UNIVERSITY OF THE PUNJAB

Notification

It is hereby notified that the Vice-Chancellor has, in exercise of the powers vested in him under Section 15(3) of the University of the Punjab Act, 1973, been pleased to approve the recommendations of the Committee constituted by the Academic Council at its meeting held on 20-05-2010, regarding revision of the Syllabi & Courses of Reading of the following disciplines w.e.f. the Academic Session 2009-2013:-

1. Bachelor of Fine Arts (4 years program) in Painting with Print making and Sculpture under Annual System to teach in fourth year only those students who make specialization in MFA in these subjects.
2. Bachelor of Fine Arts (4 years program) in Graphic Design under Annual System.
3. Bachelor of Fine Arts (4 years program) in Textile Design under Annual System.

The revised Syllabi & Courses of Reading for above mentioned disciplines are enclosed herewith vide Annexure-A, B, & C.

Admin Block,
Quaid-e-Azam Campus,
Lahore.
No. D/7336

Copy of the above is forwarded to the following for information and further necessary action:

1. Dean, Faculty of Arts & Humanities.
2. Principal, University College of Art & Design.
3. Controller of Examinations
4. Deputy Controller (Computer)
5. Deputy Controller (Examination)
6. Deputy Controller (Conduct)
7. Deputy Registrar (General)
8. Deputy Registrar (Affiliation)
9. Secretary to the Vice-Chancellor
10. Secretary to the Registrar
11. Assistant Registrar (Statutes)
12. Assistant (Syllabus)

Sd/-
Prof. Dr. Muhammad Akhtar
Registrar

Dated: 24-11-2010

Additional Registrar (Academic)
University of the Punjab

The following Appendix ‘A’ (Outlines of Tests) and Appendix ‘B’ (Syllabi and Courses of Reading) for Parts-I, II, III and IV (First, Second, Third and Fourth Year) Examinations of the Four-Year Bachelor of Fine Arts (Painting) Professional Degree Course from session 2009-10 to 2012-13.

BFA (Painting) Part-I Examination

4 Year Programme Annual System

APPENDIX ‘A’

<table>
<thead>
<tr>
<th>Paper</th>
<th>Description</th>
<th>Hours</th>
<th>Marks</th>
</tr>
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<tbody>
<tr>
<td>Paper I</td>
<td>English (Compulsory)</td>
<td>3</td>
<td>100</td>
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<tr>
<td>Compulsory English I: Language in use</td>
<td></td>
<td></td>
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<tr>
<td>English Compulsory II: Academic Reading and Writing</td>
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<td>50 Marks</td>
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<tr>
<td>Paper II</td>
<td>Introduction to Visual Arts (Art Appreciation)</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>Paper III</td>
<td>Islamic Studies/Pak. Studies (Compulsory)</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>Paper IV</td>
<td>Test of Drawing</td>
<td>3 days</td>
<td>100</td>
</tr>
<tr>
<td>Paper V</td>
<td>Painting (Portrait or Figure)</td>
<td>4 days</td>
<td>100</td>
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<tr>
<td></td>
<td>The University will supply primed hard-boards for Portrait 11’ * 2’ and for Figure 2’ * 3’ in size and oil colours to the candidate. The painting will be property of the University.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paper VI</td>
<td>Exhibition of work</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>700</td>
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</tbody>
</table>

Paper VI: Minimum number of works to be submitted for the exhibition.

DRAWINGS
(In pencil, Pen and Ink, Charcoal, Pastel, etc).
- Life Drawing: 6
- Other Drawings: 2

OIL PAINTING
- Portrait: 1
- Still-Life: 2
- Landscape: 1
- Life Painting: 1
- Painting in other media: 6

MODELING
- Head or Figure: 1

GRAPHIC ARTS
- Wood-cut: 1
- Lithograph: 1
- Perspective Drawings
- Anatomical Drawings

SKETCH BOOKS

1
APPENDIX ‘B’
(Syllabi and Courses of Reading)

Paper 1  Compulsory English I: Language in Use.

Aims:
1. To develop the ability to communicate effectively
2. To enable the students to read effectively and independently any intermediate level text
3. To make the experience of learning English more meaningful and enjoyable
4. To enable the students to use grammar and language structure in context

Objectives: (Contents) *
A: Listening and Speaking Skills*
To develop the ability to:
- Understand and use English to express ideas and opinions related to students’ real life experiences inside and outside the classroom
- Give reasons (Substantiating) justifying their view
- Understand and use signal markers
- Extract information and make notes from lectures
- Ask and answer relevant questions to seek information.

B: Reading comprehension skills
To enable the students to read a text to:
- Identify main idea/topic sentences
- Find specific information quickly
- Distinguish between relevant and irrelevant information according to purpose for reading
- Recognize and interpret cohesive devices
- Distinguish between fact and opinion

C: Vocabulary Building Skills
To enable the students to:
- Guess the meanings of unfamiliar words using context clues
- Use word formation rules for enhancing vocabulary
- Use the dictionary for finding out meanings and use of unfamiliar words

D: Writing Skills
To enable students to write descriptive, narrative and argumentative texts with and without stimulus input

E: Grammar in context
- Tenses: meaning & use
- Modals
- Use of active and passive voice

Listening and Speaking skills will be assessed informally only using formative assessment methods till such time that facilities are available for testing these skills more formally.

Methodology
The focus will be on teaching of language skills rather than content using a variety of techniques such as guided silent reading, communication tasks etc. Moreover, a process
approach will be taken for teaching writing skills with a focus on composing, editing and revising drafts both individually and with peer and tutor support.

