

UNIVERSITY OF THE PUNJAB

NOTIFICATION

It is hereby notified that the Syndicate at its meeting held on 27.07.2023 approved the recommendations of the Academic Council made at its meeting dated 24.05.2023 regarding revised Syllabi & Courses of Reading/Scheme of Studies of following program:-

- i) BFA Painting (1st to 8th Semester) 4-years program.

The revised Syllabus/Scheme of Studies BFA (1st to 8th Semester) 4-years program is attached vide Annexure-'A'.

th
rc.
Admin. Block,
Quaid-i-Azam Campus,
Lahore.
No. D/ 9107 /Acad.

Sd/-
REGISTRAR

Dated: 6-12-2023

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

1. Dean, Faculty of Arts & Humanities.
2. Chairperson, Department of Fine Arts
3. Director, Quality Enhancement Cell.
4. Director, IT for placement of Notification at website
5. A.R. (Statutes).
6. Secretary to the Vice-Chancellor.
7. PS to PVC.
8. PS to Registrar.
9. Assistant Syllabus.



Assistant Registrar (Academic)
for Registrar

Department of Fine Arts
College of Art & Design
University of the Punjab



REVISED SCHEME OF STUDIES
Batchelor Of Fine Arts Painting (morning & replica) 4 Years Degree Program

Prof. Dr. Samina Nasim
Chairperson
Department of Fine Arts
College of Art and Design
University of the Punjab

Revision Team:

- i). Prof. Dr. Samina Nasim
Chairperson, Department of Fine Arts, CAD PU
- ii). Dr. Naela Aamir
Associate Professor, Department of Fine Arts, CAD PU
- iii). Dr. Aneela Zulfiqar
Assistant Professor, Department of Fine Arts, CAD PU

PROGRAM CURRICULUM

Batchelor Of Fine Arts Painting (morning & replica) 4 Years Degree Program



DEPARTMENT OF FINE ARTS COLLEGE OF ART & DESIGN UNIVERSITY OF THE PUNJAB LAHORE

Programme: Batchelor of Fine Arts Painting (morning & replica)

Duration: 4 Years

Department: Department of Fine Arts

Faculty: Arts and Humanities

Semester -I – VIII

Credit Hours: 138

1. Department Introduction

Fine Arts is the oldest department of the College of Art and Design Punjab University. It has provided the foundation to the college with its long productive history. The College of Art & Design was started as the Department of Fine Arts in 1940. Anna Molka Ahmad was its pioneer, mentor and the guiding spirit for three decades. BA classes were started in June 1942, MA Fine Arts in 1955 and BFA and MFA Painting were initiated in 1964, since then this department seeks to interweave creative expression, art theory and Fine Arts practice. Since then, it has procured a large number of leading teachers in the field of Art having creativity.

The students are encouraged to think beyond the classroom, to interpret the arts within a broader visual culture. Treating the studios as a testing ground for their ideas. The strong partnership between the Fine Arts and Art History helps to promote our critical approach, which is grounded in both contemporary and historical concerns. A rich blend of theory and studio practice is offered and proficient through extensive Art work, thesis report, conceptual paintings and internships. The programs are designed to fulfill relevant professional academic requirements and also meet the criteria adopted by the University and Higher Education Commission (HEC) of Pakistan.

The department is offering BFA and MFA in Fine Arts with area of specialization in Painting, Graphic Arts, Sculpture, Miniature Painting and Printmaking along with BFA AD Program in Fine Arts as well as related subjects of Painting, Art History, Art Criticism, History of Western Art, South Asian Art, Muslim Art, Miniature and Calligraphy. The courses encompass several methods of study the historical context with the combination of Modern Arts.

The subject Fine Arts has large canopy and under this canopy we can induct several programs related to the subject. The above-mentioned courses and new area of specializations will be inducted gradually according to the availability of space and subject related specialized faculty members. All these disciplines aim to impart and disseminate skill and knowledge, which is required in the contemporary world of art, which helps us to meet with international criteria and capability. Students are encouraged to develop their own style. The department is constantly and consistently working to achieve a perfect balance and harmony between the freedom of expression and course-based learning to produce great artists of the future. It fosters research and spread knowledge and skills among faculty members. A team of highly qualified teachers acts like facilitators to positively impart students' achievements. It stands out due to its strong association with great artists of the century. Many have been students here and many of these great artists have taught and mentored at the Department.

The Fine Arts Department has been attracting the higher merit university entrants since 1940. The academic and subject demand of the discipline of Fine Arts is on the rise and forecasted to be among primary choices of future university applicants in upcoming years. For exclusive functioning of the department some minimum requirements need to be met. It is therefore requested to the Punjab university to

bridge the deficiencies in terms of provision of sufficient human resource, space and tools to make it a center of excellence for teaching, learning and research. It is to bring into limelight that these needs are obligatory for the quality performance of the department in future, thus require a committed support of authorities.

(2). Department Vision

Our vision is to make the Department a top ranking Art Institution in Pakistan and among the best in the world. The strategic vision of the Department is to foster educational excellence through the different fields of Art. This vision is carried out by the teaching faculty of the Institute, through artistry engagements and scholarly contribution in the field of research. The Vision builds on the core values of the university that contributes to the educational experience and embrace scholarly teaching and creative work.

3. Department Mission

The mission is to involve and strengthen the students, faculty and alumni through creative artistic approach and scholarly research programs.

The mission is to strengthen the art and culture among the local community and develop the traditions of the Institute through innovative art practices. Anna Molka Ahmed Art Gallery in the University College of Art and Design aims is to provide a platform to the young and energetic students of the department to display their thought provoking art works and also disseminate the Art and rich culture of Pakistan and maintain a dialogue within the region around the globe.

4. Department Goals

1. To prepare and produce graduates of Fine Arts (Art of Painting, New Media Arts, Art History, Printmaking, Calligraphy and Miniature) who would be articulate and competent both in an international sense and also in their own Pakistani tradition.
2. To prepare and produce graduates and researchers who would be self-reliant and self-employed in the research, practice and or teaching of their own artistic heritage and to enable them use this heritage in the creation of new artistic forms which could represent a manifestation of the artistic genius of Pakistan and other south Asian regions.
3. To lay foundation for further studies (especially at postgraduate levels) in Creative Arts, leading to specialization in Art History and Visual Arts research and teaching as well as college or university level.

4. To offer students an enriching and intensive education which will enable them to apply their skills with confidence as artists and creative practitioners
5. To provide students with relevant technical, intellectual and inter-personal skills, both within and across the specialist subjects.
6. To promote an understanding of Fine Art, its practice and its theory, in philosophical, critical and social contexts, both contemporary and historical.
7. To foster the originality of individual vision and the ability to express it.

5. Program Introduction

The department is offering BFA and MFA in Fine Arts with area of specialization in Painting, Graphic Arts, Sculpture, Miniature Painting and Printmaking along with BFA AD Program in Fine Arts as well as related subjects of Painting, Art History, Art Criticism, History of Western Art, South Asian Art, Muslim Art, Miniature and Calligraphy. The courses encompass several methods of study the historical context with the combination of Modern Arts.

The students are encouraged to think beyond the classroom, to interpret the arts within a broader visual culture. Treating the studios as a testing ground for their ideas. Students are encouraged to develop their own style. The strong partnership between the Fine Arts and Art History helps to promote our critical approach, which is grounded in both contemporary and historical concerns. A rich blend of theory and studio practice is offered and proficient through extensive Art work, thesis report, conceptual paintings and internships. The programs are designed to fulfill relevant professional academic requirements and also meet the criteria adopted by the University and Higher Education Commission (HEC) of Pakistan.

6. Program Objectives

Educational objectives of BFA Fine Arts degree program are to produce graduates who are able to:

1. Possess a professional, moral and ethical character.
2. Practice Fine Arts practices in various areas of the relevant field.
3. Research, Art history and studio practice problems to implement suitable solutions.
4. Communicate effectively and professionally at all levels of the industry/enterprise.
5. Collaborate with others as a team member or as a leader in a designing or cross-functional team.
6. Continue to pursue lifelong learning to develop knowledge professionally and keep contemporary with the latest advancements in diverse areas of Fine Arts.

7. Pursue under graduate studies leading to graduate degrees.
8. To prepare and produce graduates of Fine Arts (Art of Painting, New Media Arts, Art History, Printmaking, Calligraphy and Miniature) who would be articulate and competent both in an international sense and also in their own Pakistani tradition.
9. To train professionals on various areas of contemporary Fine Arts practice related to Art History and Studio Practice.
10. To train and update the knowledge of professionals in the field of research to prepare them for higher studies.
11. To prepare and produce graduates and researchers who would be self-reliant and self-employed in the research, practice and or teaching of their own artistic heritage and to enable them use this heritage in the creation of new artistic forms which could represent a manifestation of the artistic genius of Pakistan and other south Asian regions.
12. To lay foundation for further studies (especially at postgraduate levels) in Creative Arts, leading to specialization in Art History and Visual Arts research and teaching as well as college or university level.
13. To offer students an enriching and intensive education which will enable them to apply their skills with confidence as artists and creative practitioners
14. To provide students with relevant technical, intellectual and inter-personal skills, both within and across the specialist subjects.
15. To promote an understanding of Fine Art, its practice and its theory, in philosophical, critical and social contexts, both contemporary and historical.
16. To foster the originality of individual vision and the ability to express it.

7. Market Need / Rationale of the Program

The Fine Arts Programs aim to prepare graduates for local, regional as well as global society and academia so they can have diverse career opportunities in Art world. The programs are designed to fulfill general university requirements and meet the criteria adopted by the Higher Education Commission of Pakistan. Pass out graduates from the department are part of leading universities as academicians, working as art historians, fine artists and art directors in design houses.

The Fine Arts Department is playing a leading role in:

- 1) Educating and nurturing the creative mind
- 2) Initiating a new educational agenda with creativity, imagination, innovation and critical thinking as the primary foundation and goal
- 3) Raising the artistic and cultural awareness of the society
- 4) Contributing to the development of a new creative workforce model, capable of managing future challenges and rapid global/regional changes;
- 5) Attracting international/regional practitioners in creative collaborations towards new innovations in art and culture;
- 6) Providing continuity in traditional Pakistani /south Asian art forms through research and innovative practices; and

- 7) Providing a center for continual research in the history and theory of art, criticism and other culturally related activities.

There are many potential projects every year and we are encouraging entrepreneurship projects for all final year students.

Students are able to sell their Art Work by display in Art Galleries, personal contact with buyers, using social media and meet with professional consultants etc.

The programs offered at Fine Arts Department massively involve imparting skills. As the students reach their final stage of programs creation of applied knowledge through research is mandatory aspect. The thesis work at bachelors and masters level involves a thorough understanding of the chosen theme and its compulsory application as a Fine Arts campaign with physical display of research out put.

The passing out students from this department are groomed to be aware of different concepts and full understanding of all mediums and techniques of Fine Arts, sustainability and eco friendliness of their Studio practice. Every year students come up with their artistic skills as awareness or voice for diverse socio psychological aspects.

Alumni affairs

After Graduation and Post-graduation in Fine Arts the students are serving as artists, teachers and researchers and Art Historians. They are successfully competing in the exams of Public Service Commissions to adopt their carrier as teachers and researcher in the field of Fine Arts and currently serving as successful Professional in their fields.

a) *Potential Students for the program:*

All students of science, arts and commerce who are interested and have artistic skill can take admission in BFA Program as fine artists. After getting their degree they can serve as art historians and academician in Fine Arts, as entrepreneurs or art teachers/researchers in academia.

b) *Potential Employers:*

The students can join different institutions offering Fine Arts. They can also work as free-lance Art composers, artists, and also can serve as teachers/researchers in academia.

c) *Academic Projections:*

Fine Arts is an emerging academia and offered across public and private sector universities in nationally and internationally.

d) *Faculty:*

3 Full time Professor, Associate Professor, Assistant Professors and lecturer

out of which five are PhD and four is holding MPhil Degree in Studio Practice.

e) Physical Facilities:

Department has basic teaching facilities.

8. Admission Eligibility Criteria

Years of Study completed Study Program/Subject Percentage/CGPA
Entry Test

- Years of Study completed --- BFA – 12 Years
- Study Program/Subject -----BFA – intermediate,
- Percentage/CGPA -----at least second division
- Entry Test (if applicable) with minimum requirement ----- Drawing test, aptitude test and academics

Categorization of Courses as per HEC Recommendation and Difference

Semester	Courses	Category of Courses				
		Core: Compulsory	Major / Professional Education	Specialized Education	*Teaching of Quran	Semester Load
1	7	3	1	2	1	17
2	7	3	1	2	1	18
3	8	2	1	4	1	18
4	8	2	1	4	1	19
5	8	0	1	6	1	19
6	7	0	1	5	1	17
7	6	0	2	3	1	15
8	5	0	2	2	1	15
PU						138
HEC Guidelines	Followed					
Difference (HEC & PU)	No					

* The semester(s) for the courses, Teaching of Quran will be adjusted as per university/IER policy.

*Core: Compulsory, Basic: Foundation, Major Electives: Professional Minor Electives: Specialization

Note: The course/column heads are customizable according to nature and level of the program.

