

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.

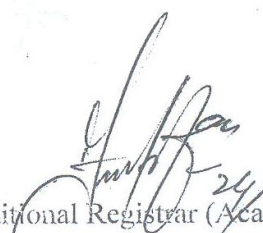
No. P/7336/Acad.

Sd/-
Prof. Dr. Muhammad Akhtar
Registrar

Dated: 24-11/2010

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)


Additional Registrar (Academic) 24/11/2010

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 (Textile Design) Professional Degree Course from session 2009-10 to 2012-13.

BFA (Textile Design) Part-I Examination

4 Year Programme Annual System

APPENDIX 'A'

| | | | Marks |
|------------------|---|---------------------------|------------|
| Paper I | English (Compulsory) | 3 Hours | 100 |
| | Compulsory English I: Language in use | 50 Marks | |
| | English Compulsory II: Academic Reading and Writing | 50 Marks | |
| Paper II | Introduction to Visual Arts-I (Art Appreciation) | 3 Hours | 100 |
| Paper III | Islamic Studies/Pak. Studies (Compulsory) | 3 hours | 100 |
| Paper IV | Test of Drawing | 3 days 3 hours per day | 100 |
| Paper V | Basic Design | 3 days | 100 |
| Paper VI | Exhibition of work | | <u>200</u> |
| | Total | | 700 |

APPENDIX 'B'

(Syllabi and Courses of Reading)

Paper I 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:

- How, D.H, Kirkpatrick, T.A., & Kirkpatrick, D.L. (2004). Oxford English for undergraduates. Karachi: Oxford University press.
- Eastwood, J. (2004). English Practice Grammar (New edition with tests and answers). Karachi: Oxford University Press.
- Murphy, R. (2003). Grammar in use. Cambridge: Cambridge University Press.

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:

- Eastwood, J. (2004). English Practice Grammar (New edition with tests and answers). Karachi: Oxford University Press.
- Fisher, A. (2001). Critical Thinking C UP
- Goatly, A. (2000). Critical Reding and Writing: An Introductory Course. London: Taylor & Francis
- Hacker, D. (1992). A Writer's Reference. 2nd Ed. Boston: St. Martin's

- Hamp-Lyons, L. & Heasley, B. (1987). Study writing: A course in written English for academic and professional purposes. Cambridge: Cambridge University Press.
- Howe, D.H, Kirkpatrick, T.A., & Kirkpatrick, D.L. (2004). Oxford English for undergraduates. Karachi: Oxford University Press.

Paper II Introduction to Visual Arts-I (Art Appreciation):

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:

1. Acton, Mary. Learning to look at Paintings. London: Routeledge, 1997.
2. Arnheim, Rudolph. Art and Visual Perception: A Psychology of the Creative Eye, Berkeley: University of California Press, 1989.
3. Canaday, John. What is Art? New York: Knopf, 1990.
4. Frampton, Kenneth. Modern Architecture: A Critical History (3rd ed.). London: Thames and Hudson, 1992.
5. Finn, David. How to look at Sculpture. New York: Harry N. Abrams, 1989.
6. Giedion, Siegfried. Space, Time and Architecture: the Growth of a New tradition (5th ed.)

7. Rasmussen, Steen Eiler. Experiencing Architecture. Cambridge, MA: MIT Press, 1984.
8. Sporre, Dennis J. The Art of Theatre. Upper Saddle River, NJ: Prentice Hall, 1993.
9. _____. Reality through the Arts (3rd ed.). Upper Saddle River, NJ: Prentice Hall, 1997.
10. _____. The Creative Impulse (5th ed.). Upper Saddle River, NJ: Prentice Hall, 2000.
11. Yenawine, Philip, How to look at Modern Art. New York: Harry N. Abrams, 1991.

Paper III Pakistan Studies

This Course examines the Philosophy of the creation of Pakistan and focuses on the history of Punjab and Lahore to understand the socio cultural perspective of the place where we live.

Suggested readings:

1. Hasool-e-Pakistan, Ahmad Saeed, Al-Faisal, Lahore, 1992.
2. Muslim Struggle for independence, Dr. S. Qalb-e-Abid, Sang-e-meel Publications, Lahore, 1997.
3. Tehreek-e-Pakistan, Dr. Muhammad Arif, Progressive Publishers, Lahore, 1994.

Islamic Studies

This course aims to examine the principles of Islam with particular reference to social value such as tolerance, sharing, thinking, and reflecting, magnanimity, steadfastness, honesty and justice. Study of the Hadith and Quran regarding the above principles of life and their manifestation. In the art and design of the Muslim world.

