

## MFA(PG)-Syllabus

MFA Semester-I (1 <sup>st</sup> Year)		
Year & semester	Title of the Course Credit, Contact hours	Marks
MFA 1st. Year Semester-I Duration 90 Days	MFA/GA -I Course Credit: 20 1 credit =25 marks Contact hours: 40	Marks: 500 (Internal: 200 Examination/Display: 300)
<ol style="list-style-type: none"> <li><b>Orientation Programme with Printmaking Discipline:</b> <ul style="list-style-type: none"> <li>An orientation program in printmaking aims to familiarize <b>students</b> with the artistic possibilities offered by this medium.</li> <li>Key objectives include understanding the techniques, processes, and expressive potential of printmaking.</li> <li><b>Students</b> will explore both traditional and contemporary approaches to printmaking.</li> <li>The program encourages self-discovery, creativity, and confidence-building among emerging artists.</li> </ul> </li> <li><b>Understanding Major Printmaking Processes:</b> <ul style="list-style-type: none"> <li>Printmaking encompasses several techniques, each with its unique characteristics: <ul style="list-style-type: none"> <li><b>Relief Prints:</b> In relief printing, the design stands out in relief on the matrix (e.g., woodcut or linocut). The non-printing areas are cut away, leaving the positive image.</li> <li><b>Intaglio:</b> Intaglio matrices hold ink within or beneath the surface (e.g., etching, engraving). The ink is pulled from incised lines onto paper.</li> <li><b>Planography:</b> Here, printing and non-printing areas are on the same plane (e.g., lithography). The image is built up on the matrix surface.</li> <li><b>Serigraphy (Screen Printing):</b> Involves pushing ink through a screen (stencil) onto the substrate.</li> </ul> </li> </ul> </li> <li><b>Choice-Based Practical:</b> <ul style="list-style-type: none"> <li><b>Students</b> can opt for any two of the following printmaking processes: <ol style="list-style-type: none"> <li><b>Relief Prints:</b> Carving the design on a block (e.g., woodcut or linocut) and printing from the raised surface.</li> <li><b>Intaglio:</b> Creating incised lines on a metal plate (e.g., etching) and transferring ink from these recessed areas.</li> <li><b>Planography:</b> Building up the image on a flat surface (e.g., lithography).</li> <li><b>Serigraphy (Screen Printing):</b> Using stencils to push ink through a screen onto the substrate.</li> <li><b>Photomechanical Printmaking:</b> Exploring processes that combine photography and printmaking.</li> </ol> </li> </ul> </li> </ol> <p><b>4. Objective &amp; Methodology:</b></p> <ol style="list-style-type: none"> <li><b>Orientation and Remedial Classes:</b> <ul style="list-style-type: none"> <li>Provide orientation sessions for all students.</li> <li>Focus on identifying individual strengths and weaknesses.</li> <li>Tailor remedial classes to address specific needs.</li> </ul> </li> <li><b>Exploration of Printmaking Techniques:</b> <ul style="list-style-type: none"> <li>Encourage students to explore various printmaking mediums.</li> <li>Select the medium that aligns best with the subject or theme of their artistic work.</li> <li>Foster creativity and adaptability in their printmaking endeavours.</li> </ul> </li> <li>Initiation of proposing a project and research. Imaging a body of work.</li> </ol> <p><b>Expected Outcomes:</b></p> <ol style="list-style-type: none"> <li>Project proposal and related research, literature and artist review</li> <li>Body of work containing layouts, drawings, prints documentation etc.</li> </ol>		