**Recommended reading:**

**English Language II (Compulsory): Academic Reading and Writing.**

**Aims:**
To enable the students to:
- Read the lines (literal understanding of text), read between the lines (to interpret text) and read beyond the lines (to assimilate, integrate knowledge, etc.)
- Write well organized academic texts including examination answers with topic/thesis statement/supporting details
- Write argumentative essays and course assignments

**Reading and Critical Thinking**
1. Read academic texts effectively by:
   - Using appropriate strategies for extracting information and salient points according to a given purpose
   - Identifying the main points supporting details, conclusions in a text of intermediate level
   - Identifying the writer’s intent such as cause and effect, reasons, comparison and contrast, exemplification
   - Interpreting charts and diagrams
   - Making appropriate notes using strategies such as mind maps, tables, lists, graphs.
   - Reading and carrying out instructions for tasks, assignments and examination questions
2. Enhance academic vocabulary using skills learnt in Compulsory English I course
3. Acquire efficient dictionary skills such as locating guide words, entry words, choosing appropriate definition, and identifying pronunciation through pronunciation key, identifying part of speech, identifying syllable division and stress patterns

**Writing Academic Texts**
Students will be able to:
1. Plan their writing: identify audience, purpose and message (content)
2. Collect information in various forms such as mind maps, tables. Charts, lists
3. Order information such as:
   - Chronology for a narrative
   - Stages of a process
   - From general to specific and vice versa
   - From most important to least important
   - Advantages and disadvantages
   - Comparison and contrast
   - Problem solution pattern
4. Write argumentative and descriptive forms of writing using different methods of developing ideas like listing, comparison, and contrast, cause and effect, for and against
- Write good topic and supporting sentences and effective conclusions
- Use appropriate cohesive devices such as reference words and signal markers

5. Redraft. Checking content, structure and language, edit and proof read.

**Grammar in Context**
- Phrase, clause and sentence structure
- Combining sentences
- Reported Speech

**Methodology**
In this curriculum, students will be encouraged to become independent and efficient readers using appropriate skills and strategies for reading and comprehending texts at intermediate level. Moreover, writing is approached as a process. The students will be provided opportunities to write clearly in genres appropriate to their disciplines.

**Recommended Readings:**

**Paper II**
**Introduction to Visual Arts:**

**Course Objectives**
This course is designed to develop student’s perceptual and conceptual skills through the history of visual arts and aesthetics.

**Week 1**
1. Introduction to perception
   - Perceptual Model
   - Objective and Subjective Reality
   - Class discussion on Visual and Conceptual and intellectual faculties of mind

**Week 2**
2. Classification of Intellectual Levels
3. Introduction to Visual and Time Arts
   - What is Art
   - Difference between Humanities and Sciences
   - Difference between Artifact and a Work of Art
   - Categorizing Visual Arts
   - Human Enterprise

**Week 3**
4. The Functions of Art
   - Enjoyment
   - Political and social commentary
   - Therapy
Week 4
   5. Types of Criticism
      • Intrinsic Criteria
      • Extrinsic Criteria

Week 5
   6. Critical Method
      • Introduction
      • Analysis
      • Interpretation
      • Evaluation/Judgment

Week 6
   7. Formal And Contextual Analysis
   8. Elements of Visual Art
      • Line
      • Color
      • Texture
      • Mass/Volume
      • Form
      • Space/Perspective
      • Chiaroscuro

Week 7
   9. Principles of Visual Arts
      • Plan
      • Balance
      • Focal Area
      • Harmony
      • Variety
      • Rhythm
      • Unity of Composition

Week 8
   10. Difference between two dimensional and three dimensional Arts
      • Painting
      • Sculpture
      • Architecture

Week 9
   11. Reading the Space and time in Visual Arts

Week 10
   12. Styles in Arts
      • Classical
      • Renaissance
      • Baroque

Week 11
      • Neo-Classicism
      • Romanticism
      • Realism

Week 12
      • Impressionism
      • Neo-Impressionism
      • Post-Impressionism
Week 13
- Abstract Art/ Cubism
- Dadaism
- Surrealism
- Futurism

Week 14
13. Art and Nature

Week 15
14. Art and Beauty

Week 16
15. Art and Religion

Suggested reading:


BFA (Painting) Part-II Examination
4 Year Programme Annual System
APPENDIX ‘A’

<table>
<thead>
<tr>
<th>Paper I</th>
<th>English (Compulsory)</th>
<th>3 Hours</th>
<th>100</th>
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<tr>
<td>(i)</td>
<td>Communication skills</td>
<td>40 Marks</td>
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<tr>
<td>(ii)</td>
<td>Advanced Academic reading and Writing</td>
<td>60 Marks</td>
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<tr>
<td>Paper II</td>
<td>Art Appreciation II</td>
<td>3 Hours</td>
<td>100</td>
</tr>
<tr>
<td>Paper III</td>
<td>Muslim Art-I</td>
<td>3 Hours</td>
<td>100</td>
</tr>
<tr>
<td>Paper IV</td>
<td>Techniques of Painting</td>
<td>3 Hours</td>
<td>100</td>
</tr>
<tr>
<td>Paper V</td>
<td>Test of Drawing</td>
<td>3 days</td>
<td>150</td>
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<tr>
<td></td>
<td></td>
<td>3 hours per day</td>
<td></td>
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<tr>
<td>Paper VI</td>
<td>Composition (Oil or Tempera)</td>
<td>6 Days</td>
<td>200</td>
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<td></td>
<td></td>
<td>3 hours per day</td>
<td></td>
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</table>

The University will supply primed hard-boards
2 ½' *42' Size and tempers or oil colours to the candidate.
The painting will be property of the University.

Paper VII Exhibition of work

<table>
<thead>
<tr>
<th>Marks</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>1000</td>
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</tbody>
</table>

Paper VII Minimum number of workds to be submitted for the Exhibition.

