

Kurukshetra University Kurukshetra
 ("A+" Grade, NAAC Accredited)
Department of Fine Arts
 CHOICE BASED CREDIT SYESTEM (CBCS – LOCF Pattern)
Scheme of Examinations M.F.A. Graphic (Print Making)
 (w.e.f. the academic session 2020-21)

1st Semester

Scheme of Examinations Master Of Fine Art Specialization Graphic (Print Making) (w. e. f. the academic session 2020 onwards)												
S No.	Course Code/ Paper No.	Course Nomenclature		Contact Hours per Week		Examination Marks				Total Marks	Credit	Duration of Exam (in Hours)
				T	P	Theory		Practical				
						Internal Asst.	Examination	Internal Asst.	Examination			
1	MFA-P-101	History of Modern Western Art	Theory	4	-	20	80	-	-	100	4	3
2	MFA-G-102	History of Print making and Technical Theory	Theory	4	-	20	80	-	-	100	4	3
3	MFA-G -103	Composition	Practical	-	24	-	-	100	-	100	4	-
4	MFA-G-104	New Media Art	Practical	-	24	-	-	100	-	100	4	-
				8	48	-	-	-	-	400	16	-

2nd Semester

Scheme of Examinations Master Of Fine Art Specialization Graphic (Print Making) (w. e. f. the academic session 2020-2021 onwards)												
Sr. No.	Course Code/ Paper No.	Course Nomenclature		Contact Hours per Week		Examination Marks				Total Marks	Credit	Duration of Exam (in Hours)
				T	P	Theory		Practical				
						Internal Asst.	Examination	Internal Asst.	Examination			
1	MFA-P-201	History of Modern Western Art	Theory	4	-	20	80	-	-	100	4	3
2	MFA-G-202	History of Print making and Technical Theory	Theory	4	-	20	80	-	-	100	4	3
3	MFA-G-203	Composition	Practical	-	24	-	-	100	200	300	12	24
4	MFA-G-204	New Media Art	Practical	-	24	-	-	100	-	100	4	-
5	MFA-E-205	Pictorial Composition-I/Graphic Design-I/ Clay Modelling-I (Elective)	Practical	-	2	-	-	50	-	50	2	6
6	MA-OE-206	Open Elective(Fundamental of Visual Arts-I)	Practical & Theory	-	2	-	-	10	40	50	2	6
				8	52	-	-	-	-	700	28	-

3rd Semester

Scheme of Examinations Master Of Fine Art Specialization- Graphic (Print Making) (w. e. f. the academic session 2021-2022 onwards)												
Sr. No.	Course Code/ Paper No.	Course Nomenclature		Contact Hours per Week		Examination Marks				Total Marks	Credit	Duration of Exam (in Hours)
				T	P	Theory		Practical				
						Internal Asst.	Examination	Internal Asst.	Examination			
1	MFA-- G301	History of Print Making	Theory	04	-	20	80	-	-	100	04	03
2	MFA - G-302	Composition	Practical	-	24	-	-	100	-	100	04	-
3	MFA -G- 303	New Media Art	Practical	-	24	-	-	100	-	100	04	-
4	MFA -E-304	Composition-II/ Graphic Design-II/ Clay Modelling-II (Eective)	Practical	-	02	-	-	50	-	50	02	6
5	MFA-OE-305	Open Elective (Fundamental of Visual Arts-II)	Practical & Theory	-	02	-	-	10	40	50	02	6
				04	52	-	-	-	-	400	16	-

4th Semester

Scheme of Examinations Master Of Fine Art Specialization- Graphic (Print Making) (w. e. f. the academic session 2021- 2022 onwards)												
Sr. No.	Course Code/ Paper No.	Course Nomenclature		Contact Hours per Week		Examination Marks				Total Marks	Credit	Duration of Exam (in Hours)
				T	P	Theory		Practical				
						Internal Asst.	Examination	Internal Asst	Examination			
1	MFA -G - 401	History of Print Making	Theory	04	-	20	80	-	-	100	04	03
2	MFA -G - 402	Dissertation	-	-	-	-	100	-	-	100	04	-
3	MFA -G- 403	Composition	Practical	-	24	-	-	100	200	300	12	24
4	MFA - G- 404	Exhibition +Viva + Report	Practical	-	24	-	-	100 (50+25+25)	-	100	04	-
				4	48					600	24	-

Grand Total of All Semesters = **2100** Grand Total of all credits = **84**

*Practical Examination will be conducted in Even Semester i.e. 2nd, 4th only.

* *The Final submission of dissertation (402) and Viva-voce will be conducted in 4th Semester.

*** Open Elective (to be opted from other department of the faculty only)

**** Paper no. 103, 104, 302, 303 will be evaluated by the internal examiner/ committee.

Department of Fine Arts
Kurukshetra University Kurukshetra
 ("A+" Grade, NAAC Accredited)
 CHOICE BASED CREDIT SYESTEM (CBCS – LOCF Pattern)
Detailed Syllabus of M.F.A. (MASTER OF FINE ARTS)Graphics (Print Making) Group G
 (w. e. f. the academic session 2020-21onwards)

M.F.A. (First Semester)

PAPER - MFA-P-101 : HISTORY OF MODERN WESTERN ART (THEORY)

Course of Study: For Detail Syllabus and Instructions please See the syllabus of Painting Group –P (MFA-P-101)

M.F.A. (First Semester)

MFA-G-102 : (Theory) HISTORY OF PRINT MAKING AND TECHNICAL THEORY

(Theory) MFA-G-102 : History of Print Making and Technical Theory	
Cos#	Course Outcome
MFA-G-102.1	Knowledge about the History and the origin of Printmaking & its development.
MFA-G-102.2	Develop to understand the history and techniques of a variety of print processes used in making unique and limited edition fine art prints.
MFA-G-102.3	Expression is to be supported by mastery of means. Problem solving, critical thinking skills, aesthetic judgment, and self confidence which comes from accomplishment by this subject.
MFA-G-102.4	Knowledge about the Master Printmakers of the origin of representational Printmaking in Europe.

Max. Marks 80 + 20 Internal Assessment

Time: 3 Hours

Credit 4

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit – I

History of Western printmaking, Survey of the development of art of printmaking in Europe from early woodcuts and metal engravings during the beginning of the 15th century onwards to the present day including

Unit – II

All types of manifestations and inventions of different Printmaking medium like Engraving, Drypoint, Etching, Mezzotint, Sugar Lift Process, Colour Printing, Lithography and Mixed Media.

Unit – III

Masters of original printmaking, master engravers printmaking's for fulfilling religious and social needs as well as that of individual creative expressions.