MFA Semester-II (1 <sup>st</sup> Year)		
Year & semester	Title of the Course Credit, Contact hours	Marks
MFA 1 <sup>st</sup> Year Semester-II Duration 90 Days	MFA/GA -II Course Credit: 20 1 credit =25 marks Contact hours: 40	Marks: 500 (Internal: 200 Examination/ Display: 300)
<p>1. <b>Choice-Based Practical Options</b> (Select any two, excluding the first semester):</p> <ul style="list-style-type: none"> <li>○ <b>Relief Prints:</b> Explore carving designs on a block (e.g., woodcut or linocut) and printing from the raised surface.</li> <li>○ <b>Intaglio:</b> Create incised lines on a metal plate (e.g., etching) and transfer ink from these recessed areas.</li> <li>○ <b>Planography:</b> Build up the image on a flat surface (e.g., lithography).</li> <li>○ <b>Serigraphy (Screen Printing):</b> Use stencils to push ink through a screen onto the substrate.</li> </ul> <p>2. <b>Exploring Contemporary Printmaking:</b></p> <ul style="list-style-type: none"> <li>○ Contemporary printmaking extends beyond traditional methods.</li> <li>○ It may include: <ul style="list-style-type: none"> <li>1. <b>Digital Printing:</b> Utilizing technology for precise reproductions.</li> <li>2. <b>Photographic Mediums:</b> Incorporating photographic imagery.</li> <li>3. <b>Hybrid Approaches:</b> Combining digital, photographic, and traditional processes.</li> </ul> </li> <li>○ Printmaking continues to evolve, allowing artists to experiment, innovate, and express themselves in new ways.</li> </ul> <p>3. <b>Project Writing and Primary Research Initiation:</b></p> <ul style="list-style-type: none"> <li>○ Begin writing the project proposal.</li> <li>○ Initiate primary research related to the chosen topic.</li> <li>○ Prepare for the presentation.</li> </ul> <p><b>Objectives:</b></p> <p>Crafting ideas and visual compositions, drawing inspiration from both imagination and external references. This process involves fostering the interplay between observation, conceptualization, and the actual creation of images. Additionally, it encompasses a foundational understanding of researching for a theoretical project.</p> <p><b>Expected Outcome:</b></p> <p>1. <b>Project Proposal and Development:</b></p> <ul style="list-style-type: none"> <li>○ Craft a well-structured project proposal that outlines student's research objectives, methodology, and artistic vision.</li> <li>○ Develop your project based on the proposed concept, incorporating feedback and adjustments as needed.</li> <li>○ Ensure clarity in your project's goals and execution.</li> </ul> <p>2. <b>Original Body of Work:</b></p> <ul style="list-style-type: none"> <li>○ Create an authentic and innovative body of work that reflects your artistic voice.</li> <li>○ Explore new ideas, techniques, and visual language.</li> <li>○ Express your unique perspective through your art.</li> </ul> <p>3. <b>PPT Presentation:</b></p> <ul style="list-style-type: none"> <li>○ Prepare a professional and engaging PowerPoint presentation.</li> <li>○ Clearly communicate your project's journey, findings, and creative process.</li> </ul>		

MFA Semester-III (2 <sup>nd</sup> Year)		
Year & semester	Title of the Course Credit, Contact hours	Marks
MFA 1 <sup>st</sup> Year Semester-III Duration 90 Days	MFA/GA -III Course Credit: 16 1 credit =25 marks Contact hours: 32	Marks: 400 (Internal: 160 Examination/ Display: 240)
<p>1. <b>Exploration and Innovative Approaches in Image Making:</b></p> <ul style="list-style-type: none"> <li>Engage in experiments to generate fresh ideas for image creation.</li> <li>Explore both conventional and non-conventional printmaking mediums.</li> <li>Push the boundaries of traditional techniques to discover visual expressions.</li> </ul> <p>2. <b>Dissertation Process:</b></p> <ul style="list-style-type: none"> <li><b>Topic Selection:</b> <ul style="list-style-type: none"> <li>Selection of a compelling and relevant topic for the dissertation.</li> <li>Consider its significance and potential impact.</li> </ul> </li> <li><b>Synopsis Writing:</b> <ul style="list-style-type: none"> <li>Craft a concise and informative synopsis that outlines the research objectives, methodology, and expected outcomes.</li> <li>Clearly convey the essence of the dissertation.</li> </ul> </li> </ul> <p><b>Objectives :</b></p> <p>1. <b>Conceptualization:</b></p> <ul style="list-style-type: none"> <li>Formulate a clear project idea.</li> <li>Define the problem or issue to address.</li> <li>Explore creative approaches.</li> </ul> <p>2. <b>Investigation and Development:</b></p> <ul style="list-style-type: none"> <li>Conduct thorough research.</li> <li>Gather relevant data and analyze existing work.</li> <li>Develop the project based on informed insights.</li> </ul> <p>3. <b>Implementation:</b></p> <ul style="list-style-type: none"> <li>Execute the project plan.</li> <li>Monitor progress and adapt as needed.</li> </ul> <p><b>Outcome:</b></p> <p><b>Developing a portfolio that embodies the proposed project, blending research with experimental visual language.</b></p>		
MFA/GA -SYNOPSIS Course Credit: 4 1 credit =25 marks Contact hours: 8	SYNOPSIS WRITING (a) Selection of topic, Synopsis writing etc. (b)pre submission of dissertation	Marks: 100 (Internal: 40 , External: 60)