Suggested readings:

1. Aalum-e-Islamia, Ghulam Ahmad Barari, Dr. Abdul Ghafoor Rashid, Polimer, Publishers, Urdu, Bazar, Lahore.
2. ShahTaj Islamiyat, Shahtaj Matbuaat, Publishers, Kabir St, Urdu, Bazar, Lahore.

Paper IV Test of Drawing

This course seeks to develop the basic skills of observation and drawing through a systematic study of models and still life under different light condition. The students are encouraged to develop their skills in understating volumes, shapes, forms and colors.

Paper V Basic Design

Basic design serves as a bridge to all studio courses in the freshman curriculum. It involves the understanding and manipulation of the formal

elements of the visual language. In this course, point, line, shapes and texture are discussed in terms of the visual dynamic they set up. A variety of materials are employed as students investigate design principles involving balance, repetition, pattern, proportion and scale and their relationship to various compositional formats.

During this course the students are introduced to more complex exercise and tool for design including the use of **color** and **textures** in design and 3D forms for specific themes/expressions to develop creative/imaginative thinking and formal presentation techniques.

Suggested readings:

1. Pepin Press, Repeating Patterns 1100- 1800 (+ CD-Rom) (Multilingual Edition) Published on: 2008-08-30.
2. Pepin Press, Fancy Designs 1920 (Agile Rabbit Editions) Published on: 2003-09-29.
3. Pepin Van Roojen, Embroidery (Agile Rabbit Editions) Published on: 2009-01-31.
4. Pepin Press, Wallpaper Design (Agile Rabbit Editions) Published on: 2005-11-30
5. Pepin Van Roojen, Baroque: Patterns (Agile Rabbit Editions) Published on: 2006-03-30.
6. Pepin Press, Japanese Patterns (Agile Rabbit Editions) (Spanish Edition) Published on: 2002-01-31.

Paper VI Exhibition of Work

4

BFA Part-II (Textile Design)
4 Year Programme Annual System

APPENDIX 'A'

| | | | |
|-----------|--|----------|--------------|
| Paper I | English (Compulsory) | 3 Hours | Marks 100 |
| (i) | Communication skills | 40 Marks | |
| (ii) | Advanced Academic reading and Writing | 60 Marks | |
| Paper II | Introduction to Visual Art-II (Art Appreciation) | 3 Hours | 100 |
| Paper III | Drawing | | 150 |
| Paper IV | Textile Design Essential | | 300 |
| Paper V | Exhibition of Work | | 350 |
| Total | | | 1000 |

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
2. Hargie, O. (ed.) Hand book of Communications Skills
3. Mandel, S. 2000. Effective Presentation Skills: A Practical Guide Better Speaking

(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:

1. Aaron, J. 2003. The compact reader. New York: Bedford
2. Axelrod, R. B and Cooper, C.R. 2002. Reading Critical Writing well: A reader and guide
3. Barnett, S. And Bedau, H. 2004. Critical Thinking, Reading and writing: A Brief Guide to Writing. 6th Ed.
4. Behrens & Rosen. 2007. Reading and Writing across the Curriculum
5. Gardner, P. S. 2005. New Directions: Reading, Writing and Critical Thinking.

Paper II

Introduction to Visual Art-II

(Art Appreciation) 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 Grahame 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.
- Buddhist Art of Gandhara by Sir John Marshall.
- 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.
- Modeling and Sculpture by a. Toft.
- 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 Douglas Percy Bliss.
- Graven Image by Jhon Farleigh.
- How to draw and print lithographs by Adolf Dehn and Lawrence Barrett.

Paper III

Drawing:

Common with the BFA Painting Students.

Paper IV

Textile Design Essential

Textile Design Essential:

Aims and objectives:

This course is an extension of textile design fundamentals to build concepts for surface decoration through repeat, different rendering, techniques, use of textures, layers and movement in design, creation of motive based complex textiles design, repeatable thematic design.

Methodology:

Students will learn design development techniques through story and mood boards and create complex thematic textile designs for apparel and interior on paper. The students will be given weekly assignments and will be working under supervision of the instructor throughout the week. Simplification and exaggeration.

Suggested readings:

1. Shigeaki Nakamura, Patter Sourcebook: Around the World: 250 patterns for Projects and Designs Published on: 2008-09-01.
2. Pepin Press, Repeating Patterns 100 ... 1800 (+ CD-Rom) (Multilingual Edition) Published on: 2008-08-30.
3. The Pepin Press, Fancy Designs 1920 (Agile Rabbit editions) Pepin press, Published on: 2003-09-29.
4. Pepin Van Roojen, Embroidery, (Agile Rabbit Editions) Published on: 2006-01-31.
5. Pepin Press, Wallpaper Design (Agile Rabbit Editions) Published on: 2005-11-30.
6. Pepin Van Roojen, Baroque: Patterns (Agile Raubbit Editions) Published on: 2006-03-30.
7. Pepin Press, Japanese Patterns (Agile Rabbit Editions) (Spanish Edition) Published on: 2002-01-30.