Serial Number	Categories	Number Of Courses	Number Of Credit Hours	Number Of Credit Hours
1	Quran Education	8	4	4
2	Compulsory Education (no choice)	10	24	24
3	Specialized Courses	28	68	68
4	Professional	10	42	42
5	Total	57	138	138

Serial Number	Categories	Number Of Courses	Number Of Credit Hours	Number Of Credit Hours
1	Quran Education	8	4	4
2	Compulsory Education (no choice)	10	24	24
3	Specialized Courses	28	68	68
4	Professional	10	42	42
5	Total	57	138	138

1. Scheme of Studies / Semester-wise workload

#	Code	Course Title	Course Type	Credit hours
Semester I				
1.	BFA 101	English Language / Expository writing -I	Compulsory	3
2.	BFA 103	Pakistan Studies	Compulsory	2
3.	BFA 105	Quran		0
4.	BFA 107	History of Civilizations -I	Compulsory	2
5	BFA 121	Drawing I (Studio)	Specialized	3
6	BFA 125	Sculpture (Studio)	Specialized	3

#	Code	Course Title	Course Type	Credit hours
7	BFA 131	Painting I (Studio)	Professional	4
		Total Credit Hours		17
Total Credit Hours				
Semester II				
1.	BFA 102	English Language -II	Compulsory	3
2.	BFA104	Islamic Studies	Compulsory	2
3.	BFA 106	Quran		1
4.	BFA 108	History of Civilizations - II	Compulsory	2
5	BFA122	Drawing- II (Studio)	Specialized	3
6	BFA126	Graphic Arts (Studio)	Specialized	3
7	BFA 132	Painting II (Studio)	Professional	4
		Total Credit Hours		18
Total Credit Hours				
Semester III				
1.	BFA 201	English- III (Communication Skills)	Compulsory	3
2.	BFA 213	Art Appreciation –I (Theory)	Compulsory	2
3.	BFA 215	Miniature Traditions -I	Specialized	2
4.	BFA 221	Drawing III	Specialized	3
5.	BFA 224	Miniature Painting -I	Specialized	2
6	BFA 230	Painting III	Professional	4
7	BFA 233	Calligraphy-I	Specialized	2
8	BFA 235	Quran		0
		Total Credit Hours		18
Total Credit Hours				
Semester IV				
1.	BFA 202	English -IV (Communication Skills)	Compulsory	3
2.	BFA214	Art Appreciation –II (Theory)	Compulsory	2
3.	BFA 223	Miniature Traditions – II	Specialized	2
4.	BFA 222	Drawing - IV	Specialized	3
5.	BFA 225	Miniature Painting -II/ Calligraphy -II	Specialized	2
6	BFA 232	Painting - IV	Professional	4
7	BFA 234	Digital Arts	Specialized	2
8	BFA 236	Quran		1
		Total Credit Hours		19
Total Credit Hours				
Semester V				
1.	BFA 303	History of Western Art -I (Theory)	Specialized	2

#	Code	Course Title	Course Type	Credit hours
2.	BFA 316	Technique of Painting (Theory)	Specialized	2
3.	BFA 301	Socio Cultural Studies of South Asian Arts (with special reference to Subcontinent) -I	Specialized	2
4.	BFA 321	Drawing V	Specialized	3
5.	BFAP 331	Painting Major I	Professional	5
6	BFAP 333	Landscape/Still Life Painting - I	Specialized	2
7	BFA 335	Calligraphy -III	Specialized	2
8	BFA 338	Quran		1
		Total Credit Hours		19
Total Credit Hours				
Semester VI				
1.	BFA 304	History of Western Art -II	Specialized	2
2.	BFA 322	Drawing VI	Specialized	3
3.	BFA 302	Socio Cultural Studies of South Asian Arts (with special reference to Subcontinent) -II	Specialized	2
4.	BFAP 336	Miniature Painting -III	Specialized	3
5.	BFAP 334	Painting Major II	Professional	5
6	BFAP 337	Landscape/Still Life Painting - II	Specialized	2
7	BFA 339	Quran		0
		Total Credit Hours		17
Total Credit Hours				
Semester VII				
1.	BFA 403	Art in Pakistan -I	Specialized	2
2.	BFA 421	Drawing VII	Specialized	3
3.	BFA 432	Painting Project	Professional	5
4.	BFA 426	Installation Art / Video (Studio)	Specialized	3
5	BFA 441	Research Methodology	Professional	2
6	BFA 446	Quran		0
		Total Credit Hours		15
Total Credit Hours				
Semester VIII				
1.	BFA 442	Drawing VIII	Specialized	3
2.	BFA 404	Art in Pakistan -II (Contemporary)	Specialized	2

#	Code	Course Title	Course Type	Credit hours
3.	BFA 443	Thesis Project	Professional	6
4.	BFA 445	Viva & Report Writing	Professional	3
5	BFA 447	Quran		1
				15
Total Credit Hours				

1. Type of course may be core (compulsory), basic (foundation), major elective (professional), minor elective (specialization) etc.

2. Research Thesis / Project/ Internship

Detail of credit hours semester etc

Research Thesis: 6 Cr Hr will be studied in 8th Semester

3. Award of Degree

Degree awarding criteria stating:

- CGPA percentage required to Qualify: 2.5
- Thesis: 06 credit hours

4. NOC from Professional Councils (if applicable)

Department would apply for zero accreditation / Not applicable

5. Faculty Strength

Degree	Area/Specialization	Total
PhD	1. Prof. Dr. Samina Nasim 2. Prof. Dr. Sumera Jawad 3. Dr. Naela Aamir 4. Dr. Aqsa Malik 5. Dr. Aneela Zulfiqar	5
MS/MPhil	1. Azmat Ali 2. Mughees Riaz 3. Amina Cheema 4. Shoaib Mehmood	4
Total		9

6. Present Student Teacher Ratio in the Department

Total Faculty	Total Students	Ratio
Permanent Faculty Members 09	220	23:1

Name of Programs	Duration	No. of Modules	Total Credits	Total Students
BFA Fine Arts	4 years	8 semesters	136	220

Course Outlines separately for each course

Department of Fine Arts
Faculty of Art & Humanities
University of the Punjab, Lahore
Course Outline

BFA Fine Arts Semester I

Programme: BFA Fine Arts

Course Code: BFA 101

Credit Hours: 3 Credit Hours

Title: English Language / Expository Writing-I

Type: Compulsory (Theory)

Course Introduction:

The course aims to develop oral and written English Communication skills of the students. The four communication skills are listening, reading, speaking, and writing, will be improve through a variety of techniques and exercises. Emphasis will be given to grammar and language.

Learning Outcomes

On completion of this course student will be able to:

1. Listen, read, speak and write in English language
2. practice creative writing and presentation skills, conversing ideas, grasp information given in English language
3. To develop grammatical competence of the learners to become proficient writers and speakers of English.
4. To learn the skills of giving oral presentations that is well-structured for the audience.
5. To develop proficiency in linguistic skills so the students can efficiently meet with the demands of other subjects written in English .

Course Contents:

- Language and Communication
 - Ways of effective communication and language skills
- Grammar Skills
- Correct spellings and punctuation appropriate register and style
- Sentence construction
- Reinforcement of tenses
- Active voice and passive voice
- Word choice, tone and mood
- Reading Skills
 - Skimming, Scanning, Predicting and questioning, Interpretation and evaluation
- Listening Skills
 - Effective listening
 - Listening practices
- Writing Skills
 - Note-taking
 - Brainstorming and Concept mapping
 - Paragraph writing
 - Essay writing

Textbooks and reading material/Recommended Books/Helping Material

1. Howard, J.C., & Traca. (1976). Writing Effective Paragraphs. Collins.
2. Rosa, Alfred, and Paul Eschholz, eds. (1989). Models for Writers. St. Martin's Press.
3. Wiener, Harvey S., and Charles Bazerman. (1991). Reading Skills Handbook. USA: Houghton Mifflin Company.
4. Relevant handouts given by the teacher, which will constitute a reading pack.

Teaching learning strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 103

Credit Hours: 2 Credit Hours

Title: Pakistan Studies

Type: Compulsory (Theory)

Course Introduction:

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.

Learning Outcomes

On completion of this course student will be able to:

1. Learn about the importance and role of the ideology of formation of Pakistan.
2. Learn about socio-cultural frame of mind of our city, province and our country.
3. The course framework is issued –oriented. It has many dimensions, the historical and ideology background of Pakistan, the process governance and national development as well as the issue arising in the modern, age and posing challenges to Pakistan.
4. The course has been designed with a vision that Pakistan Studies should open a window to future.

Course Contents:

1. Historical Perspective

2. Ideological rational with special reference to Sir Syed Ahmad Khan, Allama Muhammad Iqbal and Quaid-e-Azam Muhammad Ali Jinnah.

3. Factors leading to Muslim separatism. · Location and Geo-Physical features. 2. Government and Politics in Pakistan Politics and constitutional phases

3.1. 1947 -58

3.2. 1958 -71

3.3. 1971 -77

3.4. 1977 -88

3.5. 1988 -99

3.6. 1999 -2008

3.7. 2008 -Onward

3.8. Contemporary Pakistan

3.9. Economy institution and issues · Society and social structure.

3.10. Foreign policy of Pakistan and challenges

Recommended Books / Helping Material:

1. Pakistan Past, Present and Future By Dr. Sultan Khan 2. Handouts provided by the Teacher Concerned.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 105

Credit Hours: 0 Credit Hours

Title: Quran Class-I

Type: Compulsory (Theory)

BFAT 105: QURAN CLASS-1

As prescribed by Punjab University

Programme: BFA Fine Arts

Course Code: BFA 107

Credit Hours: 2 Credit Hours

Title: History of Civilizations-I

Type: Compulsory (Theory)

Course Introduction

The subject is offered to give knowledge about different terms and concepts of Cultural variations and different factors of civilizations.

The subject is offered to give knowledge about different terms and concepts of Cultural variations and different factors of civilizations.

Students are introduced to various civilizations of the world starting from pre historic times till the Classical Rome. Art and Architecture of Egyptian, Greek and Roman, South Asian, Chinese, Japanese, Buddhist and Indus Valley Civilization are studied to develop a historical perspective of the rise and fall of civilizations and the major role of art in determining various cultures.

Learning Outcomes / Course Objectives: The students will be able to understand about the historical perspective of Art, which will be beneficial for their upcoming academic learning.

Myths related to Civilizations

Terms and concepts

Common questions/Dates

Geographical Background/Maps

Course Contents

1. Prehistoric Period

1.1. Paleolithic Art/ Cave Art

1.2. Subject Matters/Myth/Purpose

1.3. Techniques/Style of Painting

1.4. Analysis and discussion of well-known paintings key features

1.5. Discussion about the names of Caves and its specific subjects

1.6. Paleolithic Sculpture

1.7. Subject Matters/Myths/Purpose

- 1.8. Material
- 1.9. Analysis and discussion of key features of famous sculpture pieces

2. Mesolithic Period
 - 2.1. Discuss the subject matters and major features of art and sculpture
 - 2.2. Neolithic Period
 - 2.3. Subject Matters/Purpose of sculpture
 - 2.4. Techniques/Style of Painting
 - 2.5. Neolithic Architecture
 - 2.6. Purpose/Material/Types
 - 2.7. Discuss the first principal of construction of the world
 - 2.8. Discuss the main buildings of that era

3. Neolithic Pottery
 - 3.1. Material/Purpose/types

4. **Ancient Near East/Mesopotamian Civilization**
 - 4.1. Sumerians, Akkadian, Babylonian, Assyrian, Achaemenid/Persian
 - 4.2. Sumerian art/Myths
 - 4.3. Subject matters/Techniques/Major feature
 - 4.4. Invention of cuneiform Writing/Pictography/Ideography/Phonetics concept
 - 4.5. Sumerian Architecture/ Ziggurat/Etymology/Purpose/Main Basic Plan
 - 4.6. Names of well-known Ziggurats
 - 4.7. Akkadian
 - 4.8. Culture/Invention/Art/Architecture Babylonian
 - 4.9. Hanging Gardens
Law Code Stele of King Hammurabi
 - 4.10. Neo-Babylonian
 - 4.11. Neo-Babylonian culture
 - 4.12. Ishtar Gate

5. Assyrian
Assyrian Art/ Architecture

6. Persian
 - 6.1. Art/Architecture Introduction/Main Buildings/Material for construction

7. **Ancient Egypt**
 - 7.1. Ancient Egypt, an introduction
 - 7.2. Egyptian Myth
 - 7.3. Hieroglyphs/writing
 - 7.4. Egyptian art/Architecture/Sculpture
 - 7.5. Pyramids/Etymology/types/Purpose
 - 7.6. Materials and techniques

- 7.7. Pre-dynastic
- 7.8. Old Kingdom
- 7.9. New Kingdom

8. Indus Valley Civilization

- 8.1. Introduction/Mahanjodaro/Harappa
- 8.2. Main Inventions/Town Planning/seals/Drainage System
- 8.3. Pottery
- 8.4. Sculpture
- 8.5. Jewelry

Recommended Books - Reading:

1. Gardner, M.A. *Hellen, Art through Ages*. England: Brace and Co, 1936.
2. Clark, Grahame, Mellaart, James. *The Dawn of Civilization: The First Women Survey of Human Cultures in Early Times*. England: Thames and Hudson, 1961.
3. Cruick Shank, Dan. Ed.,: *Sir Banister Fletcher's: A History of Architecture*. London: CBS Publishers and Distributors, 1996.
4. Lange, K. and M. Hirme. *Egyptian Architecture, Sculpture, Painting in Three Thousand Years*. London: Phaidon Press, 1961.
5. Forbes, Claire. *Ancient Peoples*. England: C.D. Stampley Enterprises, 1999.
6. Chandler, Fiona. *Ancient World (Osborne World History)*. England: Scholastic Inc., 2000.
7. Jay, David. *Reading about Ancient Egyptians*. England: Franklin Watts Ltd., 2000.
8. Crompton, Teresa and Beatrice Stimpson. *History in Focus I*. England: Peter Bedrick, 2001.
9. Defrates, Joanna. *The Egyptians*. England: Franklin Watts Ltd., 2001.