MFA Semester-IV (2 <sup>nd</sup> Year)		
Year & semester	Title of the Course Credit, Contact hours	Marks
MFA 1 <sup>st</sup> Year Semester-IV Duration 90 Days	MFA/GA -IV Course Credit: 20 1 credit =25 marks Contact hours: 40	Marks: 500 (Internal: 200 Examination/ Display: 300)
<ol style="list-style-type: none"> <li><b>Exploration and Innovative Image Making:</b> <ul style="list-style-type: none"> <li>Experiment with both conventional and non-conventional printmaking mediums.</li> <li>Generate fresh ideas for image creation.</li> </ul> </li> <li><b>Exhibition Design and Project Presentation:</b> <ul style="list-style-type: none"> <li>Design an engaging exhibition layout.</li> <li>Present your project or research effectively.</li> </ul> </li> <li><b>Dissertation Submission:</b> <ul style="list-style-type: none"> <li>Submit your completed dissertation.</li> </ul> </li> </ol> <p><b>Objectives:</b> Developing concepts and composing imagery through imagination or reference materials. Fostering the interplay between recording, perceiving, and conceptual thinking in the creation of images.</p> <p><b>Outcome:</b></p> <p>The process of translating ideas into tangible artistic expressions, informed by research and a deep exploration of visual aesthetics.</p> <p><b>A creative body of work stemming from a proposed project, research, and exploration of visual language</b> refers to an artistic output that emerges from the following elements:</p> <ol style="list-style-type: none"> <li><b>Proposed Project:</b> <ul style="list-style-type: none"> <li>This is the initial idea or concept that an artist intends to explore.</li> <li>It could be related to a specific theme, subject, or artistic goal.</li> </ul> </li> <li><b>Research:</b> <ul style="list-style-type: none"> <li>Artists delve into research to deepen their understanding of the chosen topic.</li> <li>Research informs their creative decisions and provides context.</li> </ul> </li> <li><b>Exploration of Visual Language:</b> <ul style="list-style-type: none"> <li>Visual language encompasses various artistic elements such as composition, color, texture, form, and symbolism.</li> <li>Artists experiment with these elements to convey their ideas visually.</li> </ul> </li> <li><b>Creative Body of Work:</b> <ul style="list-style-type: none"> <li>The culmination of the proposed project, research, and visual exploration.</li> <li>It includes a collection of artworks, each reflecting the artist's unique perspective and creative choices.</li> </ul> </li> </ol>		
MFA/GA -DISST Course Credit: 4 1 credit =25 marks Contact hours: 8	DISSERTATION: (a) Discussion of the topic, Explanation/expansion of Synopsis writing etc. (b)submission of dissertation	Marks: 100 (Internal: 40 External: 60)

**Subsidiary Course for Art History Students - PG (Semester-I&II), 1<sup>st</sup> YEAR.**

PG- Semester-I (1 <sup>st</sup> Year)		
Year & semester	Title of the Course Credit, Contact hours	Marks
Sem-I Duration 90 Days	MFA/GA-AH-I Course Credit: 4 1 credit =25 marks Contact hours: 8	Marks: 100 (Internal: 20 Examination/Display: 80)
<ol style="list-style-type: none"> <li><b>Orientation Programme with Printmaking Discipline:</b> <ul style="list-style-type: none"> <li>An orientation program in printmaking aims to familiarize <b>students</b> with the artistic possibilities offered by this medium.</li> <li>Key objectives include understanding the techniques, processes, and expressive potential of printmaking.</li> <li><b>Students</b> will explore both traditional and contemporary approaches to printmaking.</li> <li>The program encourages self-discovery, creativity, and confidence-building among emerging artists.</li> </ul> </li> <li><b>Understanding Major Printmaking Processes:</b> <ul style="list-style-type: none"> <li>Printmaking encompasses several techniques, each with its unique characteristics: <ul style="list-style-type: none"> <li><b>Relief Prints:</b> In relief printing, the design stands out in relief on the matrix (e.g., woodcut or linocut). The non-printing areas are cut away, leaving the positive image.</li> <li><b>Intaglio:</b> Intaglio matrices hold ink within or beneath the surface (e.g., etching, engraving). The ink is pulled from incised lines onto paper.</li> <li><b>Planography:</b> Here, printing and non-printing areas are on the same plane (e.g., lithography). The image is built up on the matrix surface.</li> <li><b>Serigraphy (Screen Printing):</b> Involves pushing ink through a screen (stencil) onto the substrate.</li> </ul> </li> </ul> </li> <li><b>Choice-Based Practical:</b> <ul style="list-style-type: none"> <li><b>Students</b> can opt for any two of the following printmaking processes:</li> <li>(1) Relief Prints (2)Intaglio,(3) Planography</li> </ul> </li> </ol>		
Year & semester	Title of the Course Credit, Contact hours	Marks
Sem-II Duration 90 Days	MFA/GA-AH-II Course Credit: 4 1 credit =25 marks Contact hours: 8	Marks: 100 (Internal: 20 Examination/Display: 80)
<ol style="list-style-type: none"> <li><b>Understanding Major Printmaking Processes:</b> <ul style="list-style-type: none"> <li>Printmaking encompasses several techniques, each with its unique characteristics: <ul style="list-style-type: none"> <li><b>Relief Prints:</b> In relief printing, the design stands out in relief on the matrix (e.g., woodcut or linocut). The non-printing areas are cut away, leaving the positive image.</li> <li><b>Intaglio:</b> Intaglio matrices hold ink within or beneath the surface (e.g., etching, engraving). The ink is pulled from incised lines onto paper.</li> <li><b>Planography:</b> Here, printing and non-printing areas are on the same plane (e.g., lithography). The image is built up on the matrix surface.</li> <li><b>Serigraphy (Screen Printing):</b> Involves pushing ink through a screen (stencil) onto the substrate.</li> </ul> </li> </ul> </li> <li><b>Choice-Based Practical:</b> <ul style="list-style-type: none"> <li><b>Students</b> can opt for any two of the following printmaking processes:</li> <li>(1)Dry Point (2)Etching</li> </ul> </li> </ol>		