Unit – IV

Significance of Durer, Italian Contribution of Chiaroscuro and woodcuts. Different printmaking techniques and possibilities of Etching, Aquatint, Wood Cut, Wood engraving, Metal Engraving,

Dry Point, Soft Ground, Mezzotint, Photo Etching, Viscosity, Collagraphy, Wood Intaglio, Serigraphy, Lithography and Digital Prints.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments : 50%
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test (One period duration) : 25%
- (iii) Attendance : 25%
- Marks for attendance will be given as under:-
- (1) 91% onwards : 5 Marks (4) 70% to 74% : 2 Marks
(2) 81% to 90% : 4 Marks (5) 65% to 69% : 1 Marks
(3) 75% to 80% : 3 Marks

Table 2: CO – PO matrix for the course MFA-G-102 (History of Print Making and Technical Theory)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-102.1	1	2	3	-	1	-	3	-	3	1
MFA-G-102.2	3	2	-	-	1	3	2	1	3	-
MFA-G-102.3	2	2	3	2	-	2	2	2	3	-
MFA-G-102.4	2	-	2	-	-	-	3	1	3	-
Average	2	2	2.67	2	1	2.5	2.5	1.34	3	1

Table 3: CO – PSO matrix for the course MFA-G-102 (History of Print Making and Technical Theory)

	PSO1	PSO2	PSO3	PSO4
MFA-G-102.1	3	3	2	2
MFA-G-102.2	3	3	2	2
MFA-G-102.3	2	3	2	3
MFA-G-102.4	3	2	2	2
Average	2.75	2.75	2	2.25

Department of Fine Arts
Kurukshetra University Kurukshetra
(“A+” Grade, NAAC Accredited)
CHOICE BASED CREDIT SYSTEM (CBCS – LOCF Pattern)
M.F.A. (MASTER OF FINE ARTS) Graphics (Print Making) Group G
(w. e. f. the academic session 2020-21)

DETAILED SYLLABUS (Practical)
Examination: M.F.A. (1stSemester)
PAPER - MFA-G-103 - COMPOSITION

(Practical) MFA-G-103 (Composition)	
Cos#	Course Outcome
MFA-G-103.1	Develop creative ways to solve problems using a variety of strategies for making prints by utilizing monoprints, relief and basic intaglio processes.
MFA-G-103.2	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.
MFA-G-103.3	Establish self-critiquing skills to develop autonomous expression through printmaking.
MFA-G-103.4	Scientific and logical knowledge of reproduction of art works.

Max. Marks : 100 Internal Assessment **Credit- 04**

Medium : Relief/Intaglio/Lithography/Screen Print/New Print Media /Mixed Media

Instructions :

- (i) Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work at the end of the semester.

Minimum Size of work: 18" x 12"

Sessional Work: Total- 08(2 works in Relief Method + 2 works in Intaglio Method + 2 works in Serigraphy Method + 2 Works in Lithography)

Course of Study**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. The purpose of the post graduate art Course in the printmaking is the deepening of the artistic sensibility, the acquisition of new knowledge concerning contemporary art, the deepening of the experience in the personal artistic language, the mastering of expression and the creation of technological innovations as response to or dialogue with the contemporary cultural environment. The objective of the study is that by clearly established criteria for the evaluation of the print, as well as the development of artistic personalities, the fundamental principles of creative printmaking originality be given their proper weight: A) The principle of the unity of idea, material, the procedure for its treatment and the pulling of the impression. B) The principle of full authorship in the production of the print. C) The principle of the artistic integrity of the print as work of art – The Principle of the excellence of all the components of the graphic work of art. The area are the expressive capacities of all the printmaking techniques that the course member has the condition for, that is , for which the Academy is appropriately equipped; this concerns all the techniques in which the fundamental premise is the handmade matrix or plate. These comprise: Relief Prints, Intaglio Prints, Planographic Prints, and Stencil Prints, and possible procedure for the integration of them into a unified work of art.

1. Printmaking emphasis on composition and individual technique working in all the following mediums.
 - (a) 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.
 - iv. All the procedures for printmaking (preparation of matrix and printing technique) for:a) monochrome and polychrome linocut; b) monochrome and polychrome woodcut; c) wood engraving – facsimile and white engraving; d) Oriental or Japanese woodcut technique – printing with water-based inks; c) planning editions and the organization of the printing of editions.
 - (b) Intaglio Process

i. Selection of materials preparations and application of dry and liquid grounds. Study of various chemicals and mordents.

- i. Preparation of composition on plate with various experiments for textural and tonal values. Different techniques like Dry Point, Aquatint, Mazzotint, Etching, Engraving, Photo Etching etc.
- ii. Printing techniques such as viscosity.
- iii. All procedure for printmaking of: a) monochrome and polychrome etching (single phase and multiphase etching); b) monochrome and polychrome mezzotint (on a roughened plate, on an etching raster, an aquatint raster, on a sandpaper raster); c) monochrome and polychrome aquatint (single phase or multiphase etching); d) monochrome and polychrome reserve – sugar aquatint (open etching and tonal etching).

(c) Lithography (Planography)

- i. Preparation of surface, polished and fine grained experiments with line, tone and texture.
- ii. Understanding the chemical properties of Litho surface and Printing
- iii. All the lithograph techniques (according to Senefelder): a) chalk; b) Indian ink – brush and pen; c) wash; d) reserve and spraying; e) litho-mezzotint; f) polychrome lithograph (from 4 to 12 colours); g) offset lithography (Tamarind process).

(d) Screen Printing

- i. Preparations of Screen, Selection of various grades of Nylon, cloth and stretching of cloth.
- ii. Preparation of design by paper stencil, direct method and Indirect Method.
- iii. Printing & Registration for one and multicolour printing.
- iv. All procedures for the hand-making of the stencil (*pochoir*) and all the procedures with photosensitive emulsion in the silkscreen technique (reproduction photography) – monochrome and polychrome silkscreens.

(e) Mixed Media

- i. Experiments with combined graphic techniques and mediums.

Table 2: CO – PO matrix for the course MFA-G-103 (Composition)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-103.1	2	2	-	1	1	3	2	2	3	-
MFA-G-103.2	2	2	1	2	-	3	2	-	3	2
MFA-G-103.3	2	2	2	1	1	3	2	-	2	1
MFA-G-103.4	2	2	1	3	-	2	-	3	3	1
Average	2	2	1.34	1.75	1	2.75	2	2.5	2.75	1.34

Table 3: CO – PSO matrix for the course MFA-G-103 (Composition)

	PSO1	PSO2	PSO3	PSO4
MFA-G-103.1	3	3	3	2
MFA-G-103.2	2	3	3	1
MFA-G-103.3	1	3	3	1
MFA-G-103.4	1	3	3	2
Average	1.75	3	3	1.5

First Semester
PAPER - MFA-G-104 - NEW MEDIA ART

(Practical) MFA-G-104 (New Media Art)	
Cos#	Course Outcome
MFA-G-104.1	Develops the artistic skill to work interdisciplinary and collaborative discipline that focuses on our relationship with technology, visual culture, emotion, and performance in contemporary art.
MFA-G-104.2	Enhances the knowledge to find possibilities of creating artwork using emerging technologies within the context of a hands-on studio art environment.
MFA-G-104.3	This inculcates to execute projects challenge, tradition and embrace new forms of aesthetic thinking.
MFA-G-104.4	Inculcates the Moral values with emotional intelligence through the knowledge of art and aesthetics.

Max Marks: 100

Credit- 4

Size - Minimum size of the work will be not less than 2 Feet X 2 Feet.

Number of Assignment – 2

Instructions:

- (i) The examiner will evaluate the work of examinee at the end of semester.
- (ii) Internal examiner will evaluate the Sessional work.
- (iii) Any material can be used to create art work which support his/her artistic concept.

Course of Study –

This practice is based with the traditions of avant-garde processes and experimental art making, and responds to the rapid pace of technological development. Student have to create Two Art work/Project work i.e. Installation Art, Film and Video Art, Digital Art, Interactive Art, Performance Art, Animation Art, Immersive Installations Art, Kinetic Art, Light & Sound Art, by using modern technology, Electronic devices, with their **core subject**.

This New media art consist experimental approach in the area of expressive capacities of all the printmaking techniques that the course member has the condition for, that is , for which the studio is appropriately equipped; this concerns all the techniques in which the fundamental premise is the handmade matrix or plate. These comprise: Relief Prints, Intaglio Prints, Planographic Prints, and Stencil Prints, and possible procedure for the integration of them into a unified work of art with the concept of new Media Art. Experiments with combined graphic techniques and mediums with using new creative thoughts and applications.

Students should also integrate the language of art and technology through an integrated and informed critical practice.

Note - Any material can be used to create art work which support his/her artistic concept.

