

Studio Learning and the Educational Philosophy of Kala Bhavana

The pedagogy of the Department of Graphic Art is rooted in the long-standing educational traditions of Kala Bhavana, where artistic practice is understood as a dialogue between observation, imagination, material engagement, and cultural understanding. The studio encourages students to learn through direct experience, thoughtful experimentation, and reflective practice while remaining responsive to the social, historical, and environmental contexts in which art is produced.

Within this educational framework, technical processes, conceptual inquiry, and independent artistic practice are inseparable. The programme therefore seeks not only to produce technically accomplished printmakers but also reflective practitioners capable of contributing meaningfully to contemporary visual culture.

Studio learning is ultimately a process of becoming—developing the ability to see with sensitivity, think with clarity, work with discipline, and create with imagination and responsibility. It is this philosophy that gives coherence to the curriculum and defines the educational character of the Bachelor of Fine Arts (Graphic Art – Printmaking) programme.

Programme: BFA-4 Year / 8-Semester

Semester: I (1st Year)

Sl. No	Course Title	Subject Taught			Credits	Marks	Contact Hours
1.	Core Course: Major	Content	Process	Printmaking process			
	Course Code: MJGA01 Course Title: Study-1	Nature Study, Figurative Study, Architectural study, Foliage study, Landscape, Indian Miniature painting study (IKS)	Direct medium, Water Colour, Pastel, Pencil, Charcoal, collage on paper	Monochrome Woodcut/ Lino Cut Colour Woodcut Lino Cut	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course Code: MJGA02 Course Title: Study-2			Collagraph Dry point & Line etching	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
2.	Course: Minor Stream						
	Course Code: MNGA01 Course title: Stencil Printmaking	Various methods of stencil making and printing on paper/ fabric, or any other surface			Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
3.	Course: Multidisciplinary						
	Course Code: MDGA01 Course Title: Relief Printmaking	Woodcut/ Linocut			Credits: 3	25X3 =75 (Internal 15+ external 60)	1 credit = 2 hours. Total 2 X 3cr= 6hours
4.	Course: Skill Enhancement Course						
	Course Code: SECGA01 Course Title: Digital Printmaking-1	Manual & digital stencil making			Credits: 3	25X3 =75 (Internal 15+ external 60)	1 credit = 2 hours. Total 2 X 3cr= 6hours
5.	Course: Ability Enhancement Course						
	Course Code:	*University-specific course Language course (Hindi, English, Bengali, etc.)			Credits: 2	25X2 =50 (Internal 10+ external 40)	1 credit = 2 hours Total 2 X 2cr =4 hours
6.	Course: Value Added Course						
	Course Code:	Tagore Study			Credits: 2	25X2 =50 (Internal 10+ external 40)	1 credit = 2 hours Total 2 X 2cr =4 Hours
Total Credits:22 / 1 credit = 2 hours Total 2 X 22cr =44 Hours							

Semester: II (1st Year)

Sl. No	Course Title	Subject Taught			Credits	Marks	Contact Hours
1.	Core Course: Major Stream	Content	Process	Printmaking process			
	Course Code: MJGA03 Course Title: Planography	Study-based composition, Reference from illustrated manuscript painting (eg, <i>Geetgovinda</i> , <i>Chourapanchasika</i> , etc.) (IKS)	Drawing and painting/ Clay modelling / Mould casting	Lithography	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
				Colour Lithography			
	Course Code: MJGA04 Course Title: Serigraphy	Study-based composition, understanding narrativity by referring to Mughal miniature, Ragmala, mural tradition, jataka illustration, Santiniketan mural practice. (IKS)	Direct medium, Water Colour, Pastel, Pencil, Charcoal, collage on paper	Serigraphy	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
				Digital Printmaking			
2.	Course: Minor Stream						
	Course Code: MNGA02 Course Title: Stencil Printmaking	Various methods of stencil making and printing on paper/ fabric, or any other surface			Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
3.	Course: Multidisciplinary						
	Course Code: MDGA02 Course Title: Colour Printmaking	Exploring various ways to explore colours in the process of printmaking, with a specific focus on colour relief print.			Credits: 3	25X3 = 75 (Internal 15+ external 60)	1 credit = 2 hours. Total 2 X 3cr= 6hours
4.	Course: Skill Enhancement Course						
	Course Code: SECGA02 Course title: Digital Printmaking-2	Digital Graphic designing and Digital negative making			Credits: 3	25X3 = 75 (Internal 15+ external 60)	1 credit = 2 hours. Total 2 X 3cr= 6hours
5.	Course: Ability Enhancement Course						
	Course Code: AEC02	*University-specific course Language course (Hindi, English, Bengali, etc.)			Credits: 2	25X2 = 50 (Internal 10+ external 40)	1 credit = 2 hours Total 2 X 2cr = 4