Teaching and Learning Strategies

The course is based on history of civilization with special emphasis on Art History. Demonstrations, hands on activities, students led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 121

Credit Hours: 3 Credit Hours

Title: Drawing-I

Type: Specialized (Practical)

Course Introduction

Basic Design serves as a bridge to all studio courses. It involves the understanding and manipulation of the formal elements of the visual language. In this course, point, line, plane, shape and texture are discussed in terms of the visual dynamics 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.

Learning Outcomes

1. This course engages the students in drawing skills, based on direct observation from nature.
2. It will be based on basic skills related to principal of arts with special focus on perspective. Which will be demonstrated with the help of different mediums such as graphite / pencil, charcoal and pen & ink.
3. The students will explore different ways of using materials and tools with different aspects.
4. It will help the students to enhance their eye-hand coordination, which is inevitable in all genre of visual arts.
5. Students will learn about linear perspective and tonal variations by creating different intensities with drawing tools.
6. They will also learn to draw and receive criticism and advice from fellow students and the instructor.

Course Contents:

In this course the students will develop their technical abilities and creative responses towards material and subject matter.

1. The relationship/combination of positive form and negative space.
2. Explore the possible expressive potentials of lines created with various mediums and of different thickness and flow.
3. Create the illusion of light, shadow, tone, and texture on a two-dimensional plane.
4. Contour line drawings: Contour as a mean to describing edges effectively.
5. Weighted line drawings: Describing light and shadow through economy of line.

6. Textured shading drawings: Texture and its importance as a mean of artistic expression.
7. Representing smooth value gradations, volume and form.

Recommended Books / Helping Material

Hand outs

Students notes.

Lenschow , *Gadget slide show*

1. To concern all related books and encyclopedias of Nature study and human anatomy.
 2. Visit to Art Galleries.
 3. Visual vocabulary having imagery of different Elements and Principal of Arts Drawing Anatomy (all relevant Images from books, museums and Art Galleries).
-

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

4. Mid-Term Examination 35
5. Class Assignments 25
6. Final Examination 40
7. Total: 100

Course Code: BFA 125

Credit Hours: 3 Credit Hours

Title: Sculpture

Type: Specialized (Practical)

Course Introduction

The course is designed in such a way that the students will become familiar with the basic techniques involved in the making of sculpture. Furthermore, students will gain an understanding of this medium of expression with clarity and skill.

Students are introduced to certain modern phenomena, such as Found Objects, in order to broaden their concepts about using various materials for making sculptures. Moreover, a study of the human body with an individualistic approach is encouraged. Besides the human figure students are given an opportunity to explore new themes and concepts, and experimentation with new materials.

Learning outcomes

Students will become familiar with the basic techniques involved in the making of sculpture. They will also learn about organic, inorganic and synthetic materials and basic forms. They will be able to understand the concept of three dimensionality and space. Furthermore, students will gain an understanding of this medium of expression with clarity and skill.

Course Contents

1. Clay:

- 1.1. Introduction to additive process
- 1.2. Introduction to subtractive process
- 1.3. Relief (seals/ tiles)
- 1.4. Clay methods (slab, pinch, coil)
- 1.5. Bird form (Duck)
- 1.6. Insect form

2. Carving Techniques

- 2.1. Introduction to carving techniques
- 2.2. Wooden/Plaster/thermo pore block carving

Recommended Books

1. The Materials and Techniques of Sculpture by Jack C. Rich.
2. Sculpture in the Age of Doubt, Thomas Mervilley
3. Study trips ceramics factories and potter's workshops are recommended.

4. Visit Art Galleries**Teaching and Learning Strategies**

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

8. Mid-Term Examination 35
9. Class Assignments 25
10. Final Examination 40
11. Total: 100

Programme: BFA Fine Arts

Course Code: BFA 131

Credit Hours: 5 Credit Hours

Title: Painting - I

Type: Professional

Introduction:

The subject will provide knowledge regarding painting skills and execution of geometrical and irregular forms, on the surface such as canvas, panel, or card-board, etc. The course is designed in such a way that the students will become familiar with hues pigments, contrast and harmonized colours.

Students will gain an understanding of oil paint and water-colour as medium of expression with clarity and skill.

Learning Outcome:

1. Painting helps the students to develop the perception and depiction of intricate elements with composite shapes and forms concerning symbolic meanings, along with the improvisation of the paint application and the painting skills, to try the experimentations and new possibilities regarding practice and academics.
2. At the end of this course the students will be able to know that how to create an effective 3D composition on 2D surface and also will be able to produce an effective artwork with the help of different shapes textures and colours.
3. To enable the students with the comprehensive understanding of the depiction of the advance and complex forms and shapes using different painting mediums, on various kinds of surfaces such as canvas, panel, or card-board, etc.

Course Contents:

To improve the painting skills and understanding about form and shapes, the students are assigned to compose still life painting, with the help of elements and principle of arts. The objects and elements are selected and arranged regarding certain geometrical shapes to elaborate 3D form with the help of light and shadow. Colour palette is subject to improve according to the colour wheel.

Recommended Books/References:

- An Introduction to Oil Painting by Dorling Kindersley (In Association with The Royal Academy of Arts)
- Oil Painting for Dummies by Anita Giddings & Sherry Stone Clifton, (Wiley Publishing, Inc.)
- The Art of Oil Painting (Walter Foster)
- Encyclopedia of Oil Painting Technique by Jeremy Galton

- To concern all related books and encyclopedias of Nature study and human anatomy.
- Visit to Art Galleries.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

- Mid-Term Examination 35
- Class Assignments 25
- Final Examination 40
- Total: 100

Semester II

Course Outline

Programme: BFA Fine Arts

Course Code: BFA 102

Credit Hours: 3 Credit Hours

Title: English Language (Academic Writing)

Type: Compulsory (Theory)

Introduction:

More exercise to achieve proficiency of speaking and writing, listening, writing, listening and readings are offered. Use of creative thinking and original writing is encouraged.

Learning Outcomes

1. Developing students' essay writing skills.
2. Developing critical thinking.
3. Developing the students' control of logic, organization, rhetoric, usage, and audience accommodation.
4. Reinforcing grammar skills.

Course Content

1. General Study Skills
2. Vocabulary development
3. Dictionary and Thesaurus Skills
4. Critical thinking
5. Preparing for an Exam
6. Grammar Skills
7. Reinforcement of grammar
8. Writing Skills
9. Writing Process and Planning
10. Narrative Writing
11. Basics for Effective Writing
12. Critical Essays
13. Sentence Skills
14. Paragraphing

Recommended Books/Helping Material

* Rosa, Alfred, and Paul Eschholz, eds. (1989). Models for Writers. St. Martin's Press.

* Wallace. (1980). Study Skills in English. CUP.

* <<http://owl.english.purdue.edu/>>

* Relevant handouts given by the teacher, which will constitute a reading pack.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 104

Credit Hours: 3 Credit Hours

Title: Islamic Studies

Type: Compulsory (Theory)

Course Introduction

The course aims to examine the principles of Islam with reference to social values such as tolerance, sharing thinking and reflecting, magnanimity, steadfastness, honesty and justice. Study of Hadith and Quran regarding the above principles of life and their manifestation in the art and architecture of the Muslim world.

Learning Outcomes

This course provides an introduction to the sources and content of Islam and the life of Holy Prophet (PBUH). It will also cover the contemporary divisions in Islam and on completion students are expected to have basic knowledge of Islam and the Prophet of Islam (PBUH)

Course Contents:

1. Defining Religion/Need of Religion/Creation and Purpose of Man/Defining Islam/Divisions in Islam
2. Belief in God/Belief in Prophets
3. Division of the Directives of Islam/Sources of Islam
4. Belief in Hereafter/Angels/Books
5. Morality in Islam
6. Directives of Islam Regarding Politics and Jihad
7. Directives of Islam Regarding Prayers and Punishments
8. Social Directives of Islam
9. Economic Directives of Islam
10. Life of the Holy Prophet (PBUH)

Learning Outcome:

On completion of this course student will be able to:

1. Understand about the origin of the religion Islam and its most important components
2. Acknowledge the importance and influence/effect of Islam in life of a human being as the creative and socio-economically aware species

Recommended Books / Helping Material:

Teacher Hand outs

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 106

Credit Hours: 1 Credit Hours

Title: Quran Class

Type: Quran (Theory)

BFA 106: QURAN CLASS-II

As prescribed by Punjab University

Programme: BFA Fine Arts

Course Code: BFA 113

Credit Hours: 5 Credit Hours

Title: Painting - II

Type: Professional

Introduction

The subject provides the knowledge regarding painting skills and execution of forms, on the surface like canvas, panel, or cardboard, etc. This course is designed to give the students extensive practice in the art of portraiture. Study of individual features is followed by assignments of portrait painting in various mediums, including dry and wet techniques. Study of character, structure, and form is essential in this initial stage.

Learning Outcomes

The students will learn how to:

1. Utilize tools, material and techniques of major painting mediums.
2. Complete paintings from observation of real objects, personal references, and sketches.
3. Utilization of elements in painting, for example colour, texture, line, chiaroscuro, proportion and composition, harmony, rhythm, perspective and volume.
4. Working from direct observation with still life, the student will learn to translate three-dimensional space on to a two-dimensional surface.
5. Understand the weight and vibrancy of different colour tones and how to utilize them up to the maximum effect to create visual impact.
6. How to enhance colour range by mixing primary and secondary colours.
7. Painting helps the students to develop the perception and depiction of intricate elements with composite shapes and forms concerning symbolic meanings, along with the improvisation of the paint application and the painting skills, to try the experimentations and new possibilities regarding practice and academics.
8. The course will also provide solid base to the learners with exact knowledge about the introduction of different materials and knowledge regarding painting skills and execution of forms, on the surface like canvas, panel, or cardboard, etc. The course will provide opportunity to the students to learn about portraiture which will help them to create masterly figurative art work in future.

Course Contents:

1. To improve the painting skills and understanding about form and shapes, the students are assigned to compose Portrait painting.
2. The human live figures are selected and arranged to learn about different skills regarding elements and principle of arts and to elaborate 3D form with the help of

light and shadow. Colour palette is subject to improve according to the colour wheel.

3. This studio course focuses on the basic techniques and materials of painting, focusing on the development of observational skills using various painting mediums like Oil-colours, water colour, Acrylics and Pastels. Major emphasis should be on materials use of colours along with the representational approaches towards subject matters.

4. The main topics will be focused on colour theory, materials, developments of skills and representational approaches towards subject matter. The student will be also trained in strategies for intuitive, individual response to subject matter and materials in directed assignments.

Recommended Books/References:

- An Introduction to Oil Painting by Dorling Kindersley (In Association with The Royal Academy of Arts)
- Oil Painting for Dummies by Anita Giddings & Sherry Stone Clifton, (Wiley Publishing, Inc.)
- The Art of Oil Painting (Walter Foster)
- Encyclopedia of Oil Painting Technique by Jeremy Galton

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 113

Credit Hours: 2 Credit Hours

Title: History of Civilizations -II

Type: Compulsory (Theory)

Introduction

The subject is offered to give knowledge about different terms and concepts of Cultural variations and different factors of civilizations.

Students are introduced to various civilizations of the world starting from pre historic times till the Classical Rome. Art and Architecture of Egyptian, Greek and Roman, South Asian, Chinese, Japanese, Buddhist and Indus Valley Civilization are studied to develop a historical perspective of the rise and fall of civilizations and the major role of art in determining various cultures.