Paper V

Exhibition of work

2D Textile Rendering:

Aims and objectives:

In this course the students will learn various rendering techniques, textures and color surface treatments techniques for 2D textile print design on paper. Experimentation, Personal expression and creativity would be highly stressed.

Methodology:

Students will learn design development techniques through story and mood boards and create complex thematic textile designs for apparel and interior on paper. The students will be given weekly assignments and will be working under supervision of the instructor throughout the week.

Suggested readings:

1. Graham Leslie McCallum, 4000 Flower & Plant Motifs: A Sourcebook, Published on: 2005-03-28.
2. Richard Hofmann, Decorative Flower and Leaf Designs (Dover Design Library) Published on: 1991-09-30.
3. Lour Andrea Savoir, Pattern Design: Applications and Variations Published on: 2007-11-01.
4. Shigeki Nakamura, Pattern Sourcebook: Around the World: 250 Patterns for Projects and Designs Published on: 2008-09-01.

Experimental Weaving:

Aims and objective:

This studio course explore the sculptural and design potential for low tech, off loom processes which includes experimentation with different yarns, fabrics using coiling plaiting, knotting and crochet techniques in order to create textile products based on off loom weaving.

Methodology:

The students will be given weekly lectures, demonstration and assignments on hand loom weaving. Through workshops and laboratory demonstration the students will learn the techniques. Students will be made familiar with the different methods of weaving performed in various parts by multimedia presentations.

Suggested readings:

1. Drusilla Cole, Textiles Now, Published on: 2008-10-08.
2. Estel Vilaseca, Cutting-Edge Patterns and Textures (Book & CD Rom) Published on: 2008-04-01.
3. Joe Earle, From Yale University Press, Serizawa: Master of Japanese Textile Design, Published on: 2009-10-20.
4. Kim Thittichai, Experimental Textiles: A Journey Through Design, Interpretation and Inspiration, Published on: 2009-09-01.
5. Sarah E. Braddoxk Clarke, Marie O'Mahnoy, Techno Textiles 2: Revolutionary Fabrics for Fashion and Design (Bk. 2) Published on: 2008-01-28.
6. Melanie Bowles, Ceri Isaac, Digital Textile Design: Portfolio Skills (Portfolio Skills: Fashion & Textiles) Published on: 2009-05-06.

7. Cole Drusilla, Patterns: new Surface Design, Published on: 2007-05-10.
8. Graham Leslie McCallum, 4000 Flower & Plant Motifs: A Sourcebook Published on: 2005-03-28.
9. Richard Hofmann, Decorative Flower and Leaf Designs (Dover Design Library) Published on: 1991-09-30.
10. Lou Andrea Savoir, Pattern Design: Applications and variations Published on: 2007-11-01.
11. Shigeki Nakamura, Pattern Sourcebook: Around the World: 250 Patterns for projects and Designs Published on: 2008-09-01.

Textile Seminar/Workshop:

Aims and objective:

Introduction to fashion mood boards, drawing, rotary, flatbed, open screen printing carpet and rug making, interior based designs, embroidery, are a few of the topics covered.

Methodology:

Dialogues, visits and workshops by various textile fashion professional and educationists form a part of this course. They learn from the different professionals and further contact them as their external tutors. This leads to the student's personal connection with them and facilitates in obtaining job and internships.

BFA Part-III (Textile Design)
4 Year Programme Annual System

APPENDIX 'A'

| | | Marks |
|-----------|------------------------|-------|
| Paper I | History of Textile I | 100 |
| Paper II | History of Western Art | 150 |
| Paper III | Drawing | 150 |
| Paper IV | 2D Print Design | 250 |
| Paper V | Exhibition of Work | 250 |
| Total | | 900 |

APPENDIX 'B'

(Syllabi and Courses of Reading)

Paper I

History of Textiles I:

Aims and objectives

This course covers an outline history of textile design in the world, focusing on the design of this region. This will enable the students to be at power with the theoretical aspect of textile, it will involve history of printing, dying, weaving and felting.

Methodology:

Multimedia presentation displaying work and historical visuals will be shared with students along with detailed lectures, questionnaires and quizzes. Research paper and books providing information and development of textiles techniques and textiles Artists will be referred and consulted for and by the students. TV problems, published 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 visit different textile units and factory for better understanding.