Table 2: CO – PO matrix for the course MFA-G-104 (New Media Art)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-104.1	1	2	1	2	3	2	1	2	3	-
MFA-G-104.2	1	-	2	1	-	2	2	1	3	1
MFA-G-104.3	1	2	2	3	1	3	2	-	3	-
MFA-G-104.4	-	3	2	-	-	3	2	2	3	1
Average	1	2.34	1.75	2	2	2.5	1.75	1.34	3	1

Table 3: CO – PSO matrix for the course MFA-G-104 (New Media Art)

	PSO1	PSO2	PSO3	PSO4
MFA-G-104.1	3	3	3	1
MFA-G-104.2	3	2	3	2
MFA-G-104.3	2	2	3	3
MFA-G-104.4	1	2	2	3
Average	2.25	2.25	2.75	2.25

Department of Fine Arts
Kurukshetra University Kurukshetra
 ("A+" Grade, NAAC Accredited)
 CHOICE BASED CREDIT SYESTEM (CBCS – LOCF Pattern)
Detailed Syllabus M.F.A. (MASTER OF FINE ARTS) Graphics (Print Making) Group G
 (w. e. f. the academic session 2020-21onwards)

Examination: M.F.A. (Second Semester)**PAPER - MFA-P-201: (THEORY) HISTORY OF MODERN WESTERN ART**

Course of Study: For Detail Syllabus and Instructions please See the syllabus of Painting Group – P (MFA-P-201)

Examination: M.F.A. (Second Semester)**PAPER MFA-G-202: (THEORY) HISTORY OF PRINT MAKING AND TECHNICAL THEORY**

(Theory) MFA-G-202 : (History of Print Making and Technical Theory)	
Cos#	Course Outcome
MFA-G-202.1	Imparting knowledge of Printmaking origin & techniques in Europe.
MFA-G-202.2	Knowledge about the 20 th Century Development of Printmaking in Europe & study of artist works.
MFA-G-202.3	Sharpen ability to critically analyze Printmaking techniques, Art practices and study of individualistic style.
MFA-G-202.4	Increase the knowledge of world printmaking with experimental approach.

Max. Marks: 100 (80+ 20 Internal Assessment)

Time : 3 Hours Credit – 4

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study**Unit – I**

Master of etching, significance of Rembrandt Portraits, Engraving and Mezzotint, Painting effects, print making and book production in 18th century and later 19th century masters.

Unit – II

Print Making of 20th Century, Picasso’s Graphic work, Francisco Goya, Photo Transfer Techniques, Influence of Advertising, Print Making Activities of pop Artist Andy Warhol, Stanley William Hayter, Printmaking Studio Atelier-17, Workshop and editions.

Unit – III

Different printmaking techniques and possibilities of Etching, Aquatint, Wood Cut, Wood engraving, Metal Engraving, Dry Point, Soft Ground, Mezzotint, Photo Etching, Viscosity, Collagraphy, Wood Intaglio, Serigraphy, Lithography and Digital Prints.

Unit – IV

Experimentation and Variation in technique for different results. In Intaglio Method, Relief method, Planography Method, and in Stencil Method.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- | | | | | | |
|---|---|---------|----------------|---|---------|
| (i) Two handwritten Assignments | : | 50% | | | |
| (1st Assignment after one month & 2nd after two months) | | | | | |
| (ii) One Class Test (One period duration) | : | 25% | | | |
| (iii) Attendance | : | 25% | | | |
| Marks for attendance will be given as under:- | | | | | |
| (1) 91% onwards | : | 5 Marks | (4) 70% to 74% | : | 2 Marks |
| (2) 81% to 90% | : | 4 Marks | (5) 65% to 69% | : | 1 Marks |
| (3) 75% to 80% | : | 3 Marks | | | |

Suggested Books Readings

1. Graphic Arts Encyclopedia – George A Stevenson
2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
3. Visual Imagination
4. Prints of Twentieth Century – Phanes
5. Dictionary of Print Making Terms – Rosemary Simmons.
6. How to Identify Prints – Bamber Gaspoigne.
7. The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
8. Collecting Original Prints – Rosemary Simmons Hanre
9. Printmaking Today – Jules Heller.
10. Contemporary Art (Journal) – Lalit Kala Academy
11. Graphic Art in India since 1850 – Lalit Kala Academy.
- 12- Hkkjrh; Nkikfp= dyk % Mk- lquhydqekj
12. Graphic Art of 18th Century : Jean Adhemer
13. A history of Etching and Engraving- Arthur Hind
14. An Introduction of History of Wood cut – A.M. Hind

Table 2: CO – PO matrix for the course MFA-G-202 :(History of Print Making and Technical Theory)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-202.1	2	2	1	-	-	1	2	2	3	-
MFA-G-202.2	1	2	2	-	-	2	3	1	3	1
MFA-G-202.3	3	2	2	1	1	3	-	1	3	-
MFA-G-202.4	2	1	1	-	1	3	-	1	3	1
Average	2	1.75	1.5	1	1	2.25	2.5	1.25	3	1

Table 3: CO – PSO matrix for the course MFA-G-202 (History of Print Making and Technical Theory)

	PSO1	PSO2	PSO3	PSO4
MFA-G-202.1	3	2	2	3
MFA-G-202.2	3	3	1	2
MFA-G-202.3	2	3	3	1
MFA-G-202.4	3	3	2	3
Average	2.75	2.75	1.75	2.25

DETAILED SYLLABUS (Practical)**Examination: M.F.A. (2nd Semester)****PAPER – MFA-G-203 (COMPOSITION)**

(Practical) MFA-G-203 (Composition)	
Cos#	Course Outcome
MFA-G-203.1	Enhance the Knowledge of printmaking medium as a means of creative and individual expression.
MFA-G-203.2	Develop facility with the tools, materials, and techniques inherent to basic printmaking processes.
MFA-G-203.3	Understand and discuss the historical and contemporary role of printmaking media.
MFA-G-203.4	Inculcate the concept to create resolved, original prints using various methods.

Time Allowed : 24 Hours, Max. Marks : 300 (Examination : 200 & 100 Internal Assessment) Credit- 12

Medium : Relief/Intaglio/Lithography/Screen Print/New Print Media /Mixed Media

Instructions :

- I. The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- II. Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work.

Minimum Size of work: 18" x 12"

Sessional Work: Total Prints: 08 (2 works in Relief Method + 2 works in Intaglio Method + 2 works in Serigraphy Method + 2 Works in Lithography)

Table 2: CO – PO matrix for the course MFA-G-203 (Composition)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-203.1	1	2	-	2	1	3	-	-	3	1
MFA-G-203.2	2	2	1	2	1	3	-	-	3	1

MFA-G-203.3	3	1	-	2	1	2	1	2	3	-
MFA-G-203.4	2	3	-	1	-	3	1	1	3	1
Average	2.25	2	1	1.75	1	2.75	1	1.5	3	1

Table 3: CO – PSO matrix for the course MFA-G-203 (Composition)

	PSO1	PSO2	PSO3	PSO4
MFA-G-203.1	2	3	3	1
MFA-G-203.2	2	2	3	2
MFA-G-203.3	3	3	2	2
MFA-G-203.4	2	2	3	2
Average	2.25	2.5	2.75	1.75

Examination: M.F.A. (2nd Semester)
PAPER - MFA-G-204 NEW MEDIA ART

(Practical) MFA-D-204 (New Media Art)	
Cos#	Course Outcome
MFA-G-204.1	Enhance Advance artistic skill to work with technology, visual culture, emotion, and performance in contemporary art.
MFA-G-204.2	Develop the knowledge to find possibilities of creating artwork using emerging technologies within the context of a hands-on studio art environment.
MFA-G-204.3	This inculcates to execute practical challenge, tradition and embrace new forms of aesthetic thinking.
MFA-G-204.4	Inculcates the Moral values with emotional intelligence through the knowledge of art and aesthetics.