Learning Outcomes

1. Myths related to Civilizations
2. Terms and concepts
3. Common questions/Dates
4. Geographical Background/Maps

Course Contents

1. Ancient Greek

- 1.1. Introduction/ Historical Background
- 1.2. Architecture/Religious Buildings/Public Buildings
- 1.3. Material for Construction/Style of Architecture
- 1.4. Pottery Painting/Styles/Themes/Different Shapes of vases/Purpose
- 1.5. Sculpture/Material/Different Phases/Styles

2. Ancient Roman Art

- 2.1. Introduction to ancient Roman art/Historical Background
- 2.2. Roman architecture
- 2.3. Religious buildings/Public buildings
- 2.4. Material of Construction/Style of Architecture
- 2.5. Roman Painting/Four Painting Styles

3. Buddhist Art

- 3.1. Introduction of Buddhist art/Origin/Political Background

- 3.2. Architecture/Stupa/Plan/Purpose
- 3.3. Ajanta Painting
- 3.4. Gandhara Sculpture

4. **Teaching-Learning Strategies**

- 4.1. Share Lecture slides on Google Classroom
- 4.2. Discussions on Google Classroom/WhatsApp Group
- 4.3. Websites
- 4.4. Videos

Learning Outcomes:

After the completion of the Course the students will be able to know about different Civilizations who played vital role for the promotion of History of Art and Architecture, Technique of Paintings, Medium and Expressions.

Recommended Books

Gardner, M.A. Hellen, Art through Ages. England: Brace and Co, 1936.

Clark, Grahame, Mellaart, James. *The Dawn of Civilization: The First Women Survey of Human Cultures in Early Times.* England: Thames and Hudson, 1961.

Cruick Shank, Dan. Ed.,: *Sir Banister Fletcher's: A History of Architecture.* London: CBS Publishers and Distributors, 1996.

Lange, K. and M. Hirme. *Egyptian Architecture, Sculpture, Painting in Three Thousand Years.* London: Phaidon Press, 1961.

Forbes, Claire. *Ancient Peoples.* England: C.D. Stampely Enterprises, 1999.
Chandler, Fiona. *Ancient World (Osborne World History.* England: Scholastic Inc., 2000.

Jay, David. *Reading about Ancient Egyptians.* England: Franklin Watts Ltd., 2000.

Crompton, Teresa and Beatrice Stimpson. *History in Focus I.* England: Peter Bedrick, 2001.

Defrates, Joanna. *The Egyptians.* England: Franklin Watts Ltd., 2001.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 122

Credit Hours: 3 Credit Hours

Title: Drawing -II

Type: Specialized

Course Introduction

This course seeks to develop the basic skills of observation and drawing through a systematic study of models under different light conditions. Students are encouraged to show volume and perspective in three-dimensional form through shading.

Learning Outcomes

The student should be able to:

1. Describe and demonstrate ability to understand the anatomy of the human face, hands and feet.
2. Create a three-dimensional effect on a two-dimensional surface, with appropriate shading techniques.
3. Create a drawing likeness of the live model showing the understanding of proportion, and composition.
4. Create a substantive portrait of a person utilizing skills and knowledge learned in this semester.
5. Utilize a variety of drawing techniques with a variety of media such as graphite, charcoal, pencil, pen & ink and crayon.
6. To understand the anatomy of the human body.
7. To draw a likeness of the live model showing understanding of proportion and composition.
8. To utilize a variety of drawing techniques in varied media.
9. Students will be able to draw human figure in different mediums.

Course Contents

1. This course will continue the emphasis on drawing from observation, focusing on parts of the human body such as hands and feet, as well as drawing the portrait and figure.
2. The assignments will include topics such as proportion, basic anatomical structure, and a variety of drawing techniques including gestures, postures, contour, outline, and tonal modeling. The use of skeleton for understanding

of the underlying anatomy will also be emphasized and utilized. In addition to this, assignments engaging one-point perspective, two-point perspective will be given.

Recommended Books/References:

Visual vocabulary having imagery of different Elements and Principal of Arts
Drawing Anatomy (all relevant Images from books, museums and Art Galleries.

Teaching and Learning Strategies

1. Lectures
2. Class Discussions
3. The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 126

Credit Hours: 3 Credit Hours

Title: Graphic Arts

Type: Specialized

Introduction

This course introduces the Autographic methods of printing as a medium of expression for the artist. Students work on the techniques of Planography, Relief Printing in a studio setting. At the completion of the course students will be able to practice the basic technique of print making like lithography and relief printing.

Learning Outcomes

1. The course introduces the Autographic methods of printing as a medium of expression. Students work on the techniques, Dry Point and Etching, in a studio setting. The course also includes exercise to explore possibilities of the medium.
2. The students will be able to work on these Graphic Arts Techniques under the umbrella of Fine Arts
- 3.

Course Contents

Autographic methods of printing

Techniques of Planography

Relief Printing

lithography

Dry Point and Etching,

Recommendations:

1. All relevant websites, videos, and books of old masters.
2. Visit to the Art Galleries

Teaching and Learning Strategies

1. Lectures
2. Class Discussions

3. The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 132

Credit Hours: 5 Credit Hours

Title: Painting- II

Type: Professional

Introduction:

This course is designed to give the students extensive practice in the art of portraiture. Study of individual features is followed by assignments of portrait painting in various media, including dry and wet techniques. Study of character, structure and form is essential in this initial stage.

Painting Foundation is a Practical subject which provides the knowledge regarding painting skills and execution of basic geometric and organic forms, on any surface such as canvas, panel, or card-board, etc.

Learning Outcomes

1. To enable the students with the comprehensive understanding of the depiction of the elementary forms and shapes using different painting mediums, on various kinds of surfaces such as canvas, panel, or card-board, etc.
2. Painting Foundation helps the students to develop the perception and depiction of simple elements with basic shapes and forms, along with the improvisation of the paint application and the painting skills, to endeavor the possibilities regarding practice and academics.

Course Contents:

1. To improve the painting skills and understanding about form and shapes, the students are assigned to compose still life painting, with special balance.
2. The objects and elements are selected and arranged regarding certain geometrical shapes to elaborate 3D form with the help of light and shadow, while the texture is added to learning about the depiction of various materials.
3. Colour palette is subject to improve according to the colour wheel, whereas the application of different values and characteristics of Hue is brought in practice to enhance the form and shapes of objects.

Recommended Books/References:

An Introduction to Oil Painting by Dorling Kindersley (In Association with The Royal Academy of Arts)

Oil Painting for Dummies by Anita Giddings & Sherry Stone Clifton, (Wiley Publishing, Inc.)

The Art of Oil Painting (Walter Foster)

Encyclopedia of Oil Painting Technique by Jeremy Galton

Teaching and Learning Strategies

1. Lectures
2. Class Discussions
3. The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Semester III

Programme: BFA Fine Arts

Course Code: BFA 235

Credit Hours: 0 Credit Hours

Title: Quran Class

Type: Quran Course

BFA 135: QURAN CLASS-III

As prescribed by Punjab University

BFA Semester III

Programme: BFA Fine Arts

Course Code: BFA 201

Credit Hours: 3 Credit Hours

Title: English Language-III (Communication Skills)

Type: Compulsory

Introduction:

Exercises to achieve proficiency of speaking, writing, listening, writing, and readings are offered. Use of creative thinking and original writing is encouraged.

Learning Outcomes

1. To train students in creating a series of written documents which demonstrate critical reading, sound and varied sentence structure, the logical progression and completeness of the paragraph, the composition of multiple-paragraph essays, and abidance of the conventions of grammar
2. Developing objective thinking and writing
3. Document and format documents according to APA
4. Applying knowledge of conventions: use editing and proof reading, knowledge of language conventions, to correct errors, refine expression, and present work effectively

Course Contents

1. Persuasive writing and apt vocabulary
- 2 Development of effective vocabulary
- 3 Mini-grammar lessons
- 4 Oral presentations
- 5 Reflective writing
- 6 Literary analysis of a piece of fiction
- 7 Critical analysis of a poem
- 8 Critical analysis of a newspaper article
- 9 In-class writing exercises

Recommended Books/ Resources

Pramaggiare, Maria, and Tom Walks. (2005).Film: A Critical Introduction. Allyn & Bacon.

Rosa, Alfred, and Paul Eschholz, eds. (1989). Models for Writers. St. Martin's Press.

<<http://owl.english.purdue.edu/>>

Relevant handouts given by the teacher, which will constitute a reading package.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 213- 214

Credit Hours: 2 + 2 Credit Hours

Title: Art Appreciation I & II

Type: Compulsory

Introduction:

The course defines basic concepts of Art, understanding and analyzing of the process of Art.

Learning Outcomes

1. To define the basic concepts of art
2. To understand the relationship between art and other subjects
3. To analyze the process of art
4. To develop the skills of comparing and comprising of different styles of art.

Course Contents

1. What is Art?

- 1.1. Etymology of art
- 1.2. Art according to Philosophy
- 1.3. Characteristics of Art
- 1.4. Classification of Art

2. Basic Elements of Art

Define the characteristics and their vital role in the creation of art with examples.

- 2.1. Line
- 2.2. Shape
- 2.3. Form
- 2.4. Value

- 2.5. Space
- 2.6. Colour
- 2.7. Texture

3. Basic Principles of Art

Define the characteristics of basic principles of art and their vital role in the creation of art with examples.

- 3.1. Balance
- 3.2. Proportion
- 3.3. Unity
- 3.4. Harmony
- 3.5. Variety
- 3.6. Emphasis
- 3.7. Rhythm
- 3.8. Movement

4. Art and Culture

- 4.1. Etymology, Definition and meaning of Culture
- 4.2. Relationship between Art and Culture

5. Art and Beauty

- 5.1. Definition of Beauty
- 5.2. Aesthetics and Beauty
- 5.3. Concepts of Beauty in different Cultures

6. Art and Religion

- 6.1. Etymology, Definition and meaning of Religion
- 6.2. Relationship between Art and Religion
- 6.3. History and Religious Art

7. Art and Nature

- 7.1. Etymology, Definition of Nature
- 7.2. Relationship between Art and Nature

8. Art and History

- 8.1. Analysis of different Styles of Art through Historical Movements

9. Art as an Idea

- 9.1. How does an idea come into being
 9.2. How does an artist express his idea?
 9.3. Philosophy and Psychology Role in the Creation of Art

Learning Outcomes:

After the completion of this course the students will be able to apply all the characteristics, elements, and principal of arts in their practical subjects. These are beneficial to develop their artistic skills.

Recommended Books

Davies, Stephen. *Definitions of Art*. New York: Cornell University Press, 2018.

Funch, Bjarne Sode. *The Psychology of Art Appreciation*. Denmark: Museum Tusculanum Press, 1997.

Read, Herbert. *Art Now: An Introduction to the Theory of Modern Painting and Sculpture*. London: Faber & Faber, 1948.

Read, Herbert. *The Meaning of Art*. London: Faber & Faber, 1962.

Trent, Scott. *Art Appreciation Workbook*. Morrisville: Lulu.com, 2015

Tolstoy, Leo. *What is Art?* Indiana: Hackett Publishing Company, 1896.

Wilder, Jesse Bryant. *Art History for Dummies*. New Jersey: John Wiley & Sons, 2011.

Teaching and Learning Strategies

Demonstrations, hands on activities, students led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 230

Credit Hours: 4 Credit Hours

Title: Painting- III

Type: Professional

Introduction

This course is designed to give extensive practice in the art of figure painting. Demonstrations, lectures, and different techniques will be implemented. Students will be encouraged to combine two or more mediums and techniques to attain desired expressions. Study of individual features is followed by assignments of figurative painting in various mediums, including dry and wet techniques. Study of character, structure, and form is essential.

Learning Outcomes

1. To demonstrate technical skills of painting.
2. To enhance the ability to do work with two or more mediums.
3. To produce representational artwork in the studio.
4. To produce observational nature study paintings.
5. To study various textures and surfaces.
6. At the successful completion of this course students will be able:
7. Students will improve their painting techniques.
8. They will be able to paint figurative painting and will know about the exact proportions.
9. Oral presentation, and discussions will enhance their communication skills.

Course Contents

1. Extensive practice in the art of portraiture.
2. Figure Painting
3. Demonstrations in different techniques
4. To combine two or more mediums and techniques to attain desired expressions.
5. Study of individual features is followed by assignments of portrait painting in various mediums, including dry and wet techniques.
6. Study of character, structure, and form is essential.

Recommended Books/References:

A Journey of Resilience and Success by Marjorie Husain, *Dr. Rahat Naveed Masud and Nadeem Alam*

Aspects of art by Marjorie Husain

Image & Identity by Akbar Naqvi

Being Pakistani by Raza Rumi

Eye still seek Pakistani by Salima Hashmi

Figure the popular and the political in Pakistan by Farida Batool

Mazaar, Bazaar: Design and Visual culture in Pakistan by Saima Zaidi

Sadqain and the Culture of Enlightenment by Akbar Naqvi

Modern Art in Pakistan: History Tradition, Place by Simone Wille

Ways of seeing by John Berger

The Death of the Author by Roland Barthes

The Book in the Renaissance by Anrew Pettegree

A History of Modern Art by H. Harvar Arnason

All kind of artistic books, which can help the visual vocabulary of the Student.

Visit to different Art Galleries

Study of Pioneer and Contemporary Artists of Pakistan

Study all relevant books of Oil Painting Water Painting, and different mediums.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 224

Credit Hours: 2 Credit Hours

Title: Miniature Painting -I

Type: Specialized

Introduction:

Miniature Painting is a practical subject, which deals with traditional style of Mughal miniatures. An understanding of basic elements of art and design principles, concepts, media, and styles pertinent to the miniature painting school of thought of South Asia.