Suggested readings:

1. Tom Fisher, Bernard P. Corbman, Textiles: Fiber to Fabric (The Gregg. McGraw-Hill Marketing Series) Publisher: Glencor/Mcgraw-Hill; 6 Sub edition (October 1982.).
2. Robert S. Merkel (Editor), Fairchild's Dictionary of Textiles, (Author, Editor), Publisher: Fairchild Pubns; 7 edition (January 10, 1996).
3. Kliatt, Harris, Jennifer, ed. 5000 years of textiles, March, 2005 by Rhonda Cooper.
4. Akhil Ashdhir, History of textile Design, 2005.
5. Aisling D'art, Fabric and Fiber Art, 2006-2009.

Paper II

History of Western Art:

Common with BFA Painting Students.

Suggested readings:

1. Arnheim, Rudolph. Art and Visual Perception: A Psychology of the creative eye, Berkeley University of California Press 1989.
2. Action, Mary, Learning to look at Art, London: Routelege, 1997.
3. Canaday, John, What is Art? New York: Knopf, 1990.
4. Reality through the Arts (3rd ed.). Upper Saddle River, NJ: Prentice Hall, 1993.
5. Frampton Kenneth, MA: Harvard University Press, 1967.
6. Finn, David. How to look at Sculpture. New York: Harry N Abrams, 1989.
7. Giedion, Sigried. Space, Time and Architecture: The Growth of a new Tradition. (5th ed.) Cambridge, Ma: Harvard University Press, 1967.

8. Rasmussen, Steen Eiler. Experiencing Architecture. Cambridge, MA:MIT Press, 1984.
9. Sporre, Dennis J. The Art of Theater. Upper Saddle River, NJ: Prentice Hall, 1993.
10. Reality through the Arts (3rd ed.). Upper Saddle River, NJ: Prentice Hall, 1993.
11. The Creative Impulse (5th ed.). Upper Saddle River, NJ: Prentice Hall, 1997.

Paper III Drawing:

Common with the BFA Painting Students.

Paper IV 2D Print Design:

Aims and objective:

In this course students learn and apply all kinds of industry based textile print repeat and color separation techniques on paper. Their knowledge of renderings, themes and textures in the previous semester enables them to create accurate and innovative textile designs for apparel/interiors in line with today's textile industry indigenous and foreign. The students learn to use creative spontaneous textile techniques and effects in 2d rendering as well. This course also explores the relative use of photography as a tool of designing. Photography for fashion/textile products. Students are also introduced to the tools of design process involved in fashion accessories and natural dyeing methods and techniques.

Methodology:

Students will learn design development techniques through story and mood boards and create complex thematic textile designs for apparel and interior on paper. The students will be given weekly assignments and will be working under supervision of the instructor through out the week.

Suggested readings:

1. Drusilla Cole, Textiles Now, Published on: 2008-10-08.
2. Estel Vilascca, Cutting-Edge Patterns and Textures (Book & CD Rom) Published on: 2008-04-01.
3. Joe Earle, From Yale University Press, Serizawa: Master of Japanese Textile Design, Published on: 2009-10-20.
4. Kim Thittichai, Experimental Textiles: A Journey Through Design, Interpretation and Inspiration, Published on: 2009-09-01.
5. Sarah E. Braddoxk Clarke, Maric O'Mahnoy, Techno Textiles 2: Revolutionary Fabrics for Fashion and Design (Bk. 2) Published on: 2008-01-28.
6. Melanie Bowles, Ceri Isaac, Digital Textile Design: Portfolio Skills (Portfolio Skills: Fashion & Textiles) Published on: 2009-05-06.
7. Cole Drusilla, Patterns: new Surface Design, Published on: 2007-05-10.
8. Drusilla Cole, Textiles Now, Published on: 2008-10-08.
9. Estel Vilaseca, Cutting-Edge Patterns and Textures (Book & CD Rom) Published on: 2008-04-01.
10. Graham Leslie McCallum, 4000 Flower & Plant Motifs: A Sourcebook Published on: 2005-03-28.
11. Richard Hofmann, Decorative Flower and Leaf Designs (Dover Design Library) Published on: 1991-09-30.

12. Lou Andrea Savoir, Pattern Design: Applications and variations
Published on: 2007-11-01.
13. Shigeki Nakamura, Pattern Sourcebook: Around the World: 250
Patterns for projects and Designs Published on: 2008-09-01.
14. Pepin Press, Repeating Patterns 1100 – 1800 (+ CD-Rom)
(Multilingual Edition) Published on: 2008-08-30.
15. The Pepin Press, Fancy Designs 1920 (Agile Rabbit Editions)
Pepin Press, Published on: 2003-09-29.
16. Pepin Van Roojen, Embroidery (Agile Rabbit Editions) Published
on: 2006-01-31.
17. Pepin Press, Wallpaper Design (Agile Rabbit Editions) Published
on: 2005-11-30.
18. Pepin Van Roojen, Baroque: Patterns (Agile Rabbit Editions)
Published on: 2006-03-30.
19. Pepin Press, Japanese Patterns (Agile Rabbit Editions) (Spanish
Edition) Published on: 2002-01-31.