Max Marks: 100

Credit- 4

Size : Minimum size of the work will be not less than 2 Feet X 2 Feet.

Number of Assignment – 2

Instructions:

- (i) The examiner will evaluate the work of examinee at the end of semester.
- (ii) Internal examiner will evaluate the Sessional work.
- (iii) Any material can be used to create art work which support his/her artistic concept.

Course of Study –

This practice is based with the traditions of avant-garde processes and experimental art making, and responds to the rapid pace of technological development. Student have to create Two Art work/Project work i.e. Installation Art, Film and Video Art, Digital Art, Interactive Art, Performance Art, Animation Art, Immersive Installations Art, Kinetic Art, Light & Sound Art, by using modern technology, Electronic devices, with their **core subject**.

This New media art consist experimental approach in the area of expressive capacities of all the printmaking techniques that the course member has the condition for, that is , for which the studio is appropriately equipped; this concerns all the techniques in which the fundamental premise is the handmade matrix or plate. These comprise: Relief Prints, Intaglio Prints, Planographic Prints, and Stencil Prints, and possible procedure for the integration of them into a

unified work of art with the concept of new Media Art. Experiments with combined graphic techniques and mediums with using new creative thoughts and applications

Students should also integrate the language of art and technology through an integrated and informed critical practice.

Note - Any material can be used to create art work which support his/her artistic concept.

Table 2: CO – PO matrix for the course MFA-D-204 (New Media Art)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-204.1	1	1	-	-	2	2	2	2	3	1
MFA-G-204.2	2	2	1	1	-	2	2	2	3	1
MFA-G-202.3	1	2	1	2	1	3	-	-	3	-
MFA-G-202.4	2	3	1	2	-	2	3	1	3	1
Average	2	2	1	1.67	1.5	2.25	2.34	1.67	3	1

Table 3: CO – PSO matrix for the course MFA-D-204 (New Media Art)

	PSO1	PSO2	PSO3	PSO4
MFA-G-204.1	2	3	3	2
MFA-G-204.2	2	3	3	2
MFA-G-204.3	2	3	2	3
MFA-G-204.4	2	3	2	1
Average	2	3	2.5	2.25

MA & M.F.A. (FINE ARTS)
CHOICE BASED CREDIT SYESTEM (CBCS), Elective Paper

Applied Arts (A)- Semester: 2nd
(w.e.f. the academic session 2020-21)

Examination: MFA 2nd Sem. (Elective)

Paper: MFA-E-205 Graphic Design-I (Applied Arts)

Time: 6 Hrs.

Max. Marks: 50

Credit-2

MFA -205 Graphic Design-I (Applied Arts)	
Cos#	Course Outcome
MFA -205.1	To introduce the basics and its need in communication design..
MFA -205.2	To understand various aspect of graphic design and using it in designing..
MFA -205.3	Understanding the relevance of design principals in historic and contemporary art & design.
MFA -205.4	Enhances scientific temperament by application of Design.

Details of course work:

Practical (Medium: Computer)

1. Stationary Set (Visiting Card, Envelope, Letter Head) Total No. of Assignment-3

15 Marks

2. Logo Design/ Symbol/ Monogram/ Insignia: Total No. of assignment-3

15 Marks

3. Illustration (Total no. of assignment-1book with 8 plates), Medium: Computer/ Hand Work.

20 Marks

Table 2: CO – PO matrix for the course MFA -205 – Graphic Design-I (Applied Arts)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA -205.1	2	1	-	1	1	-	1	-	2	-
MFA -205.2	1	2	-	2	-	2	-	-	2	-
MFA -205.3	2	2	2	2	2	2	1	1	2	1
MFA -205.4	1	2	2	1	1	3	2	1	2	-
Average	1.5	1.75	2	1.5	1	1.75	1	0.5	2	0.25

Table 3: CO – PO matrix for the course MFA – 205- Graphic Design-I (Applied Arts)

	PSO1	PSO2	PSO3	PSO4
MFA -205.1	2	3	3	3
MFA -205.2	3	3	3	1
MFA -205.3	2	1	3	3
MFA -205.4	3	1	2	3
Average	2.5	2	2.75	2.5

Kurukshetra University, Kurukshetra
MA & M.F.A. (FINE ARTS)
CHOICE BASED CREDIT SYESTEM (CBCS), Elective Paper

Painting (A), Semester: 2nd
(w.e.f. the academic session 2020-21)

Examination: MFA 2nd Sem. (Elective)

Paper: MFA-E -205 Pictorial Composition-I(Painting)

Time: 6 Hrs.

Max. Marks: 50

Credit-2

MFA-205 Pictorial Composition I (Painting)	
Cos#	Course Outcome
MFA -205.1	Practicing and creating art with different painting medium and developing artistic skill.
MFA -205.2	Functional knowledge of tradition, conventions, and evolution of the discipline as related to issue of representation and illusion.
MFA -205.3	Ability to synthesize the use of drawing, two dimensional compositions and colour
MFA -205.4	Enhances the emotional intelligence.

Basic Studies in specialized mediums of Pictorial Composition-I
Syllabus of Elective

1. Study of Landscape

Medium –Pastel/ Poster/ water colour/ Oil Colour/ Acrylic Colour.

Size- ½ Size and ¼ Size

- Total Number of Assignment - 2 Marks : 20
2. Study of Indian Miniature and Folk art
Size – ¼ and ½ Imp.
Total Number of assignment - 2 Marks : 20
3. Copy of famous art work
Size (2”x2”) paper on canvas
Medium – oil colour, acrylic, poster colour
Total no. of assignment - 1 Marks : 10

Table 2: CO – PO matrix for the course MFA-205 – Pictorial Composition I (Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA -205.1	2	1	-	1	1	-	-	-	2	-
MFA -205.2	3	2	-	2	-	2	-	-	2	-
MFA -205.3	2	2	2	2	1	2	1	-	-	-
MFA -205.4	1	2	2	1	1	3	2	1	2	-
Average	2	1.75	2	1.5	0.75	1.75	0.75	0.25	2	-

Table 3: CO – PO matrix for the course MFA-205 Pictorial Composition I (Painting)

	PSO1	PSO2	PSO3	PSO4
MFA -205.1	2	3	3	3
MFA -205.2	3	3	3	1
MFA -205.3	3	2	3	3
MFA -205.4	3	1	2	3
Average	2.75	2.25	2.75	2.5

M.F.A. (FINE ARTS)
CHOICE BASED CREDIT SYESTEM (CBCS), Elective Paper

Sculpture (S), Semester: 2nd
(w.e.f. the academic session 2020-2021)

Examination: MFA 2nd Sem. (Elective)

Paper: MFA-205 Clay Modeling-I (Sculpture)

Time: 6 Hrs.

Max. Marks: 50

Credit-2

Course Outcome-

Paper: MFA -205Clay Modeling-I (Sculpture)	
Cos#	Course Outcome
MFA –205.1	knowledge to manipulate, integrate and use material to build three dimensional sculpture.
MFA -205.2	Understand to research form, materials and techniques as need by the direction of their sculptural work.
MFA -205.3	Observation and understanding of Natural objects transforming in sculpture art
MFA -205.4	Enhance the belongingness towards mother earth.