The course provides the knowledge regarding miniature painting skills and execution Gauche technique on *wasli* with typical traditional methods. The students are introduced to the basic techniques of miniature painting, including the preparation of *Wasli*, selection and study of colors, preparation of special brushes and their use in the linear work.

Learning Outcome

1. The students will be able to learn and study about Mughal Miniature technique and its application. Which will be helpful in their future to prove themselves as miniature painters.
2. It helps the students to develop the perception and depiction of intricate elements with composite shapes and forms concerning realistic paintings and developing their painting skills in traditional method.
3. To enable the students with the comprehensive understanding of the depiction of the traditional technique of Miniature Painting. and its implementation of *wasli*.

Course Contents:

1. Preparation of Miniature Brushes with squirrel hair
2. Preparation of *Wasli* (surface of the painting)
3. Linear Exercises (Horizontal, Vertical, Diagonal, Curvilinear)
4. Introduction to *Siah Qalam*
5. Miniature masterpieces are studied and replicated for the understanding of rendering techniques including stylization and composition. Pencil work and *Siyah Qalam* are used as starting exercises.

Recommended Books/References:

1. To see original Miniature paintings in Museum
 2. All relevant book in print form placed in libraries and websites
-

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 215

Credit Hours: 2 Credit Hours

Title: Miniature Tradition I

Type: Specialized - Theory

Introduction

This Course introduces the tradition of Islamic Art, with special emphasis on the development of the Art of the Book, (Miniature Painting). It also encloses the amalgamation of the style in various regions. Initiated in Abbasid period with the translations and illustration of scientific books, this art form evolved under subsequent dynasties, reaching its pinnacle during the later periods namely the Timurids and the Safavids. From Persia, this tradition passed on to the Subcontinent via the Mughals. This study will also provide an overview of Pre-Islamic Persia, till the time when Iran embraces Islam.

Learning Outcome

- To study the history, technique and practice of the Art of the Book, generally known as Miniature Painting in the regions of Persia and the Subcontinent.
- To study the history and development of different schools of Miniature Painting of Persia under various ruling dynasties.
- To frame and study various aspects of Miniature Painting according to geographical taste and requirements and to analyze them with different traditional and contemporary critical frameworks.
- To analyze and appreciate the iconic work by the eminent Miniature Painting masters of the Persian School, within their cultural and historical contexts.
- To assess the individual creativity and talent, within and against, the limitations of culture, religion, and other dogmas, especially under the non-iconoclastic nature of Islam.
- The Miniature Traditions course is designed to introduce students about the rich disciplines of Islamic Art, with special emphasis on the development of the Art of the Book, (Miniature Painting).
- Its inception and development in Persia and influence of various schools, under a series of Islamic dynasties is taught. An over view of Pre-Islamic Persia, till the time of Iran's conversion to Islam will provide best knowledge and learning about the art of the region.
-

Course Contents

1. Persian Tradition
2. Ummayyad Dynasty
3. Abbasid Dynasty- School of Book Illustration
4. Mongol / Il Khanid Dynasty
5. Timurid School of Painting (Shiraz and Herat School of Painting)
6. Safavid School of Painting

Recommended Readings

- Adamova, Adel' Tigranovna, and Manijeh Bayani. *Persian Painting: The Arts of the Book and Portraiture*. London: Thames & Hudson, 2015.
- Da'adli, Tawfiq. *Esoteric Images: Decoding the Late Herat School of Painting*. Boston: Brill Publishers, 2019.
- Reiff, Robert. *Indian Miniatures: The Rajput Painters*. United States: Charles E. Tuttle Company, 1959.
- Welch, Stuart Cary. *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*. Manhattan: G. Braziller, 1996.
- Zain, D'zul Haimi Bin Mohammad. *Formal Values in Timurid Miniature Painting*. Kuala Lumpur: Penerbitan Fargoes, 1989.
- Sims, Eleanor. Marshak, Boris. And Ernst J. Grube. *Peerless Images*. England: Yale University Press, 2002.
- *Persian Painting from the Mongols to the Qajars* by Robert Hillenbrand.
- Gray, Basil. *Persian Painting*. Albert Skira, 1961.
- Ettinghausent, Richard. *Arab Painting*. Skira, 1962.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

12. Mid-Term Examination 35
13. Class Assignments 25
14. Final Examination 40
15. Total: 100

Programme: BFA Fine Arts

Course Code: BFA 233

Credit Hours: 2 Credit Hours

Title: Calligraphy-I

Type: Specialized

Introduction

Calligraphy has been a great tradition of the Muslim world as far as their art goes. The stylization of Arabic and Persian alphabets in different styles (*Khat*) and shapes with free flow of *Qalam* or a Quill is something par excellence. This tradition, in the modern era of identity crisis, has proven itself as a strong way of expression, which can assimilate sacred or important verses with the rendered images or decorative motives. Different styles or *Khat* like *Nast'aliq*, *Naskh*, *Thulth* are the best suited modes of Calligraphic style. In the modern era, the art of Calligraphy has emerged as a close expressive genre to the art of painting.

Learning Outcomes

1. As calligraphy is a part of traditional Persian and Mughal Miniatures Initial *khat*.
2. Cursive consonants will be introduced, which will be helpful for the students for the production of Art Works in typical style.
3. The students will know about the styles and importance of calligraphy in traditional paintings.
4. The students will be able to learn and study about calligraphy technique and its application, which will be helpful in their future to prove themselves as skilled painter in the field. It helps the students to develop the perception and depiction of intricate elements with composite shapes and forms concerning typical historic style and developing their painting skills in traditional method.

Course Contents

Initially, in this program, the students will be introduced and trained to do work on the basic styles (*Khat*) of calligraphy like *Nast'aliq* and *Naskh*.

In the second stage students will be exposed to more stylized form and renderings of *Khat-i Thulth* with its usage and amalgamation in the decorative art of 'Illuminated Manuscripts'. Students will also be trained in various disciplines of calligraphy as well like *Qalam* etc.

Recommended Books/References:

Visual vocabulary of Islamic Art having imagery of traditional paintings and art works showing Islamic *Khat* on different surfaces (all relevant Images from books, museums and Art Galleries).

Teaching and Learning Strategies

Demonstrations, hands on activities, students led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Semester IV

Programme: BFA Fine Arts

Course Code: BFA 202

Credit Hours: 3 Credit Hours

Title: English Language (Communication Skills)

Type: Compulsory (Theory)

Introduction:

More exercises are offered to achieve proficiency of speaking, writing, listening, writing, and readings. Use of creative thinking and original writing is encouraged.

Learning Outcomes

1. To train students in creating a series of written documents which demonstrate critical reading, sound and varied sentence structure, the logical progression and completeness of the paragraph, the composition of multiple-paragraph essays, and abundance of the conventions of grammar
2. Developing objective thinking and writing
3. Applying knowledge of conventions: use editing and proof reading, knowledge of language conventions, to correct errors, refine expression, and present work effectively

Course Contents

1. Persuasive writing and apt vocabulary
2. Development of effective vocabulary
3. Mini-grammar lessons
4. Assignments:
- 5 Oral presentations
- 6 Reflective writing

Recommended Books/ Resources

1. APA Manual, 6th Edition.
2. Dixon, Wheeler W., and Gwendolyn Audrey Foster. (2008). A Short History of Film. Rutgers University Press.
3. Pramaggiare, Maria, and Tom Walks. (2005). Film: A Critical Introduction. Allyn & Bacon.
4. Rosa, Alfred, and Paul Eschholz, eds. (1989). Models for Writers. St. Martin's Press.

5. <<http://owl.english.purdue.edu/>>
6. Relevant handouts given by the teacher, which will constitute a reading package

Teaching and Learning Strategies

Demonstrations, hands on activities, students led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 225

Credit Hours: 2 Credit Hours

Title: Miniature Painting-II

Type: Specialized

Introduction:

With the continuation of course no. 224 the Miniature technique *Neem Rang* will be Introduced and detail knowledge about *Neem Rang* and *Gadh Rang* will be provided. Side by side Introduction to calligraphy will be provided as calligraphy is a part of traditional Persian and Mughal Miniatures Initial *khat* in cursive consonants will be introduced.

Learning Outcomes

1. To enable the students with the comprehensive understanding of the depiction of the traditional technique of Miniature Painting and implementation of Cursive writing in the art work.
2. Application and knowledge of basic calligraphic scripts applied in miniature painting.
3. Ability to generate critical and analytical thinking in the area of traditional and contemporary miniature practices.

Contents:

1. Introduction to *Neem Rang*
2. Preparation of *Neem Rang* and *Gadh Rang* with border (Floral Motives)
3. Introduction to Cursive *Khat*

Learning Outcome:

The students will be able to learn and study about Mughal Miniature technique and its application, which will be helpful in their future to prove themselves as miniature painter. It helps the students to develop the perception and depiction of intricate elements with composite shapes and forms concerning realistic paintings and developing their painting skills in traditional method.

Recommended Books/References:

Visual vocabulary of Indian, Persian, Mughal Miniatures (all relevant Images from books, museums and Art Galleries).

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

- 16. Mid-Term Examination 35
- 17. Class Assignments 25
- 18. Final Examination 40

Total: 100

Semester - IV

Programme: BFA Fine Arts

Course Code: BFA 223

Credit Hours: 2 Credit Hours

Title: Miniature Tradition II

Type: Specialized – Theory

Introduction

The course focuses on the Mughal Miniature Painting atelier in the South Asia; it provides a detailed discourse of the development of miniature painting in India. The peculiar influence of each Mughal emperor on miniature painting will be traced for a better understanding of the stylistic changes that took place from Akbar to Aurangzeb. Finally, the course will survey paintings made for various Rajput courts, including the ones in Rajasthan and the Pahari region, moving on to the Punjab plains.

The Rajput and Pahari Schools of miniature paintings will be discussed to conclude the rise and fall of this genre, just to surface gain in Pakistan as a contemporary unique style. The students would have a complete understanding of the miniature tradition in the Indo-Pak subcontinent.

Learning Outcomes

1. To analyze and appreciate the iconic work by the eminent Miniature Painting masters of the Mughal School, within their cultural and historical contexts.
2. To find out the influences and inspirations that the Persian aesthetic canon casted on the local Miniature Tradition of the Subcontinent.
3. To explore the unique approach of rendering figures, fauna and flora in a highly stylized form and with its peculiar use of perspective.
4. The Mughal Miniature Painting atelier, its development from the times of Emperor Babur to the last ruler of the Mughal Empire and important rulers of the Deccan Sultanate will help the students to know, how the Mughal rulers took interest in art and aesthetics and created artwork, which has great importance in the word and known as identity of the region.
5. The Rajput and Pahari Schools of miniature painting is also introduced, so the students will have a complete understanding of the miniature tradition in the Indo Pak sub-continent.

Course Contents

1. Delhi Sultanate Period
2. Mughal Tradition
3. The Continuation of Persian tradition; Humayun and Akbar's period
4. Eclecticism in the Mughal Court; The Atelier

5. European influence, Jesuits and East India Company
6. The Meridian; Jehangir the Aesthetic
7. The Glory of Architecture; Shah Jehan
8. The Decline of the Mughal Miniature Painting School

Recommendations

- Brown, Percy. *Indian Painting Under the Mughals A.D. 1550 to A.D. 1750*. Delhi: Cosmo Publications 1990.
- .Okada, Amina. *Indian Miniatures of the Mughal Court*. New York: Harry N. Abrams Inc. 1992
- Rogers, J. M. *Mughal Miniatures*. London: British Museum Press, 2006.
- Chakraverty, Anjan. *Indian Miniature Painting*. New Delhi: Lustre Press, 2005.
- Singh, Chandramani. *Centres of Pahari Painting*. New Delhi: Abhinav Publications, 1981.
- Brown, Percy. *Indian Painting under the Mughals A.D. 1550 to A.D. 1750*. California: Cosmo, 1980.

Teaching and Learning Strategies

The course is based on history of civilization with special emphasis on Art History. Demonstrations, hands on activities, students led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 25

Class Assignments 35

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 225

Credit Hours: 3 Credit Hours

Title: Miniature Painting-II

Type: Specialized – Studio

Introduction:

With the continuation of course no. 224 the Miniature technique *Neem Rang* will be Introduced and detail knowledge about *Neem Rang* and *Gadh Rang* will be provided. Side by side Introduction to calligraphy will be provided as calligraphy is a part of traditional Persian and Mughal Miniatures Initial *khat* in cursive consonants will be introduced.

Learning Outcome:

1. The students will be able to learn and study about Mughal Miniature technique and its application, which will be helpful in their future to prove themselves as miniature painter.
2. It helps the students to develop the perception and depiction of intricate elements with composite shapes and forms concerning realistic paintings and developing their painting skills in traditional method.
3. To enable the students with the comprehensive understanding of the depiction of the traditional technique of Miniature Painting and implementation of Cursive writing in the art work.
4. Application and knowledge of basic calligraphic scripts applied in miniature painting.
5. Ability to generate critical and analytical thinking in the area of traditional and contemporary miniature practices.