Paper V

Exhibition of Work:

Hand Screen Printing:

Aim and objective:

The course aims to enable the students to achieve the rendering skills and further transferring it to the fabric through the printing process of hand screen printing.

Methodology:

Students will learn design development techniques through story and mood boards and create complex thematic textile designs for apparel and interior on paper. These visual will then be transferred onto fabric through manual screen printing techniques.

Suggested readings:

1. Drusilla Cole, Textiles Now, Published on: 2008-10-08.
2. Estel Vilaseca, Cutting-Edge Patterns and Textures (Book & CD
Rom) Published on: 2008-04-01.
3. Joe Earle, From Yale University Press, Serizawa: Master of
Japanese Textile Design, Published on: 2009-10-20.
4. Kim Thittichai, Experimental Textiles: A Journey Through Design,
Interpretation and Inspiration, Published on: 2009-09-01.
5. Sarah E. Braddock Clarke, Marie O'Mahony, Techno Textiles 2:
Revolutionary Fabrics for Fashion and Design (Bk. 2) Published
on: 2008-01-28.
6. Melanie Bowles, Ceri Isaac, Digital Textile Design: Portfolio
Skills (Portfolio Skills: Fashion & Textiles) Published on: 2009-
05-06.
7. Cole Drusilla, Patterns: new Surface Design, Published on: 2007-
05-10.
8. Drusilla Cole, Textiles Now, Published on: 2008-10-08.
9. Estel Vilaseca, Cutting-Edge Patterns and Textures (Book & CD
Rom) Published on: 2008-04-01.
10. Graham Leslie McCallum, 4000 Flower & Plant Motifs: A
Sourcebook Published on: 2005-03-28.
11. Richard Hofmann, Decorative Flower and Leaf Designs (Dover
Design Library) Published on: 1991-09-30.

12. Lou Andrea Savoir, Pattern Design: Applications and variations Published on: 2007-11-01.
13. Shigeki Nakamura, Pattern Sourcebook: Around the World: 250 Patterns for projects and Designs Published on: 2008-09-01.
14. Pepin Press, Repeating Patterns 1100 - 1800 (+ CD-Rom) (Multilingual Edition) Published on: 2008-08-30.
15. The Pepin Press, Fancy Designs 1920 (Agile Rabbit Editions) Pepin Press, Published on: 2003-09-29.
16. Pepin Van Roojen, Embroidery (Agile Rabbit Editions) Published on: 2006-01-31.
17. Pepin Press, Wallpaper Design (Agile Rabbit Editions) Published on: 2005-11-30.
18. Pepin Van Roojen, Baroque: Patterns (Agile Rabbit Editions) Published on: 2006-03-30.
19. Pepin Press, Japanese Patterns (Agile Rabbit Editions) (Spanish Edition) Published on: 2002-01-31.

Woven Design – I:

Aim and objective:

This course introduces the skill necessary to weave on a hand loom, including the know how of warping and threading plans and graph representation of various weaves in order to create woven items for interiors and apparel in the form of loose cloth or finished product/accessory/ in the addition issue of colors and experimental material to be used in woven application are also discussed.

Methodology:

The students will be given weekly lectures, demonstration and assignments on hand loom weaving. Through workshops and laboratory demonstration the students will learn the techniques. Students will be made familiar with the different methods of weaving performed in various parts by multimedia presentations.

Suggested readings:

1. Mastering Weave Structures: Transforming Ideas into Great Cloth, shorn Alderman. 1999.
2. Kim Thittichai, Experimental Textiles: A Journey Through Design, Interpretation and Inspiration, Published on: 2009-09-01.
3. Sarah E. Braddock Clarke, Marie O'Mahony, Techno Textiles 2: Revolutionary Fabrics for Fashion and Design (Bk. 2) Published on: 2008-01-28.
4. Cole Drusilla, Patterns: New Surface design, Published on: 2007-05-10.
5. Lou Andrea Savoir, Pattern Design: Applications and Variations Published on: 2007-11-01.

Fabric Dyeing:

Aim and objective:

This course explores preparation of apparel and fabric design prepared with dyes, tie and dye, batik, Japanese resist dyeing techniques, block

printing and mixed media. This course aims to enhance and develop the skills in textile dyeing methods.

Methodology:

Through workshops and laboratory demonstration the students will learn the techniques. Students will be made familiar with the different methods of dyeing performed in various parts by multimedia presentations. The students will be given weekly lecture, demonstrations and assignments.

The students also keep a note book of samples and recipes.