Basic Studies in specialized mediums of Caly Modeling

Details of course study:

Practical

1. Introduction to sculpture-basic elements and their relationships-sculptural exercises
2. Knowledge about the clay(preparation of clay)
3. Study of medium like clay with animals, birds, human figure (parts of body) and other object.(round & relief)

Size:-12"x12" x18"

Medium: Clay

Total No. of Assignment – 05 (10 marks each)

Table 2: CO – PO matrix for the course MFA -205 Clay Modeling-I (Sculpture)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA -205.1	2	1	-	1	1	-	-	-	2	-
MFA -205.2	1	2	-	2	-	2	-	-	2	-
MFA -205.3	2	2	1	2	2	2	1	1	2	-
MFA -205.4	1	2	1	1	1	3	2	1	2	-
Average	1.5	1.75	0.5	1.5	1	1.75	0.75	1	2	-

Table 3: CO – PSO matrix for the course MFA-304 Clay Modeling-I (Sculpture)

	PSO1	PSO2	PSO3	PSO4
MFA -205.1	2	3	1	2
MFA -205.2	3	3	2	3
MFA-205.3	2	3	2	1
MFA-205.4	2	2	2	3
Average	2.25	2.75	1.75	2.25

Examination:- MFA 2nd Sem. (Open Elective)

Paper – MFA-OE - 206 (any one Subject opted within the Faculty of Indic Study)

Time: 06 Hours

Max. Marks:- Practical-50

Credit: 2

Syllabus of Elective - Mention in the end .

Kurukshetra University, Kurukshetra

M.F.A. (MASTER OF FINE ARTS) Graphic (Print Making)

(w. e. f. the academic session 2021-22 onwards)

Examination: M.F.A. (Third Semester)

PAPER - MFA-G-301 : HISTORY OF PRINT MAKING

(Theory) Paper- MFA-G-301 : (History of Print Making)	
Cos#	Course Outcome
MFA-G-301.1	Knowledge of Printmaking origin in Easter Continent.
MFA-G-301.2	Enhances critically analyze and interpret new print media in 20 th century.
MFA-G-301.3	Compare, associate and link early print process trough development or art & society.
MFA-G-301.4	Knowledge of Printmaking in India, study of artist works in initial stage.

Time Allowed : 3 Hours

Max. Marks : 80 + 20 Internal Assessment

Credit- 4

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit – I

History & development of Printmaking in Far Eastern Countries, U-Kieo-E Wood cut process and their Artist Hokusai, Hiroshige, Moronobu, Utamaro, Sharaku.

Unit – II

History of Printmaking in India – Printmaking in India and Introduction of the development in the different areas of India in 19th and 20th Century.

Unit – III

Commercial printing and printmaking in 2nd half of the 19th century printmaking in Bengal in early 20th century. Colonial Influences, Arrival of Lithography

Unit–IV

Contribution to develop the Print Making in India in the early stage. Darnall Brothers , Mukal Chand Day, Tagore Brothers, Raja Ravi Verma, NandLal Bose, BinodBihari, Haren Das, Chittoparsad.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments : 50%
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test (One period duration) : 25%
- (iii) Attendance : 25%

Marks for attendance will be given as under:-

- (1) 91% onwards : 5 Marks
- (2) 81% to 90% : 4 Marks
- (3) 75% to 80% : 3 Marks
- (4) 70% to 74% : 2 Marks
- (5) 65% to 69% : 1 Marks

Table 2: CO – PO matrix for the course MFA-G-301 : (History of Print Making)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-301.1	2	-	2	1	1	-	3	2	1	-
MFA-G-301.2	1	-	1	2	-	2	2	-	3	1
MFA-G-301.3	2	2	1	-	-	2	2	1	3	1
MFA-G-301.4	1	3	2	2	1	3	2	-	2	1
Average	2	2.5	1.5	1.67	1	2.34	2.25	1.5	2.25	1

Table 3: CO – PSO matrix for the course MFA-G-301 : (History of Print Making)

	PSO1	PSO2	PSO3	PSO4
MFA-G-301.1	3	2	3	1

MFA-G-301.2	2	3	3	2
MFA-G-301.3	3	3	2	3
MFA-G-301.4	2	3	3	3
Average	2.5	2.75	2.75	2.25

DETAILED SYLLABUS (Practical)
Examination: **M.F.A. (Third Semester)**

PAPER - MFA-G- 302 COMPOSITION

(Practical) Paper - MFA-G- 302 - (Composition)	
Cos#	Course Outcome
MFA-G-302.1	Enhance the advance Knowledge of printmaking medium as a means of creative and individual expression.
MFA-G-302.2	Develop facility with tools, materials, and techniques inherent to basic printmaking processes.
MFA-G-302.3	Understand and discuss the historical and contemporary role of printmaking media.
MFA-G-302.4	Inculcate the concept to create resolved, original prints using various methods.

Max. Marks : Sessional: 100

Credit - 04

Medium : Relief/Intaglio/Lithography/Screen Print/Mixed Media

Instructions :

- (i) Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work at the end of the semester.

Minimum Size of work : 18" x 12"

Sessional Work - Print : 08

Course of Study For Sessional Work

Advanced Studies in any two specialized mediums:

1. Printmaking emphasis on composition and individual technique working in all the following mediums.
 - (a) 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.
 - iv. All the procedures for printmaking (preparation of matrix and printing technique) for: a) monochrome and polychrome linocut; b) monochrome and polychrome woodcut; c) wood engraving – facsimile and white engraving; d) Oriental or Japanese woodcut technique – printing with water-based inks; c) planning editions and the organization of the printing of editions.

(b) Intaglio Process

- i. Selection of materials preparations and application of dry and liquid grounds. Study of various chemicals and mordents.
- ii. Preparation of composition on plate with various experiments for textural and tonal values. Different techniques like Dry Point, Aquatint, Mazzotint, Etching, Engraving, Photo Etching etc.
- iii. Printing techniques such as viscosity.
- iv. All procedure for printmaking of: a) monochrome and polychrome etching (single phase and multiphase etching); b) monochrome and polychrome mezzotint (on a roughened plate, on an etching raster, an aquatint raster, on a sandpaper raster); c) monochrome and polychrome aquatint (single phase or multiphase etching); d) monochrome and polychrome reserpage – sugar aquatint (open etching and tonal etching).

(c) Lithography (Planography)

- i. Preparation of surface, polished and fine grained experiments with line, tone and texture.
- ii. Understanding the chemical properties of Litho surface Printing
- iii. All the lithograph techniques (according to Senefelder): a) chalk; b) Indian ink – brush and pen; c) wash; d) reserpage and spraying; e) litho-mezzotint; f) polychrome lithograph (from 4 to 12 colours); g) offset lithography (Tamarind process).

(d) Screen Printing

- i. Preparations of Screen, Selection of various grades of Nylon, cloth and stretching of cloth.
- ii. Preparation of design by paper stencil, direct method and Indirect Method.
- iii. Printing & Registration for one and multi colour printing.
- iv. All procedures for the hand-making of the stencil (*pochoir*) and all the procedures with photosensitive emulsion in the silkscreen technique (reproduction photography) – monochrome and polychrome silk screens

(e) Mixed Media

- i. Experiments with combined graphic techniques and mediums.

Table 2: CO – PO matrix for the course MFA-G- 302 - (Composition)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-302.1	2	2	-	1	1	3	2	2	3	-
MFA-G-302.2	2	2	1	2	-	3	2	-	3	2
MFA-G-302.3	2	2	2	1	1	3	2	-	2	1
MFA-G-302.4	2	2	1	3	-	2	-	3	3	1
Average	2	2	1.34	1.75	1	2.75	2	2.5	2.75	1.34

Table 3: CO – PSO matrix for the course MFA-G- 302 - (Composition)

	PSO1	PSO2	PSO3	PSO4
MFA-G-302.1	2	3	3	2
MFA-G-302.2	2	3	3	1
MFA-G-302.3	3	2	2	1
MFA-G-302.4	2	2	3	3
Average	2.25	2.5	2.75	1.75

Examination: MFA (Third Semester)

PAPER - MFA-G-303 NEW MEDIA ART

(Practical) Paper - MFA-G-303 - (New Media Art)	
Cos#	Course Outcome
MFA-G-303.1	Develops the artistic skill to work interdisciplinary and collaborative discipline that focuses on our relationship with technology, visual culture, emotion, and performance in contemporary art.
MFA-G-303.2	Enhances the knowledge to find possibilities of creating artwork using emerging technologies within the context of a hands-on studio art environment.
MFA-G-303.3	This inculcates to execute projects challenge, tradition and embrace new forms of aesthetic thinking.
MFA-G-303.4	Inculcates the Moral values with emotional intelligence through the knowledge of art and aesthetics.