					hours
6.	Course: Value Added Course				
	Course Code: VAC02	Tagore Study	Credits: 2	25X2 =50 (Internal 10+ external 40)	1 credit = 2 hours Total 2 X 2cr =4 Hours
Total Credits:22 / 1 credit = 2 hours Total 2 X 22cr =44 Hours					

UG Certificate:

Sl. No.	Course title	Subject to be taught	Credit	Marks	Contact hours
1	Course: Summer internship Course Code: INTERN		Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours

(*willing to exit after I & II semesters, and the candidate will get the UG-Certificate)- **Total credit = 44(+4)**

Semester: III (2nd Year)

Sl. No	Course Title	Subject Taught			Credits	Marks	Contact Hours
1.	Core Course: Major Stream	Content	Process	Printmaking process			
	Course Code: MJGA05 Course Title: Methods & Materials	Concept Development, the study of printmaking history, referring to Indian popular prints (IKS)	exploration of various printmaking methods and materials.	Methods and materials	Credit: 4	25X2 = 50 (Internal 10 +External 40)	1 credit = 2 hours Total 2 X 4cr = 4 hours
	Course Code: MJGA06 Course Title: Relief Printmaking	Study-based composition Referring to traditional and modern Indian sculpture/ mural/ theatre/ film and other art forms (IKS)	Direct medium, Water Colour, Pastel, Pencil, Charcoal, collage on paper	Advanced relief printmaking emphasizing the various block-making processes and multi-colour printmaking methods	Credit: 4	25X6 =150 (Internal 30 + External 120)	1 credit = 2 hours Total 2 X 6cr = 12 hours
2.	Course: Minor Stream						
	Course Code: MNGA03 Course Title: Intaglio Printmaking	Exploring Dry Point/ Line etching / Aquatint			Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours

	Course Code: MNGA04 Course Title: Intaglio Printmaking	Exploring Dry Point/ Line etching / Aquatint	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
3.	Course: Ability Enhancement Course				
	Course Code: AEC04	*University-specific course Language course (Hindi, English, Bengali, etc.)	Credits: 2	25X2 =50 (Internal 10+ external 40)	1 credit = 2 hours Total 2 X 2cr =4 hours
Total Credits:22 / 1 credit = 2 hours Total 2 X 22cr =44 Hours					

UG -Diploma:

Sl. No.	Course title	Subject to be taught	Credit	Marks	Contact hours
1	Course: Summer internship Course Code: INTERN		Credits: 4	12.5X4= 50(Internal 10+ external 40)	1 credit = 2 hours Total 2 X 4cr = 8 hours

(* willing to exit after III & IV semesters, and the candidate will get the UG-Diploma) : **total credit = 88+4 INT**

Semester: V (3rd Year)

Sl. No	Course Title	Subject Taught			Credits	Marks	Contact Hours
1.	Core Course: Major Stream	Content	Process	Printmaking process			
	Course Code: MJGA11 Course Title: Advanced Printmaking-1	Exploration and experimentation with the printmaking process	Experimentation with various printmaking methods and materials.	Mixed medium_1	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course Code: MJGA12 Course Title: Advanced Printmaking-2			Mixed medium_2	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course Code: MJGA13 Course Title: Printmaking: Project -1	Exploration and experimentation with the printmaking process	Understanding and preparation of the project proposal. Portfolio development	Imagining projects and research	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours

	Course Code: MJGA14 Course Title: Printmaking: Project -2			Proposal Writing and Presentation	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
2.	Course: Minor Stream						
	Course Code: MNGA05 Course Title: Colour Intaglio	Exploring the possibilities of Colour intaglio processes like Colour Aquatint/ Collagraphy/ Colour line etching, etc.			Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
Total Credits:20 / 1 credit = 2 hours Total 2 X 20cr =40 Hours							