Suggested readings:

1. Cole Drusilla, Patterns: New Surface Design, Published on: 2007-05-10.
2. Drusilla Cole, Textiles Now, Published on: 2008-10-08.
3. Estel Vilaseca, Cutting-Edge Patterns and Textures (Book & CD Rom) Published on: 2008-04-01.
4. Graham Leslie McCallum, 4000 Flower & Plant Motifs: A Sourcebook, Published on: 2005-03-28.
5. Richard Hofmann, Decorative Flower and Leaf Designs (Dover Design Library) Published on: 1991-09-30.
6. Lou Andrea Savoir, Pattern Design: Applications and Variations Published on: 2007-11-01.
7. Shigeki Nakamura, Pattern Sourcebook: Around the World: 250 Patterns for Projects and Designs Published on: 2008-09-01.
8. Pepin Press, Repeating Patterns 1100 - 1800 (+CD-Rom) (Multilingual Edition) Published on: 2008-08-30.
9. The Pepin Press, Fancy Designs 1920 (Agile Rabbit Editions) Pepin Press, Published on: 2003-09-29.
10. Pepin Van Roojen, Embroidery (Agile Rabbit Editions) Published on: 2006-01-31.
11. Pepin Press, Wallpaper Design (Agile Rabbit Editions) Published on: 2005-11-30.
12. Pepin Van Roojen, Baroque: Patterns (Agile Rabbit Editions) Published on: 2006-03-30.
13. Pepin Press, Japanese Patterns (Agile Rabbit Editions) (Spanish Edition) Published on: 2002-01-31.

BFA Part-IV (Textile Design)
4 Year Programme Annual System
APPENDIX 'A'

| | | Marks |
|-----------|--|-------|
| Paper I | History of Textile | 100 |
| Paper II | Art Appreciation (Modern Art) | 100 |
| Paper III | Socio Cultural Studies (South Asian & Pakistani Art) | 100 |
| Paper IV | Thesis | 200 |
| Paper V | Drawing | 150 |
| Paper VI | Exhibition of Work | 250 |
| Total | | 900 |

APPENDIX 'B'
(Syllabi and Courses of Reading)

Paper I **History of Textiles:**

Aims and objectives

This course covers an outline history of textile design in the world, focusing on the design of this region. This will enable the students to be at power with the theoretical aspect of textile, it will involve history of printing, dying, weaving and felting.

Methodology

Multimedia presentation displaying work and historical visuals will be shared with students along with detailed lectures, questionnaires and quizzes. Research paper and Books Providing information and development of textiles techniques and textiles Artists will be referred and consulted for and 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 visit different textile units and factory for better understanding.

Suggested readings:

1. Tom Fisher, Bernard P. Corbman, Textiles: Fiber to Fabric (The Gregg. McGraw-Hill Marketing Series). Publisher: Glencor/Mcgraw-Hill; 6 Sub edition (October 1982.).

2. Robert S. Merkel (Editor), Fairchild's Dictionary of textiles, (Author, Editor), Publisher: Fairchild Pubns; 7 edition (January 10, 1996).
3. Kliatt, Harris, Jennifer, ed. 5000 years of textiles, March, 2005 by Rhonda cooper.
4. Akhil Ashdhir, History of Textile Design, 2005.
5. Aisling d'art, Fabric and Fiber Art, 2006 – 2009.

Paper II Art Appreciation (Modern Art):

Common with the BFA painting students.

Suggested readings:

1. Robert S. Merkel (Editor), Fairchild's Dictionary of textiles, (Author, Editor), Publisher: Fairchild Pubns; 7 edition (January 10, 1996).
2. Kliatt, Harris, Jennifer, ed. 5000 years of textiles, March, 2005 by Rhonda cooper.
3. Akhil Ashdhir, History of Textile Design, 2005.
4. Aisling d'art, Fabric and Fiber Art, 2006 – 2009.
5. Tom Fisher, Bernard P. Corbman, Textiles: Fiber to Fabric (The Gregg. McGraw-Hill Marketing Series) Publisher: Glencor/Mcgraw-Hill; 6 Sub edition (October 1982.).

Paper III 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:

1. Ahmed, Jalauddin. Art in Pakistan. Karachi: Pakistan Publication, 1970.
2. Ajazuddin, F.S. Historical Images of Pakistan, Lahore: Ferozsos, 1992.
3. Hasan, Ijaz-al, Painting in Pakistan. Lahore: Ferozsos, 1991.
4. Hasan, Musarrat. Paintings in the Punjab Plain (1849-1949). Lahore: Ferozsos, 1998.
5. Naqvi, Akbar. Image and Identity. New York: Oxford Univeristy Press, 1998.
6. Nesom, Marcella. Contemporary painting in Pakistan. Lahore: Ferozsos, 1992.