DRAWDING
In Pencil, Pen and Ink, Charcoal, pastel, etc.
- Life Drawings 6
- Animal Drawings 2
- Nature Drawings 2

OIL PAINTING
- Portrait 1
- Still Life 1
- Landscape 1
- Life Painting 1
- Compositions 2 (2' * 3')
- Mural (oil or tempera) 1 (2 ½' * 5')

MODELLING
- Bas-relief (Wood or Plaster) 1
- Alto-relief (Plaster) 1

GRAPHIC ARTS
- Engraving 1
- Etching 1
- Drypoint 1
- Aquatint 1

SKETCH BOOKS


APPENDIX ‘B’
(Syllabi and Courses of Reading)

Paper I

**English (Compulsory):**

(i) Communication Skills

**Aims:**
To enable the students to meet their real life communication needs

**Contents:**
- Oral Presentation skills (prepared and unprepared talks)
- Preparing for interviews (scholarship, job, placement for internship, etc.)
- Writing formal letters
- Writing different kinds of applications (leave, job, complaint, etc.)
- Preparing a Curriculum Vitae (CV), bio-date
- Writing Short reports

**Recommended Readings:**
1. Ellen, K. 2002. Maximize Your Presentation Skills: How to Speak, look and act on your way to the top

(ii) **Advanced Academic Reading and Writing:**

**Aims:**
To enable the students to:
- Read Academics text critically
- Write Well organized academic text e.g. assignments, examination answers
- Write narrative, descriptive, argumentative essays and reports (assignments).

**Contents:**

1. **Critical Reading**
   Advanced reading skills and strategies building on foundations of English I & II courses in semesters I and II of a range of text types e.g. description, argumentation, comparison and contrast

2. **Advanced Academic writing**
   Advanced writing skills and strategies building on English I & II in semesters I and II:
   - Writing summaries of articles
   - Report writing
   - Analysis and synthesis of academic material in writing
   - Presenting an argument in assignments/term-papers and examination answers

**Recommended Readings:**
4. Behrens & Rosen. 2007. Reading and Writing across the Curriculum
### Paper II
#### Art Appreciation – I (Ancient Civilizations)

| Art Appreciation-I (Ancient Civilizations) | Evolution of Art  
|                                           | Egyptian  
|                                           | Western Asiatic  
|                                           | Indus Valley Civilization  
|                                           | Greek  
|                                           | Roman  
|                                           | Buddhist  
| **Drawing**                               | Pencil, Pen and Ink, Charcoal, Pastel, etc.  
|                                           | Life and still-life  
|                                           | Plant and Nature Drawing  
|                                           | Perspective  
|                                           | Anatomy  
| **Painting**                               | (Oil, Water-colour and Gouache)  
|                                           | Portrait and life painting  
|                                           | Still-Life painting  
|                                           | Landscape Painting  
| **Modeling and Plaster casting**           | Clay, Plaster  
| **Graphic Arts**                          | Wood-cut and Lithography

#### Reference books:
- Down of civilization by Graham Clark (Thames and Hudson). History of Architecture by Sir Banister Fletcher.
- Egyptian Architecture, Sculpture, Painting by K. Lange and M. Hirmer.
- Greek Painting by Martin Robertson.
- Greek Sculpture by R. Lullies and M. Hirmer.
- Roman Painting by Amedeo Maiure.
- Roman Sculpture (From Augustan to Constantine by Arthur Strong L.L.D.
- Indus Civilization by Sir Mortimer Wheeler.
- Indian Art by K. Bharatha Lyer.
- Fine Art in India and Ceylon by Vincent Smith.
- Anatomy and drawing by victor petard.
- Perspective as Applied to pictures etc. by Rex Vicat Cole.
- The Materials and Methods of Sculpture by J.C. Rich.
- Sculpture Principles and Practice by Louis Slobodkin.
- Wood-carving by Skeaping (Studio Publication).
- History of Wood-Engraving by Dougles Percy Bliss.
- Graven Image by Jhon Farleigh.
- How to draw and print lithographs by Adolf Dehn and Lawernce Barrett.

### Paper III
#### Muslim Art-I:

Outlines knowledge of the development excluding Indo-Pakistan. Influence of Muslim painting, various Schools of Painting and their characteristics including:

1. Portraits
2. Expression of Emotion
3. Religious
4. Landscape
5. Leading Painters

Monuments:
1. Period of the Prophet Muhammad, Peace be upon him (571-632 A.C.).
   i. The ka'ba, its origin and later reconstructions up to Abbasid Khlaifat Muktafi (1136-1160 A.C.)
   ii. Masjid-e-Nabavi its origin and later reconstructions by Hazrat 'Umr in 638 A.C.: Hazrat uthman in 646-47 A.C. Hazrat Mu'awiyah in 664-65 A.C.: up to al-walid in 705-715 A.C. etc., up to al-Ma Mun Rashid in 813-33 A.C.
      Introduction of member under prophet himself, Maqṣura under Mu'awiyah in 664-65 A.C. and Mehrab under al-Walid in 705-715 A.C. Umr bin Abdul Aziz.
2. The Period of the First Four Khalifas (632-661 A.C.):
   i. The Great Mosque at Basra (635 A.C.) and its reconstruction in 665 A.C.
   ii. The Great Mosque at Kufa (635 A.C.) and its reconstruction in 670 A.C.
   iv. Masjid-e-Amr at Fustat (641-42 A.C.) and its later reconstructions and Minaret in 673 A.C. under Mu'awiyah under Walid I in 710-12 A.C. and in 827 A.C. by Isha ibn Yazid under Abdallah ibn Tahir.
   v. The Asqa Mosque (653 A.C.) and its reconstruction by al-Walid in (715-716).
3. The Ummayyad Dynasty (661-750 A.C.):
   i. The Dome of the Rock (691 A.C.)
   ii. The Great Mosque of Damascus (Masjid-e-Walid) (714-715 A.C.)
   iii. Walid I's Palce Qusayy-e-Amra, (C. 712 A.C.)
   iv. Walid II's Palace at Mashatta (744 A.C.)
4. Ummayyads of Spain (711-1492 A.C.):
   i. The great Mosque of Cordova (786 A.C. and onward).
   ii. Alhamra, Granada (1351-1391 A.C.)
5. Abbasids (750-1258 A.C.):
   i. Foundation of Baghdad (762-67 A.C.) the round city of Mansur.
   ii. The great Mosque of Mansur and its reconstruction by Harun al-Rashid (808-09 A.C.) and by Al-Mujadid Billah in (874-75 A.C.)
   iii. The fortified Place at Ukhaidor (778 A.C.)
   iv. The Great Mosque at Samarra (848-853 A.C.) built by al-Muwakkil.
   v. The Malwiyya Tower, Samarra (848-852 A.C.).
   vi. Qubbat as Sulaibya (862 A.C.) the earliest existing mausoleum of Muslim Architecture.
6. Aghlabids (800-909 A.C.):
   i. Jami Masid Qairwan (971-75 A.C.) built by Uqba Governor of Africa under Mu'awiyah.
   ii. The oistent of Qairwan (860-61 A.C.)
7. Tulunids (868-905 A.C.)
   Mosque of Ibn Tulun at Cairo (876-79 A.C.)
8. Fatamids (909-1171 A.C.)
   Mosque al-hakim (990-1003 A.C.) begun by khalifa Aziz an completed by his own hakim.
9. Samanids (874-99 A.C.)
   Monuments Nil.
10. Ghazanvids (936-1186 A.C.)
    Tower of victory at Gazni with the name of Masud III (1089-1115 A.C.)
11. Ghurids of Afghanistan (1148-1215 A.C.):
    The Minar-e-Jam at Firozkoh (1153-1203 A.C.)
12. Saljuqs (1037-1300 A.C.)
    i. Gumbab-e-Qabus (1007 A.C.) built by the Ziarid prince shams al Ma’ali Qabus in N.E. Iran.
    ii. The Mosque and Mental Hospital at Divrigi (1229 A.C.)
13. Mamluks of Egypt (1252-68 A.C.)
    Mosque of Qait bay (1468-96 A.C.) at Cairo.
14. The II Khurid Period (1258-1506 A.C.)
    Tomb of Muhammad O-jeitu (Khudabanda at Sultaniya (1307-131 A.C.)
15. Timurids (1369-1500 A.C.):
    Gur-e-Amir, Tomb of Amir Timur (1386-1404 A.C.)
16. Turkey (1300-todate):
    The Sulmaniya (1570-74 A.C.) at Istanbul.
17. Safvids (1502-1736 A.C.)
    i. Mosque of Sheikh Lutfullah at Isfahan (1618 A.C.)
    ii. Chel Situn at Isfahan (1598 A.C.)

Paper IV  Techniques of Painting.

i. Fresco Painting
ii. Mosaic
iii. Wax Painting
iv. Tempera
v. Medieval Pigments
vi. Pigments of Miniature Painting
vii. Watercolour
viii. Pastel
ix. Gouache
x. Oil Painting
xi. Graphic Arts Techniques

Paper V  Test of Drawing.

Drawing: (Pencil, Pen and Ink, Charcoal, Pastel, etc.).
   Life and Still Life
   Animal drawing
   Nature Drawing

Painting: (Oil, Water-colour and Gouache).
   Portrait and Life Drawing
   Still life
   Landscape

Paper VI  Composition (Oil and Tempera):

Composition: Basic Pictorial Design
   Easel Pictures
   Mural Painting
Modelling and Sculpture: Clay, Plaster,
Graphic Arts: Engraving, etching, Drypoint, Aquatint, etc.
Paper VII Exhibition of Work:
Reference Books:
The Story of Art by Gombrich
Meaning of Art by Herbert Read
Humanities by L. Dudley and A. Faricy
Handbook of Mohammadan Art by Dimand
Painting in Islam by Sir T.W. Arnold
The Islamic Book by Sir T.W. Arnold and Adolf Grehmann
Persian Painting by Basil Gray
Ancient Iran Chapter XV by Edith Proade
The Art of Iran Chapter 7 by Andre Godard
Arab Painting by Richard Ettinghausen
Persian Painting, Treasurers of Asia
By Basil Clay and Albert Skira
Chapter 46, Vol. V. Chapters 48-49. History of Architecture by Sir
Banister Fletcher. Short Account of Early Muslim Architecture by
Muhammadan Architecture in Egypt and Palestine by M.S. Briggs.
Turkish Islamic Architecture by Behect Unsal.
History of Spanish Architecture by Bernard Bavcn.
Modelling and Sculpture by A. Toft.
The Materials and Methods of Sculpture by Rich.
Sculpture principles and Practice by Louis Slobodkin.
New Ways of Gravure by S.W. Hayter.
Modern Methods and Materials of Etching by Harry Sternberg.
Graphic Art, the 19th century by Claude Roger Mars.
Print Making by Kristian Sotriffer.
A History of Wood-Engraving by Douglas percy Bliss.
Hand-book of Lithography by David Cumming.
How to Draw and Print Lithographs by Adolphe Dehn and Lawrence
Barrett.
The Art of Fresco Painting by Mrs. Marrifield.
Artists’ Techniques by Dr. Kurt Herbert.
Notes on the Techniques of Painting by Hilaire Hiler.
Painting in oil by Bertram Nicholls.
The Techniques of the Great Painters by A.P. Laurie.
New Light on Old Masters by A.P. Laurie.
The Techniques of Oil Painting by Frederic Taubes.
BFA (Painting) Part-III Examination
4 Year Programme Annual System

APPENDIX ‘A’