Course Contents:

1. Introduction to *Neem Rang*
2. Preparation of *Neem Rang* and *Gadh Rang* with border (Floral Motives)
3. Introduction to Cursive *Khat*

Recommended Books/References:

Visual vocabulary of Indian, Persian, Mughal Miniatures (all relevant Images from books, museums and Art Galleries.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on

activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 232

Credit Hours: 5 Credit Hours

Title: Digital Art

Type: Specialized

Introduction

Digital art is an artistic work or practice that uses digital technology as part of the creative or presentation process. used to describe the process, including computer art and multimedia art. Digital art is itself placed under the larger umbrella term new media art.

Learning Outcomes:

1. To enable the students to do work independently as Digital Artist.
2. To fulfill the demands of the market.
3. To meet the criteria of quality art work
4. To get Knowledge about modern technology.
5. The course will help the students to get knowledge of modern technology and know about digital art, which will be helpful during their academic learning and in professional life.

Contents:

The students will practice the following types of Digital Arts

1. Data-Moshing.
2. Dynamic Painting.
3. 2D Computer Graphics.
4. 3D Computer Graphics.
5. Pixel Art.
6. Photo-painting
7. Use of Brushstroke app
8. Use of Prisma app

Recommendations

1. **Best drawing and painting apps for Android**

- 1.1. Here, we discover the best Android tablet apps for artists, whether for sketching, drawing or painting
- 1.2. Infinite Painter
- 1.3. Art Rage
- 1.4. Autodesk Sketchbook
- 1.5. Adobe Illustrator Draw
- 1.6. Tayasui Sketches Lite
- 1.7. Art Flow

2. The Best Apps to Turn Photos Into Paintings

- 2.1. Pikazo.
- 2.2. Waterlogue
- 2.3. Portrait Painter
- 2.4. Brushstroke. This is one of the most full-featured apps dedicated to digital paintings
- 2.5. PicsArt. Picsart is like a sort of mobile Photoshop
- 2.6. Prisma. This is the app that popularized painterly photos in the first place
- 2.7. **The 6 Best Free Apps to Turn Photos Into Art and Painting**
- 2.8. Prisma Photo Editor. Image Gallery (3 Images)
- 2.9. PicsArt Photo & Video Editor. Image Gallery (3 Images)
- 2.10. GoArt: Art Photo Editor. Image Gallery (3 Images)
- 2.11. PhotoLab: Art Picture Editor
- 2.12. InstaToon: Cartoon and Art Cam
- 2.13. BeCasso: Photo to Painting App

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 232

Credit Hours: 5 Credit Hours

Title: Painting- IV

Type: Professional

Introduction

This course gives extensive practice in the art of figure painting composition. Students will be encouraged to learn about different techniques and their application on canvasses. Application of various mediums, including dry and wet techniques will be encouraged.

Learning Outcomes:

1. To demonstrate technical skills of painting.
2. To enhance the ability to do work with two or more mediums.
3. To produce representational artwork in the studio.
4. To produce observational nature study paintings.
5. Students will improve their traditional and modern paint techniques. They will be able to paint figurative painting and will know about the exact proportions.
6. Oral presentation, and discussions will enhance their communication skills.
7. They will be able to apply different techniques for production of Art Work.

Course Contents

1. Figure Painting Compositions
2. Play of light and contrast
3. Development of Impression and Expression different techniques
4. To explore different techniques.
5. Study of character, structure, and forms.

Reference Books

A Journey of Resilience an Success by Marjorie Husain, *Dr. Rahat Naveed Masud*
and *Nadeem Alam*

Aspects of art by Marjorie Husaain

Image & Identity by Akbar Naqvi

Bieng Pakistani by Raza rumi

Eye still seek Pakistani by Salima Hashmi
Figure the popular and the political in Pakistan by Farida Batool
Mazaar, Bazaar: Design and Visual culture in Pakistan by Saima Zaidi
Sadqain and the Culture of Enlightenment by Akbar Naqvi
Modern Art in Pakistan: History Tradition, Place by Simone Wille
Ways of seeing by John Berger
The Death of the Author by Roland Barthes
The Book in the Renaissance by Anrew Pettegree
A History of Modern Art by H. Harvar Arnason

All kind of artistic books, which can help the visual vocabulary of the Student.
Visit to different Art Galleries

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 215 & 232

Credit Hours: 3 = 3 Credit Hours

Title: Drawing III & VI

Type: Specialized

Introduction

This is continuation of the course BFA 102 and focuses on the study of human figure, its surface anatomy and its relationship to the environment. Close study of portraiture is handled in various mediums. Quick sketching is encouraged to develop the skill of drawing from memory.

Learning Outcomes

Towards the end of this course the student will be able to:

1. Demonstrate ability to understand the anatomy of the human body.
2. Demonstrate ability to draw a likeness of the live model showing understanding of proportion and composition.
3. Utilize a variety of drawing techniques in varied media.
4. Students will be able to draw human figure in different mediums.
5. To develop free hand drawing skills which is the basic requirement of skillful artwork.

Course Contents

This course emphasizes problems involved in representational visual interpretation of the human figure, both as a separate study and in relation to its environment. Topics include proportion, basic anatomy, and a variety of drawing techniques including gesture, contour, outline, and tonal modeling.

Recommendations

1. To concern all related books and encyclopedias of Nature study and human anatomy.
2. Visit to Art Galleries.
3. Visual vocabulary having imagery of different Elements and Principal of Arts Drawing Anatomy (all relevant Images from books, museums and Art Galleries.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Semester - V

Programme: BFA Fine Arts

Course Code: BFA 321

Credit Hours: 3 Credit Hours

Title: Drawing - V

Type: Specialized

Objectives:

During the course, the student will be able to demonstrate skills in various mediums. They will also practice to develop their own sense of style and imagination to create a complete and successful Piece.

Course Contents

1. Tasks based on observation and imagination in genres of Still life/ Portrait/Nature Study/Figure drawing in dry and wet and mixed media.
2. Understanding of form (via setup of objects based on complex geometry e.g. group of chairs, tangled rope or scrunched draperies)
3. Understanding of value (via working under varying amount of light)
4. Understanding of light (studying portraits, still objects or figure under various types and colors of light)
5. Understanding of drawing as full medium of expression by pushing boundaries of traditional mediums and methods of working

Recommendations / Instruction Aid

1. Relevant books on artists and methods, instructional Videos, online work samples, Brain storming sessions, field trips and visit to the local gallery or museum
2. Material and equipment required
3. Studio space, studio lights, drawing benches and easels, props, live models, still life objects, storage cabinet and display panels.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

4. Mid-Term Examination 35
5. Class Assignments 25
6. Final Examination 40
7. Total: 100

Programme: BFA Fine Arts

Course Code: BFA 316

Credit Hours: 2 Credit Hours

Title: Technique of Painting

Type: Specialized

Introduction:

Technique of Painting is a theoretical subject which covers the knowledge regarding various painting techniques with the historical development along with chronologically innovative contributions by numerous artists.

Learning Outcome:

1. The students enhance the cognitive perception which improves the analytical judgement about the historical development and the implementation of several Techniques of Paintings, to attempt the possibilities regarding practice and academics.
2. To facilitate the students with the in-depth understanding of the different techniques of paintings, to achieve the certain standards of professional practices.

Course Contents:

To develop the understanding about the painting, numerous painting techniques are covered through lectures, with the help of historical background, materials and technique. Oil Painting, Water Colour Painting, Fresco Painting, Tempera Painting and Encaustic Painting are covered regarding the Technique of Painting.

Recommended Books/References:

The Complete Book of Artists' Techniques by Dr. Kurt Herberts
Notes on The Technique of Painting by Hilaire Hiler

Teaching and Learning Strategies

The course is based on history of civilization with special emphasis on Art History. Demonstrations, hands on activities, students led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 25

Class Assignments 35

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 333

Credit Hours: 2 Credit Hours

Title: Landscape Painting /Still life I

Type: Specialized

Introduction

In this course the students are introduced to landscape painting. Working on the spot and study of light and atmosphere is emphasized. Students are required to study cityscapes as well. Students are encouraged to do outdoor painting of landscapes and observe nature and natural growth with detailed understanding of form, space, perspective, light, colors, textures and composition.

Learning Outcomes:

Landscape module will help the students to learn about

1. How to find suitable composition in nature - cropping techniques- zooming in techniques - looking for center of interest-
2. Learn appropriate Color mixing to achieve the required naturalistic effects.
3. How to handle plein air working issues.
4. The students are introduced to the basics of still life painting, starting with basic objects and the rules of composing still life objects.
5. The first half of the class is limited to still life and the other is on Landscape.
6. Demonstrate understanding of natural, reflected and studio lights to affect perception and the illusion of three-dimensional objects in the creative process.
7. Use increased knowledge of how the masters and contemporary arts utilized concepts of light and landscape in artwork.
8. Use effective compositional skills in painting.

Course Contents

Landscape painting and its nuances will be the main subject for this course. The students will develop a meaningful understanding that how natural, reflected and studio lights affect perception and the illusion of three-dimensional objects. Demonstrations and discussions on “How to Compose” will be conducted. Techniques will be explored by including dimensions, shapes, contour, and composition in landscapes. Plein air activity will be explored for this purpose.

Painting of objects , in varying forms , with special attention to

- a) form,
- b) Color , and
- c) Reflected lights -
- d) Rules of composition

Recommendations

All relevant sources

Art Galleries

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 335

Credit Hours: 2 Credit Hours

Title: Calligraphy -III

Type: Specialized

Introduction

The course will help the students to utilize Islamic *Khat* in their calligraphic inscriptional paintings by producing strong composition with the amalgamation of colour symbolism philosophical concepts and traditional or contemporary calligraphic skills. In the modern era, the art of Calligraphy has emerged as a close expressive genre to the art of painting.

Learning Outcomes

1. To do work with Traditional *khat* with amalgamation of different techniques
2. To produce original thematic painting
3. It helps the students to develop the perception and depiction of intricate elements with composite shapes and forms concerning calligraphic painting and developing their artistic skills in traditional methods.

Course Contents

The students will be trained to create different compositions with play of colours, line, and traditional *khat* with the help of different painting techniques.

Recommended Books/References:

Visual vocabulary of Islamic Calligraphy (all relevant Images from books, museums and Art Galleries).

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 337

Credit Hours: 2 Credit Hours

Title: Landscape Painting /Still life II

Type: Specialized

Introduction

In this course the students are introduced to landscape painting. Working on the spot and study of light and atmosphere is emphasized. Students are required to study cityscapes as well. Students are encouraged to do outdoor painting of landscapes and observe nature and natural growth with detailed understanding of form, space, perspective, light, colors, textures and composition.

Learning Outcomes:

Landscape module will help the students to learn about

1. How to find suitable composition in nature - cropping techniques- zooming in techniques - looking for center of interest-
2. Learn appropriate Color mixing to achieve the required naturalistic effects.
3. How to handle plein air working issues.
4. The students are introduced to the basics of still life painting, starting with basic objects and the rules of composing still life objects.
5. The first half of the class is limited to still life and the other is on Landscape.
6. Demonstrate understanding of natural, reflected and studio lights to affect perception and the illusion of three-dimensional objects in the creative process.
7. Use increased knowledge of how the masters and contemporary arts utilized concepts of light and landscape in artwork.
8. Use effective compositional skills in painting.

Course Contents

Landscape painting and its nuances will be the main subject for this course. The students will develop a meaningful understanding that how natural, reflected and studio lights affect perception and the illusion of three-dimensional objects. Demonstrations and discussions on “How to Compose” will be conducted.

Techniques will be explored by including dimensions, shapes, contour, and composition in landscapes. Plein air activity will be explored for this purpose.

Painting of objects , in varying forms , with special attention to

- a) form,
- b) Color , and
- c) Reflected lights -
- d) Rules of composition

Recommendations

All relevant sources

Art Galleries

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 322

Credit Hours: 3 Credit Hours

Title: Drawing - VI

Type: Specialized

Objectives:

During the course, the student will be able to demonstrate skills in various mediums. They will also practice to develop their own sense of style and imagination to create a complete and successful Piece.

Course Contents

6. Tasks based on observation and imagination in genres of Still life/ Portrait/Nature Study/Figure drawing in dry and wet and mixed media.
7. Understanding of form (via setup of objects based on complex geometry e.g. group of chairs, tangled rope or scrunched draperies)
8. Understanding of value (via working under varying amount of light)
9. Understanding of light (studying portraits, still objects or figure under various types and colors of light)
10. Understanding of drawing as full medium of expression by pushing boundaries of traditional mediums and methods of working

Recommendations / Instruction Aid

4. Relevant books on artists and methods, instructional Videos, online work samples, Brain storming sessions, field trips and visit to the local gallery or museum
5. Material and equipment required
6. Studio space, studio lights, drawing benches and easels, props, live models, still life objects, storage cabinet and display panels.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: 331

Credit Hours: : 5 Credit Hours

Title: Painting Major I

Type: Professional

Introduction

The course will provide platform and base for the production of final thesis work by exploring several innovative ideas with variety of techniques and medias. The students will go through experimental creativity by using oil colours, water colours, pastels, mix media and acrylics and focus will be given to develop individual style by creating thematic creative process. They will do efforts to develop their own creative style.

