

NATIONAL EDUCATION POLICY-2020

**Common Minimum Syllabus for all
Uttarakhand State Universities and Colleges for
Four Years of Higher Education**

**PROPOSED STRUCTURE OF
FACULTY OF VISUAL ARTS
U.G. - Syllabus: Bachelor of Fine Arts (Print Making)**

2023

Curriculum Design Committee, Uttarakhand

Sr.No.	Name & Designation
1.	Prof. N.K. Joshi Vice-Chancellor , Kumaun University Nainital Chairman
2.	Prof. O.P.S. Negi Vice-Chancellor , Uttarakhand Open University Member
3.	Prof. P. P. Dhyani Vice-Chancellor , Sri Dev Suman Uttarakhand University Member
4.	Prof. N.S. Bhandari Vice-Chancellor, Soban Singh Jeena University Almora Member
5.	Prof. Surekha Dangwal Vice-Chancellor, Doon University, Dehradun Member
6.	Prof. M.S.M. Rawat Advisor, Rashtriya Uchcharat Shiksha Abhiyan, Uttarakhand Member
7.	Prof. K. D. Purohit Advisor, Rashtriya Uchcharat Shiksha Abhiyan, Uttarakhand Member

NATIONAL WORKSHOP ON NATIONAL EDUCATION POLICY 2020

CURRICULUM DESIGN FOR THE STATE OF UTTARAKHAND –II

Dated : 14, 15, 16 March 2023

Venue: Dr. S. Radha krishnan Hall, UGC-HRDC, Kumaun University, Nainital

Syllabus Committee

Date : Tuesday ,March 14,2023

Room ID :

LLM(HALL5)

Faculty of Visual Arts

- **Subject : Master of Fine Art (Painting)**
- **Subject : Master of Fine Art (Applied Arts)**
- **Subject : Master of Fine Art (Graphic Art /Printmaking)**
- **Subject : Master of Fine Art (Sculpture)**

S.No.	Name	Designation
1.	Prof. M.S.Mawri	Dean and Head Faculty of Visual Arts and Department of Drawing & Painting D.S.B CAMPUS, KUMAUN UNIVERSITY,NAINITAL
2.	Dr. Rina Singh	ASSOCIATE PROFESSOR Department of Drawing & Painting D.S.B CAMPUS, KUMAUN UNIVERSITY,NAINITAL
3.	Ms. Ruchi Martolia	Guest Faculty Faculty of Visual Arts D.S.B. CAMPUS , KUMAUN UNIVERSITY, NAINITAL

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Subject : Master of Fine Art (Painting)

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Subject : Master of Fine Art (Sculpture)

WORKSHOP EXPERT COMMITTEE

S.NO	NAME AND DESIGNATION	UNIVERSITY AFFILIATION	MODE (ONLINE /OFFLINE)
1.	PROF. SHEKHAR CHANDRA JOSHI Head Of The Department(Painting)	Soban Singh Jeena University ,Almora	OFFLINE
2.	DR. RINA SINGH ASSOCIATE PROFESSOR	Kumaun University,Nainital	OFFLINE
3.	DR. PRITI GUPTA ASSISTANT PROFESSOR	Harshvidhyamandir P.G. College, Raisi (Haridwar)	OFFLINE
4.	DR.VINOD BHANDARI ASISTANT PROFESSOR	Government P.G. College(KOTDWAR) Sri Dev Suman University ,Tehri	ONLINE

Kumaun university, Nainital

Faculty of Visual Arts

Master of Fine Arts (Print Making)