<table>
<thead>
<tr>
<th>Paper I</th>
<th>Muslim Art-II</th>
<th>3 Hours</th>
<th>Marks</th>
</tr>
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<tbody>
<tr>
<td>(i)</td>
<td>Muslim Painting</td>
<td>75 Marks</td>
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<tr>
<td>(ii)</td>
<td>Muslim Architecture</td>
<td>75 Marks</td>
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<tr>
<td></td>
<td>(Two Separate answer books)</td>
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<tr>
<td>Paper II</td>
<td>Western Painting I</td>
<td>3 Hours</td>
<td>150</td>
</tr>
<tr>
<td>Paper III</td>
<td>Test of Drawing</td>
<td>3 days</td>
<td>150</td>
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<tr>
<td></td>
<td></td>
<td>3 hours per day</td>
<td></td>
</tr>
<tr>
<td>Paper IV</td>
<td>Composition (Oil or Tempera)</td>
<td>30 Days</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 hours per day</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The University will supply a canvas 3’ * 5’ in size and tempers or oil colours to the candidate. The painting will be property of the University.</td>
<td></td>
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</tr>
<tr>
<td>Paper V</td>
<td>Exhibition of work</td>
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<tr>
<td></td>
<td>Total</td>
<td>250</td>
<td>900</td>
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Paper V Minimum number of works to be submitted for the Exhibition.

DRAWDING
- In Pencil, Pen and Ink, Charcoal, pastel, etc.
  - Life Drawings 6
  - Animal Drawings 2
  - Nature Drawings 2

OIL PAINTING
- Portrait (Life Size) 1
- Life Painting (Life Size) 1
- Still Life 1
- Landscape 1
- Compositions 2
- Mural Painting 1
- (Fresco, Mosaic or Tempera) 1
- Painting in various media 6

SKETCH BOOKS
APPENDIX ‘B’
(Syllabi and Courses of Reading)

Paper I Muslim Art -II

(i) Muslim Painting
Outline knowledge of the development of Muslim Art (Painting) in Indo-Pakistan.
Various Influences on Mughal Painting in India.
The Persian and Indian Traditions
Periods of Babur 1526-30 A.C.
Hamayun 1530-56 A.C.
Akbar 1556-1605 A.C.
Jehangir 1605-28 A.C.
Shah Jehan (1628-58 A.C.
Aurangzeb 168-1707 A.C.
Decline
Foreign influences on Mughal Art
Methods and materials of mughal artists.
Mughal painters and their principal works.
Treatment of Landscape in Mughal Art
Treatment of Birds and Animals in Mughal Art
Importance of Portraiture in Mughal Art.

(ii) Muslim Architecture
Outline knowledge of the Development of Muslim Architecture in Indo-Pak.
   a) Sultanate Architecture
   b) The Provincial Schools.
   c) Mughal Architecture

Section (a) Sultanate Architecture
List of Monuments:
I Ghorids (1186-1206 A.C.)
   Quth-ud-Din as Governor
      (i) Masjid-e-Quwwat-e-Islam at Delhi 1193-97 A.C. its screen 119 A.C.
      Its extensions by Ilutmish 1229 A.C.
      Its extensions by Ala-ud-Din Khalji 1305 A.C.
      (ii) Qutb Minar at Delhi 1199.
      (iii) Mosque at Ajmer (Arhai din ka Jhompra 1200-1205 A.C.)
II Sultans of Delhi (1206-1556 A.C.)
   A. Salve or Mamluk (1200-1246 A.C.)
      1. Shams-ud-Din Ilutmish (1210-1235 A.C.)
         Mosque at Ajmer (Arabi Din ka Jhompra) Completion and addition of screen
         1229 A.C.
         Tomb of Nasir-ud-Din Mohammad Sultan Ghari 1231 A.C.)
         Tomb of Shams-ud-Din Ilutmish at Delhi 1235 A.C.)
      2. Ghiyas-ud-Din Balban (1265-1287 A.C.)
         Tomb of Balban at Delhi Circa 1280 A.C.
   B. Khaljis (1290-1320 A.C.)
      1. Muhammad Shah I Ala-ud-Din Khalji
Alai Darwaza, 1306 A.C. (Southern gate to the extension of Masjid-Quwwat-e-Islam).

C. Tughluqs (1320-1412 A.C.)
1. Ghiyas ud Din Tughluq (1320-25 A.C.)
   Tughlaqabad third city of Delhi 1320-25
   Tomb of Ghiyas-ud-Din at Delhi 1325 A.C.
   Tomb of Shah Rukn-i-Alam at Multan 1320-24 A.C.
2. Firoz Shah Tughluq (1351-88 A.C.)
   Kotla Firoz Shah (Firozabad) 1354 A.C.
   Khirki Masjid at Janampahah C. 1375 A.C.
   Tomb of Firoz Shah Tughluq at Hauze Khas 1388 A.C.
   Tomb of Khan Jahan Tilangani At Delhi 1368 A.C.
   Prime Minister of Firoz Tughluq

D. Sayyids 141-51 A.C.
   Tomb of Mubarak Shah Sayyid 1434 A.C.

E. Lodis (1451-1526 A.C.)
   Bara Gumbad Mosque 1494 A.C.
   Tomb of Shihab-ud-Din Taj Khan 1501 A.C.
   Moti Ki Masjid 1505 A.C.
   Sikandar Lodhi’s Tomb 1518 A.C.

F. Transitory period 1526-1565 A.C. (Fall of Lodis and birth of Mughal imperial Architecture).
   Jama Masjid at Delhi 1536 A.C.
   Tomb of Muhammad Khan at Gwalior C. 1546 A.C.

G. Suris
   (a) Sasaram (1530-40 A.C.)
   ‘Three tier (Advance of Lodi Style)
   Sher Shah’s Tomb 1540 A.C.
   (b) Delhi Period (1540-45 A.C.)
   Qila Kuhna Mosque at Delhi 1542 A.C.
   Musa Adilargar’s Tomb at Lahore
   Middle of 16th century A.C.