Max. Marks : Sessional 100 Credit – 4

Size : Minimum size of the work will be not less than 2 Feet X 2 Feet.

Number of Assignment – 2

Instructions:

- (i) The examiner will evaluate the work of examinee at the end of semester.
- (ii) Internal examiner will evaluate the Sessional work.
- (iii) Any material can be used to create art work which support his/her artistic concept.

Course of Study –

This practice is based with the traditions of avant-garde processes and experimental art making, and responds to the rapid pace of technological development. Student have to create Two Art work/Project work i.e. Installation Art, Film and Video Art, Digital Art, Interactive Art, Performance Art, Animation Art, Immersive Installations Art, Kinetic Art, Light & Sound Art, by using modern technology, Electronic devices, with their **core subject**.

This New media art consist experimental approach in the area of expressive capacities of all the printmaking techniques that the course member has the condition for, that is , for which the studio is appropriately equipped; this concerns all the techniques in which the fundamental premise is the handmade matrix or plate. These comprise: Relief Prints, Intaglio Prints, Planographic Prints, and Stencil Prints, and possible procedure for the integration of them into a unified work of art with the concept of new Media Art. Experiments with combined graphic techniques and mediums with using new creative thoughts and applications

Students should also integrate the language of art and technology through an integrated and informed critical practice.

Note - Any material can be used to create art work which support his/her artistic concept.

Table 2: CO – PO matrix for the course MFA-G-303 - (New Media Art)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-303.1	1	2	1	2	3	2	1	2	3	-
MFA-G-303.2	1	-	2	1	-	2	2	1	3	1

MFA-G-303.3	1	2	2	3	1	3	2	-	3	-
MFA-G-303.4	-	3	2	-	-	3	2	2	3	1
Average	1	2.34	1.75	2	2	2.5	1.75	1.67	3	1

Table 3: CO – PSO matrix for the course MFA-G-303 - (New Media Art)

	PSO1	PSO2	PSO3	PSO4
MFA-G-303.1	2	3	3	2
MFA-G-303.2	3	3	3	2
MFA-G-303.3	3	2	3	3
MFA-G-303.4	2	1	2	2
Average	2.5	2.25	2.75	2.25

Applied Arts (A)- Semester: 3rd
(w.e.f. the academic session 2021-22)

Examination: MFA 3rd Sem. (Elective)

Paper: MFA-E-304 Graphic Design-II

Time: 6 Hrs.

Max. Marks: 50

Credit-2

Paper: MFA -304 Graphic Design-II (Applied Art)	
Cos#	Course Outcome
MFA -304.1	To understand and develop the basics skill for designing of outdoor media and indoor media..
MFA -304.2	To develop graphic design concepts based work with creative approaches and techniques..
MFA -304.3	To Understand type of graphic design work required for specified purpose.
MFA -304.4	Enhances scientific temperament by application of Design s.

Details of course work:

Practical (Medium: Computer)

- | | |
|---|----------|
| 1. Poster (Total no. of assignment-2) | 20 Marks |
| 2. Hoarding/ Banner. -(Total no. of assignment-1) | 10 Marks |
| Catalogue/ Folder & Invitation etc. (Total no. of assignment-2) | 20 Marks |

Table 2: CO – PO matrix for the course MFA-304 Graphic Design-II (Applied Art)

Cos#	PO1	PO2	PO3	PO4	PO	PO	PO	PO8	PO9	PO1
MFA -304.1	2	3	-	1	-	2	-	-	3	-
MFA -304.2	2	3	-	-	1	2	-	-	3	-
MFA -304.3	2	1	2	1	-	2	1	1	2	1
MFA -304.4	2	2	-	2	-	2	1	-	2	-
Average	1	2.25	2	1	1	2	0.5	0.25	2.5	0.25

Table 3: CO – PSO matrix for the course MFA-304 Graphic Design-II (Applied Art)

	PSO1	PSO2	PSO3	PSO4
MFA -304.1	2	3	1	2

MFA -304.2	2	3	2	2
MFA -304.3	2	3	2	3
MFA -304.4	2	2	2	3
Average	2	2.75	1.75	2.5

Painting (A), Semester: 3rd
(w.e.f. the academic session 2021-22)

Examination: MFA 3rd Sem. (Elective)

Paper: MFA-E-304 Composition-II

Time: 6 Hrs.

Max. Marks: 50

Credit-2

Paper: MFA -304 Composition-II (Painting)	
Cos#	Course Outcome
MFA -304.1	Enhances the creative process through studio exercise and assignments.
MFA -304.2	Understand to control visual and physical control of medium used in the application of colour, Texture & tones, concepts
MFA -304.3	knowledge to develop drawing and painting Skills for creative composition in art.
MFA -304.4	Inculcates Emotional attachment towards nature & society.

Basic Studies in specialized mediums of Composition-II
Syllabus of Elective

1. Study of portraiture and composition based on portrait, object, figure, interior and landscape

Medium – Poster colour, acrylic and oil

Size- 2’x2” (Paper and Canvas)

Total No. of assignment – 3

Marks: 30

2. Study of developing own style in Composition

Medium – Any medium

Only canvas

Total no. of assignment- 2

Marks: 20

Table 2: CO – PO matrix for the course MFA-304 Composition-II (Painting)

Cos#	PO1	PO2	PO3	PO4	PO	PO	PO	PO8	PO9	PO1
MFA -304.1	2	3	-	1	-	2	-	-	3	-
MFA -304.2	2	3	-	-	1	2	-	-	3	-
MFA -304.3	1	1	2	1	-	2	1	2	2	1
MFA -304.4	2	2	-	2	1	2	-	-	2	-
Average	1.75	2.25	0.5	1	0.5	2	1	0.5	2.5	0.25

Table 3: CO – PSO matrix for the course MFA-304 Composition-II (Painting)

	PSO1	PSO2	PSO3	PSO4
MFA -304.1	2	3	1	2
MFA -304.2	2	3	2	2
MFA -304.3	2	3	2	3

MFA -304.4	2	2	2	3
Average	2	2.75	1.75	2.5

Sculpture (S), Semester: 3rd
(w.e.f. the academic session 2021-22)

Examination: MFA 3rd Sem. (Elective)

Paper: MFA-E-304 Clay Modeling-II (Sculpture)

Time: 6 Hrs.

Max. Marks: 50

Credit-2

Course Outcome-

Paper: MFA -304 Clay Modeling-II (Sculpture)	
Cos#	Course Outcome
MFA -304.1	Develop Clay Modeling skills with different medium and handling the techniques
MFA -304.2	Understand to research form, materials and techniques as need by the direction of their sculptural work.
MFA -304.3	Inculcation of visual communication by using Clay Modeling
MFA -304.4	Imparting knowledge of using natural and metal materials for execution of mural works.