Learning Outcomes

Enhance the students' skill and ability to:

1. With the production of different experimental work and use of different techniques students will be able to think and produce thematic creative artworks which will be helpful for the creative artwork of their final thesis work.
2. To develop experimental work
3. Utilize colour and value to create the illusion of form.
3. Enhance the elements of art, proportions, and composition on a higher level.
4. Create light and shadow using a limited colour palette.
5. Utilize multiple techniques to further develop the painter's individual style.
5. Use the diverse experiences as inspiration for further works.
6. Observe the work in a broader context of contemporary practice
7. Implementation of concepts and techniques in visual arts.

Course Contents

1. This course is designed to help the students to develop awareness of the nature and psychological implications of the formal language of art, with a wide variety of subject.
2. Students paint the figure using interior and exterior space, shifting eye levels and various lighting situations.
3. The students will explore a combination of these elements to focus on narrative through single and multiple figures.

4. Different kind of artwork related to innovative ideas and experiments with different techniques with individual ideas of the students will be encouraged, which will provide base to their future projects of coming years.

Reference Books

- Bellamy, David. *Complete Guide to Watercolour Painting*. Wellwood: Search Press, 2012.
- Easton, David. *Water colour Flowers*. London: Paperback, 1994.
- Gair, Angela and Ian Sidaway. *How to Paint: A Complete Step by step guide for Beginners Covering Watercolours, Acrylics and Oils*. London: New Holland, 2005.
- Gregory, Noel. James Horton, Roy Lang and Michael Sanders. *Oil Painting. Step by Step*. Wellwood: Search Press, 2000.
- Haines, Jean. *How to Paint Colour and Light in Watercolour*. Wellwood: Search Press, 2010.
- Herniman, Barry. *Painting Mood & Atmosphere*. Wellwood: Search Press, 2012.
- Horton, James. *Painting Landscapes in oils*. Wellwood: Search Press, 2007.
- Paul, Tony. *How to Mix and use Colour: The Artist's Guide to Achieving the Perfect Colour*. London: New Holland, 2004.
- Paul, Tony. *How to Create Texture in your Paintings: The Artist's Guide to Achieving the Perfect Colour*. London: New Holland, 2004.
- Jelbert, Wendy. *From Sketch to Painting*. Wellwood: Search Press, 2003.
- Liddle, Brain. *How to Paint and Draw Techniques*. Paulton: Victoria House, 1981.
- Wollheim, Richard. *Painting as an Art*. Washington D.C: Thames and Hudson, 1987

Material for Further Reading

- Visits art galleries
- Websites
- Video

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 303

Credit Hours: 2 Credit Hours

Title: History of Western Art I

Type: Compulsory (Theory)

Introduction:

This course aims to introduce the characteristics and history of western art with reference to its evolution over the centuries, covering a time period from 8th to 14th, and then through 16th and 17th centuries. This course encompasses a detailed study of the western art history in connection with geographical entities as well as religious, psychological, philosophical, and social patterns of that era. This study also enables student to observe and analyze the evolution of concepts, ideas, and technique of various parts of Europe, specifically from Italy to England, covering art styles of Spain, Netherlands, and France. The course also, touches upon different theoretical approaches towards art and architecture to introduce the student to artistic critique and development, which actually helped western art to enter into the Renaissance and Baroque period.

Learning Outcomes

1. During the course, the students will be able to learn about history of Western Art from classical Antiquity period till Pop art. Artists names, art works and major characteristics of stylistic categorization of western art will be introduced to them.
2. To study the history, technique and practice of western (European) art at a scholarly level.
3. To study the history and development of each various genre through detailed study of the works by the masters of western art.
4. To frame and study various art styles according to their geographical taste and requirements and to analyze them with different critical frameworks.
5. To analyze and appreciate the iconic work by the eminent masters within their cultural and historical contexts.
6. To assess the individual creativity and talent, within and against, the limitations of culture, religion, and other dogmas.
7. To find out the influences and inspirations that the western aesthetic canon casted on the later centuries; not only in Europe but around the world as well.

Course Contents

1. Early Patterns of western art (Architecture, Painting and Sculpture)

2. The Medieval Age Art
3. Sienese School of Art
4. Florentine School of Art
5. Florence School of Art
6. Venetian School of Art
7. Spanish School of Art
8. Dutch School of Art
9. German School of Art
10. English School of Art
11. Art in the Age of Renaissance
12. Baroque Style Art

Suggested Reading:

- Gardner, M. A. Hellen. *Art through the Ages*. Harcourt: Brace and Co., 1936.
- Myers, Bernard S. *Modern Art in the Making*. Michigan: McGraw Hill Book Company, 1959.
- Essential History of Modern Art*
- Kemp, Martin. *Oxford History of Western Art*. Oxford: Oxford University Press, 2004.
- Essential History of Art*. Dempsey Parr, 2000.
- Gombrich, Hans Ernst. *The Story of Art*. Prentia Hall, 1978
- Goffen, Rona. *Givoanni Bellini*. England: Yale University Press, 1989.
- Jones, Roger. And Nicholas Penny. *Raphael*. England: Yale University Press, 1987.
- Kliener, Fred S. *Gardener's Art through the Ages: A concise History of Western Art*. USA: Cengage Learning, 2009.
- Portus, Javier. *The Spanish Portrait: From El Greco to Picasso*. London: Scala Arts Publishers Inc, 2006.
- Gáldy, Andrea M. *The Art, History and Architecture of Florentine Churches*. UK: Cambridge Scholars Publishing, 2016.
- Sharp, William. *The Great English Painters*. London: Walter Scott, 1886.
- James, John Thomas. *The Flemish, Dutch and German Schools of Painting*. South Carolina: Nabu Press, 2012.
- James, John Thomas. *The Flemish, Dutch and German Schools of Painting*. South Carolina: Nabu Press, 2012.
- Martz, Louis L. *From Renaissance to Baroque: Essays on Literature and Art*. London: University of Missouri Press, 1991.

McKendrick, Scot, and Kathleen Doyle. *The Art of the Bible: Illuminated Manuscripts from the Medieval World*. London: Thames & Hudson, 2016.

Metmuseum.org

Khanacademy.org

Relevant books, websites, newspaper articles

Teaching and Learning Strategies

1. The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.
2. Assignments based on facts, understanding and interpretation will be will given around the styles and periods of western art. Applying the knowledge to their own practice.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Semester VI

Programme: BFA Fine Arts

Course Code: 334

Credit Hours: : 5 credit hours

Title: Painting Major II

Type: Professional

Introduction

The course will provide platform and base for the production of final thesis work by exploring several innovative ideas with variety of techniques and medias. The students will go through experimental creativity by using oil colours, water colours, pastels, mix media and acrylics and focus will be given to develop individual style by creating thematic creative process. They will do efforts to develop their own creative style.

Learning Outcomes

Enhance the students' skill and ability to:

1. With the production of different experimental work and use of different techniques students will be able to think and produce thematic creative artworks which will be helpful for the creative artwork of their final thesis work.
2. To develop experimental work
3. Utilize colour and value to create the illusion of form.
3. Enhance the elements of art, proportions, and composition on a higher level.
4. Create light and shadow using a limited colour palette.
5. Utilize multiple techniques to further develop the painter's individual style.
5. Use the diverse experiences as inspiration for further works.
6. Observe the work in a broader context of contemporary practice
7. Implementation of concepts and techniques in visual arts.

Course Contents

1. This course is designed to help the students to develop awareness of the nature and psychological implications of the formal language of art, with a wide verity of subject.

2. Students paint the figure using interior and exterior space, shifting eye levels and various lighting situations.
3. The students will explore a combination of these elements to focus on narrative through single and multiple figures.
4. Different kind of artwork related to innovative ideas and experiments with different techniques with individual ideas of the students will be encouraged, which will provide base to their future projects of coming years.

Reference Books

- Bellamy, David. *Complete Guide to Watercolour Painting*. Wellwood: Search Press, 2012.
- Easton, David. *Water colour Flowers*. London: Paperback, 1994.
- Gair, Angela and Ian Sidaway. *How to Paint: A Complete Step by step guide for Beginners Covering Watercolours, Acrylics and Oils*. London: New Holland, 2005.
- Gregory, Noel. James Horton, Roy Lang and Michael Sanders. *Oil Painting. Step by Step*. Wellwood: Search Press, 2000.
- Haines, Jean. *How to Paint Colour and Light in Watercolour*. Wellwood: Search Press, 2010.
- Herniman, Barry. *Painting Mood & Atmosphere*. Wellwood: Search Press, 2012.
- Horton, James. *Painting Landscapes in oils*. Wellwood: Search Press, 2007.
- Paul, Tony. *How to Mix and use Colour: The Artist's Guide to Achieving the Perfect Colour*. London: New Holland, 2004.
- Paul, Tony. *How to Create Texture in your Paintings: The Artist's Guide to Achieving the Perfect Colour*. London: New Holland, 2004.
- Jelbert, Wendy. *From Sketch to Painting*. Wellwood: Search Press, 2003.
- Liddle, Brain. *How to Paint and Draw Techniques*. Paulton: Victoria House, 1981.
- Wollheim, Richard. *Painting as an Art*. Washington D.C: Thames and Hudson, 1987

Material for Further Reading

- Visits art galleries
- Websites
- Video

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 336

Credit Hours: 3 Credit Hours

Title: Miniature Painting-III

Type: Specialized

Introduction:

Understanding of the traditional styles and conventions of old masters from different schools of miniature painting. This includes reproduction of miniatures especially from major traditional schools of miniature painting to understand use of line, form, color and rendering.

Knowledge and skill in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. This includes preparation and mixing of pigments and dyes, making of paper especially prepared for miniature painting and techniques of black and white brush drawing and gouache.

Learning Outcomes

1. Students will practice the skills and explore the painting process by using traditional materials and techniques by producing new concepts according to contemporary requirements.
2. It helps the students to develop the perception and depiction of intricate elements with composite shapes and forms concerning realistic paintings and developing their painting skills in traditional method.

Course Contents:

Advanced exercises in miniature painting in this studio-based course will be done. The students will work on original compositions and themes using the traditional technique of miniature painting. Students are encouraged to develop their original style with modern concept and traditional technique.

Recommended Books/References:

Visual vocabulary of Indian, Persian, Mughal Miniatures (all relevant Images from books, museums and Art Galleries).

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

8. Mid-Term Examination 35
9. Class Assignments 25
10. Final Examination 40
11. Total: 100

Programme: BFA Fine Arts

Course Code: BFA 301 & 302

Credit Hours: 2 +2 Credit Hours

Title: Socio Cultural Studies of South Asian Arts (with special reference to Subcontinent) I-II

Type: Specialized

Introduction

The course is designed to familiarize the students with salient features Mughal art and architecture, with their grounding in the local idiom through "Art & Architecture of the Subcontinent: Indus- Sultanate (16th C)" the students will find it easy to connect earlier art practices prevalent in the subcontinent and distinguish new concepts brought in by the early Mughals. In next step the art of Rajput courts, Rajasthan and Pahari will be covered. Sikh Raj, British Raj, and the academic art of the 19th century India is will be a part of the study.

Learning Outcomes:

1. The students will be able to get knowledge of the Art perspective of their own region, which will be helpful for their research projects in future Art Historians or Studio Practitioners.
2. To get knowledge about Art and Architecture of Mughal Period
3. To know about the characteristics of Rajasthan and Pahari Art.
4. To get complete understanding of the Art of Sikh Period.
5. Total aware about the Art produced in British Raj and know that how Britishers gave importance to the regional styles of Art and introduced British elements and produced such creative monuments and art works by intermingling Regional styles and British elements.

Course Contents:

1. For Mughal architecture, the focus will be on aspects that remained constant throughout this era as well as the ornamental changes that gradually took place during the reigns of the four great emperors; Akbar, Jahangir, Shahjahan and Aurangzeb.

2. The peculiar influence of each Mughal emperor on miniature painting will be traced for a better understanding of the stylistic changes that took place from Akbar to Aurangzeb.
3. Mughal artifacts will also be studied to appreciate the overall design harmony that prevailed during the most creative period in the history of the Indian subcontinent.
4. Finally, the course will survey paintings made for various Rajput courts, including the ones in Rajasthan and the Pahari region, moving on to the Punjab plains and then an analysis of aesthetics introduced during the British Raj and their impact on local tradition.
5. After surveying the oeuvres of some of the major courts, the course will pay special attention to a series of themes, such as the relationship of literature and painting; devotional art and the image of the woman as well as rulers and eccentricities.
6. Art during the Sikh period (1799 to 1848) miniature and the modern by court painters of Sikh Raj in Lahore would be under observation. The factors resulting in the appearance of an art labeled as Company Art, followed by the western style art of the Colonial Period artists of the 19th century, will be the next section of this course.
7. The compilations such as *Oriental Scenery*, *Recollection of India*, *India; Ancient and Modern*, and *Portraits of Princes and Peoples of India* is another source of studying the art of these foreigner artists. The academic art of the 19th century India would also be a part of the study.

Recommended Books/List of Reading:

Anjan Chakravarty *Indian Miniature Painting*, Roli 2005.

B N Goswamy and Eberhard Fischer: *Pahari Masters*, Artibus Asiae, Zurich and Oxford University Press India, 1992.