**Elective Subject : Practical for Bridge Course (leading to MFA in Art History)  
(Semester-I&II), 1<sup>st</sup> YEAR**

PG- Semester-I (1 <sup>st</sup> Year)		
Year & semester	Title of the Course Credit, Contact hours	Marks
Sem-I Duration 90 Days	Sub/GA-PGDH-I Course Credit: 4 1 credit =25 marks Contact hours: 8	Marks: 100 (Internal: 20 Examination/Display: 80)
<p>1. <b>Orientation Programme with Printmaking Discipline:</b></p> <ul style="list-style-type: none"> <li>○ An orientation program in printmaking aims to familiarize <b>students</b> with the artistic possibilities offered by this medium.</li> <li>○ Key objectives include understanding the techniques, processes, and expressive potential of printmaking.</li> <li>○ <b>Students</b> will explore both traditional and contemporary approaches to printmaking.</li> <li>○ The program encourages self-discovery, creativity, and confidence-building among emerging artists.</li> </ul> <p>2. <b>Understanding Major Printmaking Processes:</b></p> <p>a. Printmaking encompasses several techniques, each with its unique characteristics:</p> <ul style="list-style-type: none"> <li>○ <b>Relief Prints:</b> In relief printing, the design stands out in relief on the matrix (e.g., woodcut or linocut). The non-printing areas are cut away, leaving the positive image.</li> <li>○ <b>Intaglio:</b> Intaglio matrices hold ink within or beneath the surface (e.g., etching, engraving). The ink is pulled from incised lines onto paper.</li> <li>○ <b>Planography:</b> Here, printing and non-printing areas are on the same plane (e.g., lithography). The image is built up on the matrix surface.</li> <li>○ <b>Serigraphy (Screen Printing):</b> Involves pushing ink through a screen (stencil) onto the substrate.</li> </ul> <p>3. <b>Choice-Based Practical:</b></p> <ul style="list-style-type: none"> <li>○ <b>Students</b> can opt for any two of the following printmaking processes:</li> <li>○ (1) Relief Prints (2)Intaglio,(3) Planography</li> </ul>		
Year & semester	Title of the Course Credit, Contact hours	Marks
Sem-II Duration 90 Days	Sub/GA-PGDH-II Course Credit: 4 1 credit =25 marks Contact hours: 8	Marks: 100 (Internal: 20 Examination/Display: 80)
<p>1. <b>Understanding Major Printmaking Processes:</b></p> <ul style="list-style-type: none"> <li>○ Printmaking encompasses several techniques, each with its unique characteristics: <ul style="list-style-type: none"> <li>▪ <b>Relief Prints:</b> In relief printing, the design stands out in relief on the matrix (e.g., woodcut or linocut). The non-printing areas are cut away, leaving the positive image.</li> <li>▪ <b>Intaglio:</b> Intaglio matrices hold ink within or beneath the surface (e.g., etching, engraving). The ink is pulled from incised lines onto paper.</li> <li>▪ <b>Planography:</b> Here, printing and non-printing areas are on the same plane (e.g., lithography). The image is built up on the matrix surface.</li> <li>▪ <b>Serigraphy (Screen Printing):</b> Involves pushing ink through a screen (stencil) onto the substrate.</li> </ul> </li> </ul> <p>2. <b>Choice-Based Practical:</b></p> <ul style="list-style-type: none"> <li>○ <b>Students</b> can opt for any two of the following printmaking processes:</li> <li>○ (1)Dry Point (2)Etching</li> </ul>		