Basic Studies in specialized mediums of Clay Modeling-II

Details of course study:

Practical

1. Knowledge about technique and using clay modeling tools for portrait & composition (round & relief)
2. Knowledge about pottery in clay.
3. Fabrication finishing , colouring and polishing
4. Size 12"x12"x18
5. Medium : Clay
6. Total No. of Assignment – 05 (10 marks each)
7. **Table 2: CO – PO matrix for the course MFA-304 Clay Modeling-II (Sculpture)**

Cos#	PO1	PO2	PO3	PO4	PO	PO	PO	PO8	PO9	PO1
MFA -304.1	2	3	1	1	-	2	-	-	3	-
MFA -304.2	2	3	1	-	1	2	-	-	3	-
MFA -304.3	2	1	-	1	-	2	1	-	1	-
MFA -304.4	2	2	-	2	-	2	-	-	2	-
MFA -304.1	2	2.25	0.5	1	1	2	1	-	2.25	-

8.

9. **Table 3: CO – PSO matrix for the course MFA-304 Clay Modeling-II (Sculpture)**

	PSO1	PSO2	PSO3	PSO4
MFA -304.1	2	3	1	2

MFA -304.2	2	3	2	2
MFA -304.3	3	3	2	1
MFA -304.4	2	2	2	3
Average	2.25	2.75	1.75	2

Examination:- MFA 3rd Sem. (Open Elective)

Paper – MFA-OE - 306 (any one Subject opted within the Faculty of Indic Study)

Time: 06 Hours Max. Marks:- Practical-50 Credit: 2

Syllabus of Elective - Mention in the end .

Kurukshetra University, Kurukshetra
M.F.A. (MASTER OF FINE ARTS) Graphic (Print Making) Group G
(w. e. f. the academic session 2021-22)

Examination: M.F.A. (Fourth Semester)

PAPER - MFA-G-401 : HISTORY OF PRINT MAKING

(Practical) Paper - MFA-G-401 : (History of Print Making)	
Cos#	Course Outcome
MFA-G-401.1	Imparting study of analytical and critical significance of printmaking introduction in art Institutes.
MFA-G-401.2	Practical Working methods of Different Indian Master Printmakers, techniques to create Print works.
MFA-G-401.3	Enhancing Knowledge of Printmaking Groups and artist associated for Printmaking Growth in India.
MFA-G-401.4	Comprehend advancement in modern media and technology as it impacts in printmaking art.

Time Allowed : 3 Hours Max. Marks : 80 + 20 Internal Assessment Credit - 4

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Course of Study

Unit – I

Introduction of Printmaking in Art Institutions, Conventional Printmaking in Post Independence era growth in printmaking.

Unit – II

Recent printmaking activities, centers and individual printmakers and the aspects of their works like :Somnath Hore, Krishna Reddy, Jyoti Bhatt, Sanat Kar, K. G. Subramaniam, R. B.

Bhaskaran, Rini Dhumal, Anupam Sud, Laxma Goud, Jagmohan Chopra, Rm Pallaniappan, V. Nagdas, Shyam Sharma, Ajit Dubey, Pinaki Barua, Kavita Nayyar, Hanuman Kambli,

Unit – III

Regional printmaking Technique Development, Different printmakers Group, Printmakers Guild, Delhi Shilpi Chakra Artist and their works.

Unit – IV

Contemporary Indian printmaking, New printmaking trends and techniques, Printmaking Studios and working Artist.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

(i) Two handwritten Assignments (1st Assignment after one month & 2nd after two months)	:	50%	
(ii) One Class Test (One period duration)	:	25%	
(iii) Attendance	:	25%	
Marks for attendance will be given as under:-			
(1) 91% onwards	:	5 Marks	(4) 70% to 74% : 2 Marks
(2) 81% to 90%	:	4 Marks	(5) 65% to 69% : 1 Marks
(3) 75% to 80%	:	3 Marks	

Suggested Book Readings

1. Graphic Art in India since 1850 - Lalit Kala Academy
2. Contemporary Art (Journal) – Lalit Kala Academy
3. Water Based Screen Printing – Steve Hoskins
4. Stone Lithography – Paul Croft
5. Digital Printmaking – George Whale and Naren Barfield.
6. The Complete Printmaker (Techniques/Traditions/Innovations) – John Ross/Clare Romano/Tim Ross
7. Block and Silk Screen Printing – G. Ahlberg and O. Jarneryd.
8. Early Graphic Art in Bengal (Journal) – Lalit Kala Academy, Pranabranjan Roy.
9. Three Graphic Artist (Journal) – Lalit Kala Academy, Geeta Kapoor.
10. Graphic Art and Craft – D. Kauffmann.
11. Silk Screen Techniques – Biegeleisen and Cohn
12. The Art of the Print – Fritz Eichenberg.
13. Print Making Today – Jules Heller
14. Graphic Art of 18th Century – Jean Adhemer.
15. A Half Century of American Print Making – A Fern
16. Great Prints of the world – Peterdi Gabor
17. Modern Japanese Prints – Oliver Statler.
18. The Art of Lithography – D.C. Berri
19. Offset Printing from stone and plates – Charles Harrap.
20. Japanese Woodblock printing – Umetaro Azechi.
21. Experiments in Wood Cut – Wodern Day.

22. An Introduction to a History of Wood cut – A.M. Hind
23. Wood Cut and Wood Engravings and How I make them – H.A. Mueller.
24. The Collograph Print – David Bernard
25. A History of Etching and Engraving – Arthur Hind
26. Silk Screen Printing for the Artist – Roger Marsh
27. Silk Screen Method of Reproduction – Bert Zahn
28. Japanese wood cutting and wood cut printing – Mr. T. Tokuno.
- 29- Hkkjrj; Nkikfp= dyk % Mk- lquhydqekj
29. Dictionary of Print Making Terms – Rosemary Simmons
30. The complete print maker (Techniques/traditions/innovations) – John Ross/Clarc Romano/Tim Ross
31. How to Identity Prints – Bamber Gaspogne

Table 2: CO – PO matrix for the course MFA-G-401 : (History of Print Making)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-401.1	2	-	2	1	1	-	3	2	1	-
MFA-G-401.2	1	-	1	2	-	2	2	-	3	1
MFA-G-401.3	2	2	1	-	-	2	2	1	3	1
MFA-G-401.4	1	3	2	2	1	3	2	-	2	1
Average	1.5	2.5	1.5	1.67	1	2.34	2.25	1.5	2.25	1

Table 3: CO – PSO matrix for the course MFA-G-401 : (History of Print Making)

	PSO1	PSO2	PSO3	PSO4
MFA-G-401.1	3	3	2	2
MFA-G-401.2	2	3	3	2
MFA-G-401.3	1	3	3	3
MFA-G-401.4	3	2	3	3
Average	2.25	2.75	2.75	2.5

DETAILED SYLLABUS

Examination: **M.F.A. (Fourth Semester)**

PAPER - MFA-G- 402: DISSERTATION

(Practical) Paper - MFA-G- 402: - (Dissertation)	
Cos#	Course Outcome
MFA-G-402.1	Develop the intellectual, verbal and writing skills necessary to articulate the relation of their work to contemporary contexts and historical developments in the visual arts.
MFA-G-402.2	Students should acquire a deep knowledge of Fine Art, as well as of the field's theoretical and historical foundations, with Modern Developments.
MFA-G-402.3	They will use innovative theoretical and methodological approaches to generate new approaches to the Art of representation understood within broader socio-cultural perspectives for Research.
MFA-G-402.4	Develop to find, analyze, evaluate, select and integrated information using various sources, also from field of knowledge beyond Art, and form critical judgments on the basis, as an exit point of planning his own studies.

Max. Marks: 100

Credit -4

Instructions

Synopsis presentation & approval of subject – August.
 Presentation & Seminar on progress of Dissertation - January.
 Final submission – 31st March. (Three Hard copies should be submitted positively before the commencement of the examination + Soft Copy on CD).
 The evaluation of Dissertation and Viva-voce will be conducted by External & Internal Examiner.