Section (b): The Provincial Schools

List of Monuments

1. Punjab styles 1150-1325 A.C.
   Shah Usuf Gardez’s Tomb 1150 A.C.
   Shah Bahaul Haque’s Tomb 1262 A.C.
   Shah Rukn-e-Alam’s Tomb 1320-24 A.C. (Also Tughluq period)
   Specimens of carved woodwork
   (a) 16th-18th centuries A.C. old carved wooden doors at Lahore.
   (b) 1320 A.C. Mehrab of Rukn-i-Alam’s Tomb

2. Sind 1340-1843 A.C.
   Tomb of Jam Nizam-ud-Din at Thatta 1508 A.C.
   Tomb of Nawab Isa Khan at Thatta 1644 A.C.
   Jami Masjid at Thatta Built by Shahjahan 1644 A.C.

3. Kashmir:
   (i) Jami Masjid Srinagar C. 1400 A.C. founded by Sikandar Bustshikan
   Enlarged by his son Zain-ul-Abedin.

Section (c): Mughal Architecture:

List of Monuments:

Babur (i) Bagh-e-Safa 1519 A.C.
Akbar (1556-1605) A.C.
(i) Hamayyun’s Tomb 1565 A.C.
(ii) Agra fort Delhi Gate 1566 A.C.
(iii) Jami Masjid Fatehpur Sikri 1571-72 A.C.
(iv) Dewan-e-Khan (Ibadat Khan) 1570-80 A.C.
   Buland Darwaza at Fatehpur Sikri 1602 A.C.
Jahangir (1605-1627) A.C.
   (i) Akbar’s Tomb at Sikandara 1612-13 A.C.
   (ii) Hiran Minar and Tank at Sheikhupura 1619 A.C.
   (iii) Itmad-ud-Daulah’s Tomb 1626 A.C.
Shahjahan (1627-58) A.C.
   (i) Shish Mahal Palace with Naulakha Pavillion at Lahore fort 1631 A.C.
   (ii) Taj Mahal at agra 1632-48 A.C.
   (iii) Moti Masjid at agra 1654 A.C.
   (iv) Red fort at Delhi 1639-48 A.C.
      a) Throne in Divan-e-Aam at Delhi
      b) Rang Mahal
   (v) Wazir khan Mosque at Lahore 1634 A.C.
   (vi) Jahangir’s Tomb at Lahore 1642 A.C.
   (vii) Jami Masjid, Delhi 1644-58 A.C.
Aurangzeb (1658-1705) A.C.
   (i) Moti Masjid Red Fort Delhi 1662 A.C.
   (ii) Shahi Masjid Lahore 1674 A.C.

Note: For the Examinations, question on specific monuments will be asked from:
section - (a)
section - (b)
And section - (c)
The candidates may choose to answer any one of the above sections.

Paper II Western Painting – I

   European Painting from Medieval Times to the end of the 18th century.
   Siennese School:
   Florentine School
   Venetian School
   Flemish School
   Dutch School
   Spanish School
   German School
   English School

Paper III Test of Drawing:

   (Pencil, Pen and Ink, Charcoal, pastel, etc.)
   Life and Still-Life.
   Animal Drawing
   Nature drawing

Painting:
   (Oil and Water-colour)
   Portrait and Life Painting
   Still-life, Landscape

Paper IV Composition:

   (Oil, Tempera, Fresco, Mosaic)
   Easel Pictures
   Mural painting

Paper V Exhibition of Work

Reference Books:
Paper V  Exhibition of Work
Reference Books:
History of Indian and Eastern Architecture by Ferguson Indian
Architecture Muslim Period by Percy Brown.
History of Architecture by Sir Banister Fletcher.
Indian Painting under the Mughals by Percy Brown.
Indian Drawings, Jahangir’s Album
(Vicotria and Albert Museum)
Indian Miniatures by W.G. Archer.
The Renaissance by Lionollo Venturi and Rosabianca Venturi.
Great Painters by Lionollo Venturi and Rosabianca Venturi.
Italian Painters of the Renaissance by Berhard Barenson. (Revised Edition
Great Masters of Dutch and Florentine Painting by Wilhelm Bode.
English Masters by Horace Ship.
Phaidon Press Monographs:
Givoanni Bellini by P. Hendy and L. Goldscheider El-Greco by L.
Goldscheider
Raphael by W. Sinda.
Valasques by E. Lafuents.
Titian by H. Tietze.
Vermeer by T. Bokin.
Tintoreto by H. Tiotze.
Spanish Painting in Prado.
Mural Painting by Hans Ferbusch.
The Technique of the Great Painters by Laurie.
Materia Pictoria by Hailey Halilaire.
New Light on Old Masters by Laurie.
The technique of Oil Painting by taubes.
Fresco Painting by Mrs. Merrifield.
Mosaics by Joseph L. Young.
BFA Part-IV (Painting)
4 Year Programme Annual System

APPENDIX ‘A’

<table>
<thead>
<tr>
<th>Paper</th>
<th>Course</th>
<th>Marks</th>
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<td>Art Appreciation (Modern Art)</td>
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<tr>
<td>Paper II</td>
<td>Socio Cultural Studies (South Asian &amp; Pakistani Art)</td>
<td>100</td>
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<tr>
<td>Paper III</td>
<td>Contemporary Pakistani Artist</td>
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<tr>
<td>Paper IV</td>
<td>Test of Drawing (3 Days, 3 Hours per day)</td>
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<tr>
<td>Paper V</td>
<td>Painting composition (Thesis)</td>
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<td>Paper VI</td>
<td>Exhibition of Work</td>
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APPENDIX ‘B’
(Syllabi and Courses of Reading)

Paper I  **Art Appreciation (Modern Art):**

Neo Classicism - Surrealism
The study of this subject will enable students to comprehend the concept of modern art starting after the French Revolution (Neo-classicism) to 1945 when World War II ended.