M.F.A. C.B.C.S Mode Syllabus

I Semester to IV Semester Session 2023-24 and Onwards

Class	Paper	Name of Paper	Int.	Ext.	Total	Credit	Time
M.F.A I Sem	Theory I(core)	Indian History of Printmaking (16 th Century To Till Date)	25	75	100	6	3 Hours
	Practical II (core)	Graphic Art Technique	25	75	100	6	6 Hours
	Practical III (core)	Composition of Printmaking	25	75	100	4	6 Hours
	Practical IV (Elective)	Potato Printing / Mono print	25	75	100	4	6 Hours
M.F.A II Sem	Theory I(core)	History of Far-East Printmaking (9 th Century To 19 th Century)	25	75	100	6	3 Hours
	Practical II (core)	Advanced Graphic Art Technique	25	75	100	6	6 Hours
	Practical III (core)	Composition of Printmaking	25	75	100	4	6 Hours
	Practical IV(Elective)	Block Printing/Serigraphy	25	75	100	4	6 Hours
M.F.A III Sem	Theory I(core)	History of Western Printmaking (Ancient Period To 17 th Century)	25	75	100	5	3 Hours
	Practical II (core)	Advanced Graphic Art Technique	25	75	100	5	6 Hours
	Practical III (core)	Composition of Printmaking	25	75	100	2	6 Hours
	Practical IV (Elective)	Block Printing / Serigraph / Tie & Die	25	75	100	4	6 Hours
M.F.A IV Sem	Theory I(core)	Indian and Western Print Making	25	75	100	4	3 Hours
	Practical II (core)	Advanced Graphic Art Technique	25	75	100	4	6 Hours
	Practical III (core)	Exhibition			100	4	
	Practical IV (Elective)	Dissertation/Research Paper			100	4	

M.F.A. Print Makings I (First) Semester CBCS Mode Course 2023-24 and onwards.

Theory-I

Name of Paper	Course	Int.	Ext.	Total	Credit	Time
Indian History of Printmaking (16 th Century To Till Date)	UNIT I: Historical Background And Development of Printmaking In India UNIT II: Arrival of Printmaking In India UNIT III: Bat-Tala Print District of Calcutta UNIT IV: Arrival of Lithography, Establishment of Art Colleges UNIT V: Indian Printmaking Journey, Post Independence Era Growth In Printmaking, Experimentation and Variations In Techniques For Different Results	25	75	100	4	2 Hours

Note: Internal Assessment 25% for Theory Paper Based On The Following Criteria:

A- One Handwritten Assignment:10% B- PPT (Power Point Presentation):10 % C- Attendance:5%

Marks for attendance will be given as under:-

- (1) 91% onwards: 5 marks
- (2) 81% to90%:4 marks
- (3) 71%to80%:3 marks 65% to 75%:2 marks
- (4) 60% to65%:1 marks

Reading Books:-

- Print Makings Encyclopedia-George Astevenson
- Print of 20th Century- Phanes
- Dictionary of Print Making Terms –Rose Mary Simmons
- How To Identify Prints-Bamber Gaspoigne
- The Complete Printmaker(Techniques/Traditions/Innovation)- John Rose/Clave/Tim Rose
- Contemporary Art (Journal)-Lalit Kala Academy
- Print Makings In India Since 1850-Lalit Kala Academy
- A History of Etching And Engraving-Arthur Hind
- An Introduction of History of Wood Cut-A M Hind

Paper	Name of Paper	Int.	Ext.	Total	Credit	Time
Practical (paper II) (core)	Graphic Art Technique	25	75	100	6	6 Hours
Practical (paper III) (core)	Composition of Printmaking	25	75	100	4	6 Hours
Practical (Paper IV) (Elective)	Potato Printing/Mono print	25	75	100	4	6 Hours

Instruction for sessional work are given below:-

Practical II : Graphic Art Technique:- Core practical sessional marks of practical will be given on the basis of showing minimum 10 selective works . student can choose any one technique from the techniques list are intaglio, lithography, wood cut, relief printing.

Practical III : Composition of Printmaking:- Core practical sessional marks of practical will be given on the basis of showing minimum 10 selective works. student can choose any one technique from the techniques list are intaglio, lithography, wood cut, relief printing.

Practical IV Potato Printing/Mono print (Elective):- practical sessional marks of practical will be given on the basis of showing minimum 5 selective works.

Note: Topic and The Size Will Be Decided By The Teacher.

M.F.A. Print Makings II (SECOND) Semester CBCS Mode Course 2023-24 and onwards.**Theory-I**

Name of Paper	Course	Int.	Ext.	Total	Credit	Time
History of Far-East Printmaking (9 th Century To 19 th Century)	<p>Block printing is a technique for printing text, images or patterns used widely throughout east Asia both as a method of printing on textiles and later, under the influence of Buddhism, on paper. As a method of printing on cloth, the earliest surviving example from China date to about 220. ukyio-e is the best known type of Japanese wood block art print.</p> <p>Most European uses of the technique are covered by the art term woodcut, except for the block –books produced mainly in the fifteenth century.</p> <p>The earliest wood block printed fragments are from china they consist of printed flowers in three colours on silk.</p> <p>They are generally assigned to the Han dynasty so date before 220 B.C. The technology of printing on cloth in china was adapted to paper under the influence of Buddhism which mandated the circulation of standard translation over a wide area, as well as the production of multiple copies of key texts for religious reasons. The oldest wood-block printed book is the diamond sutra, translated in to Chinese by Kumar Rajiv in 5th century. It carries a date on “the 13th day of the 4th moon of the 9th the year of the Xiantong era (i.e.11 may 868). A number printed Dharani-s, however, predate the diamond sutra by about 200 years(see tang dynasty)</p>	25	75	100	4	2 Hours