7. Akhund, Abdul Hamid, Farida Munavarjahan Said and Zohra Yusaf. Sadequain: The Holy Sinner. Karachi: The Hamdard Press (Pvt) Ltd, 2003.
8. Ali, s. Amjad. Painting of Pakistan. Islamabad: National Book Foundation, 1995.

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, Zulqarnain Haider, Mehr Afroz, Chulam Rasoo, Mashkoo 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. Naeem 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 nay 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

1. Ahmed, Jalauddin. Art in Pakistan. Karachi: Pakistan Publication, 1970.
2. Ajazuddin, F.S. Historical Images of Pakistan, Lahore: Ferozsons, 1992.
3. Hasan, Ijaz-al, Painting in Pakistan. Lahore: Ferozsons, 1991.
4. Hasan, Musarrat. Paintings in the Punjab Plain (1849-1949). Lahore: Ferozsons, 1998.
5. Naqvi, Akbar. Image and Identity. New York: Oxford Univeristy Press, 1998.
6. Nesom, Marcella. Contemporary painting in Pakistan. Lahore: Ferozsons, 1992.
7. Akhund, Abdul Hamid, Farida Munavarjahan Said and Zohra Yusaf. Sadequain: The Holy Sinner. Karachi: The Hamdard Press (Pvt) Ltd, 2003.
8. Ali, s. Amjad. Painting of Pakistan. Islamabad: National Book Foundation, 1995.
9. Basham, A.L. the Wonder that was India. New York: The Macmillan, Co. 1959.
10. Mitter, Partha. Art & Nationalism in Colonial India (1857-1960) Oxford: 1994.

Paper IV Thesis:

Aim and Objective

In this course students will select a final project topic and after doing through market research and development will submit their work. This will be considered as a mini thesis and form an initial part/early stage of their major thesis project which they will work on in the next semester.

Methodology

Weekly tutorials, discussions and juries will form a part of this course as well as the major thesis in the nest semester.

The studio based thesis is the culmination of the BFA textile design course. The students choose a projects or topic; research it thoroughly and produce a body of work which not only demonstrates the personal style of the candidate, but also conforms to the aesthetic and market requirements of the theme. Students work in close collaboration with the supervisor and panel of external examiner evaluates the work after viva of the students.

Suggested readings:

1. Kim Thittiahi, Experimental Textiles: A Journey Through Design, Interpretation and Inspiration, Published on: 2009-09-01
2. Sarah E. Braddock Clarke, Marie O'Mahony, Techno Textiles 2: Revoutionary Fabrics for Fashion and Desing (Bk. 2) Published on: 2008-01-28.
3. Cole Drusilla, Patterns: New Surface Design, Published on: 2007-05-10.
4. Drusilla Cole, Textiles Now, Published on: 2008-10-08.

5. Graham Leslie McCallum, 4000 Flower & Plant Motifs: A Sourcebook Published on: 2005-03-28.
6. Richard Hofmann, Decorative Flower and Leaf designs (Dover Design Library) published on: 1991-09-30.
7. Lou Andrea Savoir, Pattern Design: Applications and Variations, Published on: 2007-11-01.
8. Shigeki Nakamura, Pattern Sourcebook: Around the World: 250 Patterns for Projects and Designs Published on: 2008-09-01.
9. Pepin Press, Repeating Patterns 1100 - 1800 (+ CD-Rom) (Multilingual Edition) Published on: 2008-08-30.
10. The Pepin Press, Fancy Designs 1920 (Agile Rabbit Editions) Pepin Press, Published on: 2003-09-29.
11. Pepin Van Roojen, Embroidery (Agile Rabbit Editions) Published on: 2006-01-31.
12. Pepin Press. Wallpaper Design (Agile Rabbit Editions) Published on: 2005-11-30.
13. Pepin Van Roojen, Baroque: Patterns (Agile Rabbit Editions) Published on: 2006-03-30.
14. Pepin Press, Japanese Patterns (Agile Rabbit Editions) (Spanish Edition) Published on: 2002-01-30.
15. Naoki Watanabe, Contemporary Fashion Illustration Techniques Published on: 2009-06-01.
16. Patrick John Ireland, New fashion Figure Templates: Over 250 Templates Published on: 2007-07-01.
17. Martin Dawber, Big Book of Fashion Illustration: A Sourcebook of Contemporary Illustration (New Illustration Series) Published on: 2008-02-05.
18. Simon Travers-Spencer, Zarida Zaman, The Fashion Designer's Directory of Shape and Style: Over 500 Mix-and-Match Elements for Creative Clothing Design, Published on: 2008-03-01.
19. Claudia Steinberg, The Art o Living Published on: 2009-05-19.
20. Michael Lassell, Glamour: Making it Modern Published on: 2009-05-20.
21. Richard Mishan, Modern Luzury, Published on: 2009-05-129.
22. Janet Shipton, Tom Fisher, Designing for Re-Use: The Life of Consumer Packaging Published on: 2010-02.