This study will help students to understand modern art concepts in a chronological order. Salient futures of Impressionism, Post-Impressionism, pointillism, Symbolism, fauvism, Expressionism, Cubism, Art Nouveau, Die Brucke, Futurism, Dadaism, Art Deco, Constructivism, Expressionism, Neo-Symbolism and Surrealism As all of these art movements show the gradual social evolution, the European art experience in the second half of the nineteenth century and the first half of the twentieth century.

This study will develop a critical approach in students. This part of western art developed when several philosophies and concepts of art appreciation were being practiced, accepted and denied. This study will enable students to look upon their own art and the art around with a critical and conceptual approach, which will also enable them to observe the evolution of Pakistani art in connection with theories and concepts of modern patterns.

**Recommended Books:**

3. Essential History of Modern Art
Paper II  

Socio Cultural Studies (South Asian & Pakistani Art):

This course will examine, analyze and evaluate the major stylistic trends, themes and subject matters, generally of South Asian Countries like India, Bangladesh, Sri Lanka, Nepal, Iran, and Afghanistan with special emphasis on Pakistan after 1970. This Course will also provide a comparative study of modern Pakistani art in relation to its neighboring South Asian Countries. In addition to the stylistic and structural components of contemporary Art, students will study anthropological, religious, political, social and philosophical issues related to the development and production of art. Diversity of influence will also be considered in the evolution of contemporary South Asian Art.

Recommended Books:


Paper III  

Contemporary Pakistani Artist

Introduction

The first generation of Pakistani artists that studied at Fine Art Department of Punjab University and at Mayo School of Art (Now NCA), established
itself in recognition and style in years to come. This generation produced many inimitable artists who were to contribute a lot in the contemporary development of Pakistani Art. In and after 1970, the world was on the go in all walks of life from Science and Technology to Arts and Literature whereas post Colonial influences were getting vanished and neo theories like Communism and socialism were getting popular rapidly. At that juncture of time, many Pakistani Artists emerged and excelled with their unique technique, modern concepts and ultimate perception. Shakir Ali, Sadequain, Shamza, Ali Imam, Moyene Najmi, Khalid Iqbal, Colin David, Bashir Mirza and Shahid Sajjad were few artists who bridged the early period of Pakistani art to the modern era. Later on Iqbal Hussain, Zulgarmin Naqsh, Mehr Afroz, Chulam Rasoo, Mashkoor Raza, Jamil Naqsh, and many others worked to develop and encourage the modern and contemporary wisdom in the arts of Pakistan. While in the most recent times, Jamil Baloch, Colin David, Saeed Akhtar, Zubida Javed, Rahat Masud, Kaleem Khan, Ahmad Khan, Ali Azmat, mughees Riaz and R.M. Naqsh with many others are doing their best in the capacity of contemporary Pakistani Art.

Aim and Objective

This course will enable students to learn about the modern and contemporary Pakistani Art through in depth study of Contemporary Pakistani Artists. It will help them to understand new and modern techniques and concepts as applied by known Pakistani modern Artists. This course will also provide students with the opportunity to carry out a comprehensive and comparative study of modern Pakistani artists regarding international scenario.

Methodology

Multimedia presentation displaying work and life of Contemporary Pakistani Artists will be shared with students along with detailed lectures, questionnaires and quizzes. Critical Essays, Biographical Essays, various Exhibition Brochures and Books Providing timeline and development of Pakistani Art and Artists will be referred and consulted for day by the students. TV problems, published and electronic interviews, visits to museums and galleries, arrangement and participation of Art Related Seminars and Conferences will be another source of transforming knowledge. Moreover, students will be provided with the opportunity to meet of transforming knowledge Moreover, students will be provided with opportunity to meet contemporary artists of Pakistan.

Suggested Reading


Paper IV  **Test of Drawing (3 Days, 3 Hours per day):**

Study of human figure and environment in relation to each other. The course puts emphasis on originality of styles and personal conceptual, development of drawing in various media. Drawing as a form of art and aid to creative thinking. Drawing from memory in different poses.

Paper V  **Painting composition (Thesis):**

This advance course requires the students to work on the theme and medium of their own choice in consultation with the tutor. Freedom of expression is encouraged student can choose between Painting and installation, miniature painting collage etc. the students encouraged to develop their work conceptually.

This is the culmination of BFA studies in Painting and takes the form of a body of practical work resulting in a series of paintings, installation or video.

Paper VI  **Exhibition of Work:**

- **Drawing:**
  (In Pencil, Pen and Ink, Charcoal, Pastel, etc
  Life Drawings
  Animal Drawings
  Nature Drawings

- **Painting:**
  Life Painting
  Landscape / Still Life
  Compositions
  Calligraphy
  Paintings in Various media
BFA Part-IV (Print Making)
4 Year Programme Annual System

APPENDIX ‘A’

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<tr>
<th>Paper</th>
<th>Course Description</th>
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<td>Paper I</td>
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APPENDIX ‘B’
(Syllabi and Courses of Reading)

**Paper I**

**Art Appreciation (Modern Art):**

Neo Classicism – Surrealism
The study of this subject will enable students to comprehend the concept of modern art starting after the French Revolution (Neo-classicism) to 1945 when World War II ended.

This study will help students to understand modern art concepts in a chronological order. Salient futures of Impressionism, Post-Impressionism, pointillism, Symbolism, fauvism, Expressionism, Cubism, Art Nouveau, Die Brucke, Futurism, Dadaism, Art Deco, Constructivism, Expressionism, Neo-Symbolism and Surrealism. As all of these art movements show the gradual social evolution, the European art experience in the second half of the nineteenth century and the first half of the twentieth century.