Note: Internal Assessment 25% for Theory Paper I & II Based on The Following Criteria:

A- One Handwritten Assignment: 10%

B- PPT (Power Point Presentation):10%

C- Attendance: 5%

Marks for attendance will be given as under:-

- 91% onwards: 5 marks
- 81% to 90%: 4 marks
- 71% to 80%: 3 marks
- 65% to 75%: 2 marks
- 60% to 65%: 1 marks

Reading Books:-

- Print Makings Encyclopedia-George Astevenson
- Photo Machines and printing –j.s. martle and Gordon I Monsen
- Print of 20th century- phanes
- Dictionary of print making terms –Rose Mary Simmons
- How to identify prints-Bamber Gaspoigne

The complete Printmaker (techniques/traditions/innovation)- john rose/clave/

Paper	Name of Paper	Int.	Ext.	Total	Credit	Time
Practical (paper II) (core)	Advanced Graphic Art Technique	25	75	100	6	6 Hours
Practical (paper III) (core)	Composition of Printmaking	25	75	100	4	6 Hours
Practical (PAPER IV) (Elective)	Block Printing/Serigraphy	25	75	100	4	6 Hours

Instruction for sessional work are given below:-

Practical II : Advanced Graphic Art Technique:- Core practical sessional marks of practical will be given on the basis of showing minimum 10 selective works. student can choose any one technique from the techniques list are intaglio, lithography, wood cut, relief printing.

Practical III : Composition of Printmaking:- :- Core practical sessional marks of practical will be given on the basis of showing minimum 10 selective works. student can choose any one technique from the techniques list are intaglio, lithography, wood cut, relief printing.

Practical IV (Elective) : Block Printing/Serigraphy:- practical sessional marks of practical will be given on the basis of showing minimum 5 selective works .

M.F.A. Print Makings III (THIRD) Semester CBCS Mode Course 2023-24 and onwards.**Theory-I**

Name of Paper	Course	Int.	Ext.	Total	Credit	Time
History of Western Printmaking (ANCIENT PERIOD To 17 th Century)	Block Printing Was Long Participated In Christian Europe As method For Printing on Cloth, Where It Was Common By 1300. Images Printed on Cloth For Religious Purposes Could Be Quite Large and elaborate, and When Paper We Can Relatively Easily Available, Around 1400, The Medium Transferred Very Quickly To Small Wood Cut Religious Images And Play in Cards Printed on Paper. These Prints Were Produced In Very Large No From About 1425 Onwards. Around The Mid Century, Block –Books, Woodcut Books With Both Text and Images Usually Carved In The Same Block, Emerged As A Cheaper Alternative To Manuscripts and Books Printed With Moveable Type. These Were All Short Heavily Illustrative Works, The Best Sellers of The Day, Repeated In Many Different Block-Book versions: The Art Moriendi and The Bibli Paupearum Were The Most Common. There Is Still Some Controversy among Scholar As To Weather their Introduction Preceded Or, The Majority View, Follow The Introduction of Moveable Type, With The Range of Estimated Dates Being Between About 1440-1460. Survey of The Development of Art Of Print Making In Europe From Early Wood Cuts And Mettle Engraving During The beginning of 15 th Century Onwards To The present Day Including All Types Of Manifestation And Invention of The Different Mediums Etching Mezzotint Colour Print. Lithography, Mix Media, Significance of Durer, Italian Contribution and Chiarosecuro Woodcuts, Maters of Etching Significance of Rembrant, Portrait of Engraving And Mezzotint, Imitation of Painting Effects.	25	75	100	4	2 Hours

Note: Internal Assessment 25% for Theory Paper I Based On The Following Criteria:

A-One Handwritten Assignment: 10%

B- PPT (Power Point Presentation):10%

C- Attendance: 5%

Marks for attendance will be given as under:-

- 91% onwards: 5 marks
- 81% to 90%: 4 marks
- 71% to 80%: 3 marks
- 65% to 75%: 2 marks
- 60% to 65%: 1 marks

Reading Books:-

- Print Makings Encyclopedia-George Astevenson
- Photo Machines and Printing –J.S. Martle And Gordon L Monsen
- Print of 20th Century- Phanes
- Dictionary of Print Making Terms –Rose Mary Simmons
- How To Identify Prints-Bamber Gaspoigne
- The Complete Printmaker(Techniques/Traditions/Innovation)- John Rose/Clave/Tim Rose
- Collecting Original Prints –Rose Mary Simmons
- Contemporary Art (Journal)-Lalit Kala Academy

- Print Makings In India Since 1850-Lalit Kala Academy
- Print Making of 18th Century- Jean Adhmer
- A History of Etching And Engraving-Arthur Hind
- An Introduction of History of Wood Cut-A .M. Hind

Paper	Name of Paper	Int.	Ext.	Total	Credit	Time
Practical (paper II) (core)	Advanced Printmaking Art Technique	25	75	100	6	6 Hours
Practical (paper III) (core)	Composition of Printmaking	25	75	100	4	6 Hours
Practical (PAPER IV) (Elective)	Block Printing/Serigraph/ Tie & Die	25	75	100	4	6 Hours

Instruction for sessional work are given below:-

Practical II : Advanced Printmaking Art Technique:- Core practical sessional marks of practical will be given on the basis of showing minimum 10 selective works. Student Collography technique .

Practical III : Composition of Printmaking:- Core practical sessional marks of practical will be given on the basis of showing minimum 10 selective works of Collograph.

Practical IV (Elective) : Block Printing/Serigraphy:- practical sessional marks of practical will be given on the basis of showing minimum 5 selective works .

M.F.A. Print Makings IV (FOURTH) Semester CBCS Mode Course 2023-24 and onwards.**Theory-I**

Name of Paper	Course	Int.	Ext.	Total	Credit	Time
Indian and Western Print Making	UNIT I: Raja Ravi Verma, Lakshman Gaur, Taiyab Mehta UNIT II: Nand Lal Bose, Anjoli illa Menon, Bharti Kher UNIT III: B.C. Sanyal ,Dhanraj Bhagat and K S Kulkarni etc UNIT IV: Edward Munch, Henry Matisse Marg Chagal, Picasso, Durrer. UNIT V: Jesper Jones, Paul Gaugin, Edward Hopper and Walter Helvic etc.	25	75	100	4	2 Hours

Note: Internal Assessment 25% for Theory Paper I & II Based on The Following Criteria:

A- One Handwritten Assignment: 10%

B- PPT (Power Point Presentation): 10%

C- Attendance: 5%

Marks for attendance will be given as under:-

- 91% onwards: 5 marks
- 81% to 90%: 4 marks
- 71% to 80%: 3 marks
- 65% to 75%: 2 marks
- 60% to 65%: 1 marks

Reading Books:-

- Print Makings In India Since 1850- Lalit Kala Academy
- A History of Etching and Engraving- Arthur Hind
- The Complete Printmaker (Techniques/Traditions/Innovation)- John Rose/Clave/Tim Rose
- Print of 20th Century- Phanes.
- Print Making of 18th Century- Jean Adhmer

Paper	Name of Paper	Int.	Ext.	Total	Credit	Time
Practical (paper II) (core)	Advanced Print Making Technique	25	75	100	6	6 Hours
Practical (paper III) (core)	Exhibition			100	4	
Practical (PAPER IV) (Elective)	Dissertation/Research Paper			100	4	

Instruction for sessional work are given below:-

Practical II: Advanced Printmaking Art Technique:- Core practical sessional marks of practical will be given on the basis of showing minimum 10 selective works. Student can choose any one technique from the techniques list are intaglio, lithography, wood cut, relief printing.

Practical III: Exhibition:- Student have to exhibit their all internal work of I, II, III, IV semesters in exhibition.

Practical IV (Elective) : Dissertation / Research Paper :- Student can choose any topic for their dissertation / research paper from theory paper. Two Research Paper should Published on UGC CARE LIST. Dissertation/ Research paper will be done under Supervision of Subject Faculty and Topic Will Be Approved by HOD / DEAN.

Note: Topic and the size will be decided by the teacher.