Paper V

Drawing:

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 VI

Exhibition of Work:

3D Fabric rendering:

This course emphasis is paid on hand Painting/silk painting techniques on various fabrics.

Suggested readings:

1. Cole Drusilla, Patterns: New Surface Design, Published on: 2007-05-10.
2. Drusilla Cole, Textiles Now, Published on: 2008-10-08.
3. Estel Vilaseca, Cutting-Edge Patterns and Textures (Book & CD Rom) Published on: 2008-04-01.

4. Graham Leslie McCallum, 4000 Flower & Plant Motifs: A Sourcebook, Published on: 2005-03-28.
5. Richard Hofmann, Decorative Flower and Leaf Designs (Dover Design Library) Published on: 1991-09-30.
6. Lou Andrea Savoir, Pattern Design: Applications and Variations Published on: 2007-11-01.
7. Shigeki Nakamura, Pattern Sourcebook: Around the World: 250 Patterns for Projects and Designs Published on: 2008-09-01.
8. Pepin Press, Repeating Patterns 1100 – 1800 (+CD-Rom) (Multilingual Edition) Published on: 2008-08-30.
9. The Pepin Press, Fancy Designs 1920 (Agile Rabbit Editions) Published on: 2003-09-29.
10. Pepin Van Roojen, Embroidery (Agile Rabbit Editions) Published on: 2006-01-31.
11. Pepin Press, Wallpaper Design (Agile Rabbit Editions) Published on: 2005-11-30.
12. Pepin Van Roojen, Baroque: Patterns (Agile Rabbit Editions) Published on: 2006-03-30.
13. Pepin Press, Japanese Patterns (Agile Rabbit Editions) (Spanish Edition) Published on: 2002-01-31

Woven Design – II:

This course covers the advanced projects in woven textiles rendered on hand looms using 2 to 6 peddles. The students are also exposed to industrial weaving through visits to textile mills dealing particularly in tapestry and upholstery. Tours of carpet and rug making units are also an essential part of course.

Suggested readings:

1. Sharon Alderman, Mastering Weave Structures: Transforming Ideas into Great Cloth, 1999.
2. Kim Thittichai, Experimental Textiles: A Journey Through Design, Interpretation and Inspiration, Published on: 2009-09-01.
3. Sarah E. Braddock Clarke, Marie O'Mahony, Techno Textiles 2: Revolutionary Fabrics for Fashion and Design (Bk. 2) Published on: 2008-01-28.
4. Cole Drusilla, Patterns: new Surface Design Published on: 2007-05-10.
5. Lou Andrea Savoir, Pattern Design: Applications and variations Published on: 2007-11-01.

Textile Sculpture:

This course gives an introduction to the use of various textile materials and other mixed media techniques to design soft sculptures for decoration and other functional / social needs.

Suggested readings:

1. Claudia Steinberg, The Art of Living, Published on: 2009-11-17.
2. Michael Lassell, Glamour: Making it Modern, Published on: 2009-05-20.

3. Kim Thittichai, Experimental Textiles: A Journey Through Design, Interpretation and Inspiration, Published on: 2009-09-01.

Research report/ methodology:

The research report throws light on the preliminary thinking and analysis prior to the execution of the thesis and is written in consultation with the thesis supervisor.

Suggested readings:

1. Arnheim, Rudolph. Art and Visual Perception: A Psychology of the creative eye, Berkeley University of California Press 1989.
2. Action, Mary. Learning to look at Art, London: Routeledge, 1997.
3. Canaday, John, What is Art? New York: Knopf, 1990.
4. Reality through the Arts (3rd ed.). Upper Saddle River, NJ: Prentice Hall, 1993.
5. Frampton Kenneth, MA: Harvard University Press, 1967.
6. Finn, David. How to look at Sculpture. New York: Harry N Abrams, 1989.
7. Giedion, Sigried. Space, Time and Architecture: The Growth of a new Tradition. (5th ed.) Cambridge, Ma: Harvard University Press, 1967.
8. Rasmussen, Steen Eiler. Experiencing Architecture. Cambridge, MA:MIT Press, 1984.
9. Sporre, Dennis J. The Art of Theater. Upper Saddle River, NJ: Prentice Hall, 1993.
10. Reality through the Arts (3rd ed.). Upper Saddle River, NJ: Prentice Hall, 1993.
11. The Creative Impulse (5th ed.). Upper Saddle River, NJ: Prentice Hall, 1997.