This study will develop a critical approach in students. This part of western art developed when several philosophies and concepts of art appreciation were being practiced, accepted and denied. This study will enable students to look upon their own art and the art around with a critical and conceptual approach, which will also enable them to observe the evolution of Pakistani art in connection with theories and concepts of modern patterns.

**Recommended Books:**

3. Essential History of Modern Art
8. Pablo Picasso

**Paper II**

**Socio Cultural Studies (South Asian & Pakistani Art):**

This course will examine, analyze and evaluate the major stylistic trends, themes and subject matters, generally of South Asian Countries like India, Bangladesh, Sri Lanka, Nepal, Iran, and Afghanistan with special emphasis on Pakistan after 1970. This course will also provide a comparative study of modern Pakistani art in relation to its neighboring South Asian Countries. In addition to the stylistic and structural components of contemporary Art, students will study anthropological, religious, political, social and philosophical issues related to the development and production of art. Diversity of influence will also be considered in the evolution of contemporary South Asian Art.

**Recommended Books:**


**Paper III**

**History & Techniques for Print Making**

The theoretical course will give students the understanding of print making. The course will help the student to experience the basics of Graphic Arts step by step developing of images and techniques. Use of
surface like Stone, Wood, Metal, "Value of Addition" and Preparation for the final presentation. This course is also designed to study the work of different artists from 16th till the 20th Century.

Recommended Reading:

Paper IV Test of Drawing (3 Days, 3 Hours per day):
Study of human figure and environment in relation to each other. The course puts emphasis on originality of styles and personal conceptual development of drawing in various media. Drawing as a form of art and aid to creative thinking. Drawing from memory in different poses.

Paper V Print Making (Thesis):
This advance course required the student to work or the theme and medium of their own choice in consultation with the tutor. Freedom of expression is encouraged. At the completion of the course the student will be able to practice the major techniques of Autographic Methods. This is the culmination of BFA studies in graphic Arts and takes the form of a body of practical work resulting in a series of prints, installation or video.

Paper VI Exhibition of Work:

- **Drawing:**
  (In Pencil, Pen and Ink, Charcoal, Pastel, etc)
  Life Drawings
  Animal Drawings
  Nature Drawings

- **Painting:**
  Life Painting
  Landscape / Still Life
  Compositions
  Calligraphy
  Paintings in Various media

24
BFA Part-IV (Sculpture)
4 Year Programme Annual System

APPENDIX ‘A’

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APPENDIX ‘B’
(Syllabi and Courses of Reading)

**Paper I**

Art Appreciation (Modern Art):

Neo Classicism  Surrealism
The study of this subject will enable students to comprehend the concept of modern art starting after the French Revolution (Neo-classicism) to 1945 when World War II ended.

This study will help students to understand modern art concepts in a chronological order. Salient futures of Impressionism, Post-Impressionism, pointillism, Symbolism, fauvism, Expressionism, Cubism, Art Nouveau, Die Brucke, Futurism, Dadaism, Art Deco, Constructivism, Expressionism, Neo-Symbolism and Surrealism As all of these art movements show the gradual social evolution, the European art experience in the second half of the nineteenth century and the first half of the twentieth century.

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Recommended Books:

3. Essential History of Modern Art
8. Pablo Picasso

Paper II Socio Cultural Studies (South Asian & Pakistani Art):
This course will examine, analyze and evaluate the major stylistic trends, themes and subject matters, generally of South Asian Countries like India, Bangladesh, Sri Lanka, Nepal, Iran, and Afghanistan with special emphasis on Pakistan after 1970. This Course will also provide a comparative study of modern Pakistani art in relation to its neighboring South Asian Countries. In addition to the stylistic and structural components of contemporary Art, students will study anthropological, religious, political, social and philosophical issues related to the development and production of art. Diversity of influence will also be considered in the evolution of contemporary South Asian Art.

Recommended Books:

Paper III History of Sculpture
Early South Asian Sculpture
Early Sculpture of Pakistan (Indus Valley Civilization, Gandhara Art).
Early Sculpture of Bangladesh (Pala period)
Early Sculpture of India (Mauriya Period, Gupta period)
The Historical overview and the study of ancient sculpture of South Asian region will help the students to evaluate their own work in comparison to these sculptural traditions.

History of Western Sculpture
Middle ages (Romanesque, Gothic)
Renaissance (Laorenzo Ghiberti, Donatello, Michelangelo)
Baroque (Bernini)
This theoretical course will give students an understanding of sculpture produced in Middle Ages, Renaissance and Baroque periods. The historical overview will help them evaluate their own work in terms of what they take or reject from these artistic periods.

Recommended Reading:
2. “the History of World Sculpture” Bazin
3. “Gardner’s Art through the Ages” Kleiner, Nisiya, Tansey
5. “The History of World Sculpture” Bazin
6. “Gardner’s Art through the Ages” Kleiner, Maniya, Tansey

Paper IV

Test of Drawing (3 Days, 3 Hours per day):

Study of human figure and environment in relation to each other. The course puts emphasis on originality of styles and personal conceptual development of drawing in various media. Drawing as a form of art and aid to creative thinking. Drawing from memory in different poses.

Paper V

Sculpture (Thesis):
The practical course will allow students to experiment, explore and discover various forms of contemporary materials and techniques along with conventional sculpture. The students can materialize abstract ideas into concrete three dimensional forms. This is the culmination of BFA studies in Sculpture and takes the form of a body of practical work resulting in a series of sculpture, installation or video.

Paper VI

Exhibition of Work:

- Drawing:
  (In Pencil, Pen and Ink, Charcoal, Pastel, etc)
  Life Drawings
  Animal Drawings
  Nature Drawings

- Painting:
  Life Painting
  Landscape / Still Life
  Compositions
  Calligraphy
  Paintings in Various media