Course of Study

- (i) A critical and analytical aspect of Painting, Applied Arts , Sculpture, Graphics (Print Making) etc.
- (ii) A critical and analytical aspect of History of Art.
- (iii) Folk, Tribal Art and Popular form of Art.
- (iv) Concept of Aesthetics or Philosophy.
- (v) Contemporary Artists.
- (vi) New trends in Contemporary Art.
- (vii) Any other new relevant topic including experimentation.etc.

Table 2: CO – PO matrix for the course MFA-G- 402: - (Dissertation)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-402.1	2	3	2	2	1	3	2	3	3	1
MFA-G-402.2	2	3	2	2	-	3	1	2	2	-
MFA-G-402.3	2	2	1	1	-	2	-	2	1	-
MFA-G-402.4	2	3	1	2	1	2	1	2	3	1
Average	2	2.75	1.5	1.75	1	2.5	1.34	2.25	2.25	1

Table 3: CO – PSO matrix for the course MFA-G- 402: - (Dissertation)

	PSO1	PSO2	PSO3	PSO4
MFA-G-402.1	3	3	3	3
MFA-G-402.2	3	3	3	3
MFA-G-402.3	3	3	2	2
MFA-G-402.4	2	3	2	3
Average	2.75	3	2.5	2.75

DETAILED SYLLABUS (Practical)

Examination: **M.F.A. (Fourth Semester)**

PAPER - MFA-G- 403 COMPOSITION Credit – 12

(Practical) Paper - MFA-G- 302 - (Composition)	
Cos#	Course Outcome
MFA-G-403.1	Enhance the advance Knowledge of printmaking medium as a means of creative and individual expression.
MFA-G-403.2	Develop facility with tools, materials, and techniques inherent to basic printmaking processes.
MFA-G-403.3	Understand and discuss the historical and contemporary role of printmaking media.
MFA-G-403.4	Inculcate the concept to create resolved, original prints using various methods.

Time Allowed :24 Hours Max. Marks : 300 (Examination : 200 & Sessional : 100)

Medium : Relief/Intaglio/Lithography/Screen Print/Mixed Media

Instructions :

- (ii) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (iii) Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work.
- (iv) Minimum Size of work : 18” x 12”
Sessional Work, Total Prints : 07

Table 2: CO – PO matrix for the course MFA-G- 302 - (Composition)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-403.1	2	2	-	1	1	3	2	2	3	-
MFA-G-403.2	2	2	1	2	-	3	2	-	3	2
MFA-G-403.3	2	2	2	1	1	3	2	-	2	1
MFA-G-403.4	2	2	1	3	-	2	-	3	3	1
Average	2	2	1.34	1.75	1	2.75	2	2.5	2.75	1.34

Table 3: CO – PSO matrix for the course MFA-G- 302 - (Composition)

	PSO1	PSO2	PSO3	PSO4
MFA-G-403.1	3	3	3	1
MFA-G-403.2	2	3	3	1
MFA-G-403.3	3	2	3	2
MFA-G-403.4	3	3	3	2
Average	2.75	2.75	3	1.5

DETAILED SYLLABUS

Examination: MFA (Fourth Semester)

PAPER - MFA-G-404 (EXHIBITION + VIVA + REPORT)

(Practical) Paper - MFA-G-404 - (Exhibition + Viva + Report)	
Cos#	Course Outcome
MFA-G-404.1	Improve communication skills through researching, writing, and formal presentation.
MFA-G-404.2	Develop professional practices and pertaining to individual professionalism and development.
MFA-G-404.3	Investigate option for further study of career path, artistic development in chosen field.
MFA-G-404.4	Knowledge to customize a portfolio work for professional objective.

Max Marks: 100 (50+25+25)

Credit – 4

Instructions

(i) One Solo Exhibition of his/her own Art work done during 1st 2nd 3rd & 4th Semester will be conducted at the end of 4th semester. Internal Examiner will evaluate their technical & aesthetics performance of each candidate at the time of exhibition.

(ii) Viva will be conducted by Internal & External Examiner.

(iii) A Report will be present in open seminar about the Own Art journey during study & about the Exhibition done.

Table 2: CO – PO matrix for the course MFA-G-404 - (Exhibition + Viva + Report)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
MFA-G-404.1	3	3	2	1	-	2	1	2	3	-
MFA-G-404.2	2	2	-	1	1	3	2	2	3	-
MFA-G-404.3	2	3	1	1	-	2	1	1	3	1
MFA-G-404.4	1	3	1	2	1	3	1	2	3	1
Average	2	2.75	1.34	1.25	1	2.5	1.25	1.75	3	1

Table 3: CO – PSO matrix for the course MFA-G-404 - (Exhibition + Viva + Report)

	PSO1	PSO2	PSO3	PSO4
MFA-G-404.1	2	3	3	2
MFA-G-404.2	2	3	3	2
MFA-G-404.3	2	3	3	2
MFA-G-404.4	1	3	2	3
Average	1.75	3	2.75	2.25

Table 4 : CO-PO-PSO mapping matrix for all the course of MFA – Graphics (G)

Course Code	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO 0	PSO 1	PSO 2	PSO 3	PSO 4
MFA-P-101	01	01	01	01	0	0	01	02	02	0	03	2.75	2.75	2.75	
MFA-G-102	2	2	2.67	2	1	2.5	2.5	1.34	3	1	2.75	2.75	2	2.25	
MFA-G-103	2	2	1.34	1.75	1	2.75	2	2.5	2.75	1.34	1.75	3	3	1.5	
MFA-G-104	1	2.34	1.75	2	2	2.5	1.75	1.34	3	1	2.25	2.25	2.75	2.25	
MFA-P-201	01	01	01	01	0	0	01	02	02	0	3	03	2.75	2.75	
MFA-G-202	2	1.75	1.5	1	1	2.25	2.5	1.25	3	1	2.75	2.75	1.75	2.25	
MFA-G-203	2.25	2	1	1.75	1	2.75	1	1.5	3	1	2.25	2.5	2.75	1.75	
MFA-G-204	2	2	1	1.67	1.5	2.25	2.34	1.67	3	1	2	3	2.5	2.25	
MFA-E-205	1.5	1.75	2	1.5	1.25	1.75	1.5	1	2	2.5	2.25	2.75	2.5	2.5	
MFA-OE-206	1.25	1.75	1	2	0.25	-	1	1	3	-	2.5	2.5	2.75	2.25	
MFA-G-301	2	2.5	1.5	1.67	1	2.34	2.25	1.5	2.25	1	2.5	2.75	2.75	2.25	
MFA-G-302	2	2	1.34	1.75	1	2.75	2	2.5	2.75	1.34	2.25	2.5	2.75	1.75	
MFA-G-303	1	2.34	1.75	2	2	2.5	1.75	1.67	3	1	2.5	2.25	2.75	2.25	
MFA-E-304	1.75	2.25	2	1.34	1	2	1	-	2.5	1	2	2.75	1.75	2	
MFA-OE-305	1	1.75	0.75	1.25	0.75	2	0.5	1.25	2.5	-	2.75	2.75	2.75	2.5	
MFA-G-401	1.5	2.5	1.5	1.67	1	2.34	2.25	1.5	2.25	1	2.25	2.75	2.75	2.5	
MFA-G-402	2	2.75	1.5	1.75	1	2.5	1.34	2.25	2.25	1	2.75	3	2.5	2.75	
MFA-G-403	2	2	1.34	1.75	1	2.75	2	2.5	2.75	1.34	2.75	2.75	3	1.5	
MFA-G-404	2	2.75	1.34	1.25	1	2.5	1.25	1.75	3	1	1.75	3	2.75	2.25	