Sl. No	Course Title	Subject Taught			Credits	Marks	Contact Hours
1.	Core Course: Major Stream	Content	Process	Printmaking process			
	Course Code: MJGA15 Course Title: Printmaking: Experimental-1	Critical analysis of concept and image-making	Understanding Printmaking language and thoughts about deliverables	Advanced Printmaking with any two media of choice	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course Code: MJGA16 Course Title: Printmaking: Experimental-2			Experiments with materials and process	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course Code: MJGA17 Course Title: Printmaking: Concept development_1	Concept Development: the study of printmaking in Contemporary Perspective.	Development of thought process and understanding the language of printmaking.	Concept writing and Presentation, Group discussion Session.	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course Code: MJGA18 Course Title: Printmaking: Concept Development _2			Exploration with various conceptual frameworks reflecting contemporary practice	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
2.	Course: Minor Stream						
	Course Code: MNGA06 Course Title: Colour Intaglio	Exploring the possibilities of Colour intaglio processes like Colour Aquatint/ Collagraphy/ Colour line etching, etc.			Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
Total Credits:20 / 1 credit = 2 hours Total 2 X 20cr =40 Hours							

UG -Degree:

Sl. No.	Course title	Subject to be taught	Credit	Marks	Contact hours
1	Course: Summer internship Course Code:		Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours

(*willing to exit after V & VI semesters and the candidate will get the UG-Degree) ; **total credit = 128+4 INT**

Semester: VII (4th Year)

Sl. No	Course Title	Subject Taught		Credits	Marks	Contact Hours
1.	Core Course: Major Stream	Content	Printmaking process			
	Course Code: MJGA19 Course Title: Contemporary Printmaking-1	Addressing contemporary printmaking and understanding the international art scenario:	Research and experimentation, Photomechanical printmaking	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course Code: MJGA20 Course Title: Contemporary Printmaking-2	Image making through a multidisciplinary approach	Project using Non-Toxic Printmaking and other innovative methods.	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course Code: MJGA21 Course Title: Printmaking: Alternative Methods		Exploring the possibilities of Alternative Printmaking processes like Cyanotype, Gum Bichromate, photogravure, etc.	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
2.	Course: Minor Stream					
	Course Code: MNGA07 Course Title: Lithography	Exploring various methods of Lithography		Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course: Research project/Dissertation Course Code: DISST.GA01	Documentation and synopsis writing		Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours

Semester: VIII (4th Year)

Sl. No	Course Title	Subject Taught		Credits	Marks	Contact Hours
1.	Core Course: Major Stream	Content	Process Printmaking process			
	Course Code: MJGA22 Course Title: Project work_1	Addressing contemporary printmaking and understanding the international art scenario	Field-based project work involving visits to museums, artist studios, exhibitions, traditional art forms, craft villages, and craftsman workshops.	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course Code: MJGA23 Course Title: Project work_2		A project centred on creating an exhibition proposal, which includes curating your own show, analyzing audience engagement, and strategically planning the exhibition.	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
	Course Code: MJGA24 Course Title: Project work_3		Exhibition design: Exploring the arrangement of works, lighting techniques, spatial planning and distribution, drafting textual content, creating labels, designing handouts, and producing posters, among other elements.	Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X 4cr = 8 hours
2.	Course: Minor Stream					
	Course Code: MNGA08 Course Title: Lithography	Exploring various methods of Lithography		Credit: 4	25X4 = 100 (Internal 20 + External 80)	1 credit = 2 hours Total 2 X

					4cr = 8 hours
	Course: Research project/Dissertation Course Code: DISST.GA02 Course title: Dissertation	The final presentation of the research	Credit: 8	25X8 = 200 (Internal 40 + External 160)	1 credit = 2 hours Total 2 X 8cr = 16 hours
Total Credits:24 / 1 credit = 2 hours Total 2 X 24cr =48 Hours					

UG -Honours Degree:

Sl. No.	Course title	Subject to be taught	Credit	Marks	Contact hours
1	Course: Summer internship Course Code:		Credits: 4	12.5X4= 50 (Internal 10+ external 40)	1 credit = 2 hours Total 2 X 4cr = 8 hours

(* willing to exit after V & VI semesters and the candidate will get the UG-Degree) ; **total credit = 172+4 INT**

Internship

Sl. No.	Course title	Subject to be taught	Credit	Marks	Contact hours
1	Course: internship Course Code:	Process and making of Linocut print, Collagraph print, Dry point and cyanotype printmaking	Credits: 4	12.5X4= 50 (Internal 10+ external 40)	1 credit = 30 hours, total 120 credit hours course