Catherine Asher, *Architecture of Mughal India*, Cambridge, 1992.

Douglas Barrett and Basil Gray, *Indian Painting*, Skira / Rizzoli 1978.

George Michell, *The Majesty of Mughal Decoration: The Art and Architecture of Islamic India*, Thames & Hudson, 2007.

J P Losty, *The Art of the Book in India*, British Library, London, 1982.

Milo, Beach. *Mughal and Rajput Painting*, Cambridge, 1993.

Mitter, Partha. *Much maligned monsters: a history of European reactions to Indian art*, University of Chicago Press, 1992.

Daniel, Thomas. *Oriental Scenery*. Calcutta: British Press, 1812.

Harding, J. D. *Recollection of India*. London: London Press, 1866.

Teaching and Learning Strategies

Demonstrations, hands on activities, students led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 304

Credit Hours: 2 Credit Hours

Title: History of Western Art II

Type: Specialized

Introduction:

This course will cover the history and theory of Western/Modern Art from late eighteenth-century art to the contemporary art trends. In this course, the focus will be on chronology, iconography, techniques and functions of and during the mentioned era. The emphasis will be on highlighting and understanding that how arts reflect the conventions and aspirations of a common culture, rather than treating them as a separate and distinct entity.

Learning Outcomes

1. During the course, the students will be able to learn about history of Western/Modern Art from classical Antiquity period till Pop art. Artists names, art works and major characteristics of stylistic categorization of western art will be introduced to them.
2. To study the history, technique and practice of Western/Modern (European) art at a scholarly level.
3. To study the history and development of each various genre through detailed study of the works by the masters of Western/ Modern art.
4. To frame and study various art styles according to their geographical taste and requirements and to analyze them with different critical frameworks.
5. To analyze and appreciate the iconic work by the eminent masters within their cultural and historical contexts.
6. To assess the individual creativity and talent, within and against, the limitations of culture, religion, and other dogmas.

Course Contents:

This course will cover the Bourgeois class concerning enlightenment and the need to going back to Classic Aesthetic Canon with the emergence of Neo-Classicism. Important art movement of the last quarter of the 19th century such as Romanticism, Realism, Impressionism, Neo-impressionism, Post-Impressionism will be covered prior to the art movements of the 20th century. However, pivotal 20th-century art movements; Cubism, Fauvism, Dadaism,

Surrealism, Expressionism, Symbolism and Post-Modern trends in Contemporary Art, will be taught in light of theoretical, historical and conceptual context.

1. Neo-classicism
2. Romanticism
3. Realism
4. Impressionism
5. Post-impressionism
6. Symbolism
7. Cubism
8. Fauvism
9. Dadaism
10. Expressionism
11. Surrealism
12. Post-modern Trends
13. Pop Art & Op Art

Recommended Books/List of Reading:

- Atkins, Robert. *ArtSpeak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*. 2nd ed. New York: Abbeville, 1997. Frick – Reference – Dictionaries & Encyclopedias - N6490/A87/1997
- Barry, Michael (1996) *Design and Color in Islamic Architecture: Eight Centuries Of The Tile Maker's Art*. The Vendom Press, New York.
- Behrens-Abouseif, Doris (1998) *Beauty in Arabic Culture*. C. H. Beck'sche Verlagsbuchhandlung, Munich, Germany.
- Chilvers, Ian. *Dictionary of Twentieth Century Art*. 1998. Frick – Reference – Dictionaries and Encyclopedias – N6490/C48/1998
- *Critical Terms for Art History*. Ed. by Robert S. Nelson and Richard Shiff. Chicago: University of Chicago Press, 1996. Frick - N34/C75/1996
- Fry, Edward. *The Modern Artist and his World: Cubism*. New York: Mc Graw Book Company, 1964.
- Gamboni, Dario. *Potential Images*. London: Reaktion Books, 2002.

- Giles, Laura. *PhotoSpeak: A Guide to the Ideas, Movements, and Techniques of Photography, 1839 to the Present*. New York: Abbeville Press, 1998.
Hillman – TR15/M63/1998
- Goodman, Nelson. *Languages of Art. USA*: The Bobbs-Merrill Company, 1968.
- Haftman, Werner. *Painting in the Twentieth Century*. New York: Fredrick A. Praeger, Publishers, 1965.
- Includes brief articles on more than 1,000 artists.
- Pellissier, Georges. *The Literary Movement in France During the Nineteenth Century*. Trans, Anne Garrison Brinton. New York City: G. P. Putnam's Sons, 1897.
- Schimied, Wieland, ed. *The Prestel Dictionary of Art and Artists in the 20th Century*. New York: Prestel, 2000. Frick – Reference – Dictionaries and Encyclopedias - N33/P74/2000
- Siegel, Jeanne. *Artwords 2: Discourse on the Early 80s*. Ann Arbor: UMI Research Press, 1988. Frick – N6490/A773/1988
- *The Queer Encyclopedia of the Visual Arts*. Ed. by Claude J. Summers. San Francisco: Cleis Press, 2004. Frick – Reference – Dictionaries – N72/H64Q44/2004
- *The Yale Dictionary of Art and Artists*. 2000. Frick – Reference – Dictionaries and Encyclopedias – N33/L353/2000

Teaching and Learning Strategies

1. Assignments based on facts, understanding and interpretation will be will given around the styles and periods of western art. Applying the knowledge to their own practice.
2. Demonstrations, hands on activities, students led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 421

Credit Hours: 3 Credit Hours

Title: Drawing VII

Type: Specialized

Introduction

The students will learn all the possible ways of drawing. Explore drawing techniques with different materials like pencil, pen & ink charcoal, graffiti. water colour etc.

Learning Outcomes

To enable the student to:

1. Analyze and discuss the technical aesthetic and conceptual components of a drawing.
2. Utilize advance art terminology in reading, writing and oral communication.
3. Utilize line, value and color in a more personally expressive way.
4. Apply advance principles of perspective to increasingly complex spatial problems.
5. Utilize expanded art vocabulary, techniques, and media to create work with meaning.
6. Students will improve their traditional and modern techniques of drawing.

Course Contents:

This course is based on further analysis and exploration of drawing skills, techniques, and concepts. Emphasis is on more complex problem solving in the visual interpretation of natural and fabricated forms. A variety of monochrome and color drawing medium will be used. Experimental drawing with mixed media may be attempted at the discretion of the course instructor.

Recommended Books/References:

- Drawing for the Absolute Beginner by Mark Willenbrink
- Drawing Lessons from the Great Masters by Jacob Collins
- The Craft of Old-Master Drawing by James Watrous
- How to draw a cool Stuff by Catherine V. Holmes
- Figure drawing by Michael Hampton
- Perspective Made Easy by Ernest
- Pen & Ink Drawing by Alphonso Dunn
- Figure Drawing for Artist by Steve Huston
- Successful Drawing by Andrew Loomis

- Sketching for the Imagination
- A contemporary Perspective on the Classical Tradition by Anthony Ryder
- All kind of artistic books, which can help the visual vocabulary of the Student.
- Visit to different Art Galleries
- See and study the artwork historical the contemporary Artists of the world.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Semester VII

Programme: BFA Fine Arts

Course Code: BFA 442

Credit Hours: 5 Credit Hours

Title: Painting Project

Type: Professional

Introduction

At this stage the students have learnt several techniques and methods of the field to express their concepts and ideas and convey them to the viewer through Art skills by using different mediums and techniques. Option will be given to the students to opt any of the following Mediums for thesis work: Easel Painting/ Miniature Painting/ Installation Art/ Calligraphy. They will be encouraged to select a topic of their own choice for final thesis by exploring different ideas.

Learning Outcomes

1. To produce quality Painting Project work by using their experiences and skill which they have learnt during their BFA academic session.
2. They will enhance the professional career when they will adjust themselves as Artists or academicians. So, the project will help them to continue their ideas as final thesis work.

Contents:

To produce Conceptual Thematic Project work with the help of any medium belong to the relevant field.

Recommended Books/List of Reading:

All kind of artistic books, which can help the visual vocabulary of the student.

Visit to different Art Galleries

See and study the artwork historical the contemporary Artists of the world.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 426

Credit Hours: 3 Credit Hours

Title: Installation Art/Video

Type: Specialized

Introduction

The goal of this course is to develop the students understanding of installation as a medium. This is a hybrid course in which students in painting and/or performance synthesize areas of expertise with installation and new processes and methods. It is another mean of expression based on practical work. The students are engaged in explorations of space, site, location, situation, immersive experience, viewer relations, and exhibition design for better results of an artwork.

Installation art is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time.

The goal behind installation art is to evoke emotion and conversation and to bring light to issues that are important to the artist.

Learning Outcomes

1. To learn historic and contemporary installation, but we will look at ways in which installation relates to technology.
2. To use digital processes to enhance practice as well as means with which digital processes might become a core component of the work.
3. To experience various tools and methodologies that might be used in the production of installation art.
4. Exploration of various permutations of installation art, including video, sound, performance, virtual reality and the digital realm, social exchange, collaboration, interactivity and the blurred boundaries between mediums.
5. To learn design and fabrication skills while studying the history of site-specific art and its contemporary practice.
6. The students will be able to produce installation art as artistic genre of three-dimensional works site-specific and designed to transform the perception of a space.
7. Develop an ability to analyze and evaluate works from an informed point-of-view.
8. To gain an awareness of related work in the field.

Contents:

Installation art is an artistic genre of three-dimensional works that often are site-specific and designed to transform the perception of a space. The students will be evolved in

1. Discuss readings.
2. Discuss installation ideas.
3. Watch documentary
4. Visualization Techniques
5. Brilliant use of space - Use of large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time.
6. Conceptual Thematic Creation of Artwork
7. Mixed media by following Contemporary Art
8. Interactive installations.
9. To create environments that respond, dynamically to the participant.
10. Video Installation - Sound Installation

Recommendations:

To concern relevant Websites, Videos, blogs for Art Installations
 To concern visual vocabulary having imagery and videos of relevant field.
 Visit Art Galleries where such kind of art is on display.
 (<http://art-tech.arts.ufl.edu/~jack/courses/s08-art4848/essay.html>) - Erkki Huhtamo

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

12. Mid-Term Examination 35
13. Class Assignments 25
14. Final Examination 40
15. Total: 100

Programme: BFA Fine Arts

Course Code: BFA 441

Credit Hours: 2 Credit Hours

Title: Research Methodology

Type: Professional

Introduction

Qualitative method will be taught for writing research proposal. The course will develop writing skills of the students by using various methods.

Learning Outcomes

1. To prepare the students, how to analyze, criticize and write about the Art work and his/her own ideas and concept of the creative work with academic qualitative writing skills.
2. The students will be able to write qualitative, critical, descriptive and conceptual Writing by following research methodology. To get knowledge about research methodology is beneficial for researchers and writers.

Course Contents

1. Research Methodology, skills and Ethics
2. Kinds of research
 - 2.1. Qualitative research method
 - 2.2. Quantitative research method
 - 2.3. Types of research writing
- 3. Methods of research**
- 4. Tools of Research**
 - 4.1. Questioners
 - 4.2. Schedule
 - 4.3. Test
 - 4.4. Interview
 - 4.5. Observation
 - 4.6. Scale
5. Writing a qualitative research proposal
 - 5.1. Theoretical framework
 - 5.2. Citations
6. Sources of Historical Research
 - 6.1. Primary Source
 - 6.2. Published /Printed Data

- 6.3. Remains/ Relics
- 6.4. Oral Testimony
- 7. Data Collection
- 8. Data Analysis
 - 8.1. Intrinsic Criticism
- 9. Extrinsic Criticism

Recommended Books/List of Reading:

- Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th edition (Chicago: University of Chicago Press, 2007).
- Saracevic, Tefko. 2002. Review of *Identifying and analyzing user needs: A complete handbook and ready-to-use assessment workbook with disk*, by Lyn Westbrook. *The Library Quarterly* 72:390.
- Shankar, K. 2008. Review of *Research Methods in Information*. *Journal of the American Society for Information Science & Technology* 59,1 (Jan.): 158-159.
- Terris, O. 2008. Review of *Research Methods in Information*. *Multimedia Information & Technology* 34.1 (Feb.): 23-23.

Teaching and Learning Strategies

The course is based on history of civilization with special emphasis on Art History. Demonstrations, hands on activities, students led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 403

Credit Hours: 2 Credit Hours

Title: Art in Pakistan I

Type: Specialized

Introduction:

The early period of Pakistani Art (1940-1970) is marked with three streams of influences and inspirations that later founded contemporary Art in Pakistan as well. The art of South Asia is linked to the geographical grounds of Gandhara, Ajanta or Elora on one side with Buddhist, Jain or Hindu influences, and the Islamic Values inspiring the taste and concepts of the non-iconographic art of the subcontinent, on the other side. Islamic tradition, ascending from the Persian School of Miniature Painting inspired the miniature style of painting as well while the British Colonial Period introduced the art of the subcontinent to the modern techniques and styles of painting and sculpture.

In this course, Pakistani Art from 1947 to 1970 with different regional and foreign influences will be discussed.

Learning Outcomes

- To get complete awareness about the art of Pakistan till 1970.
- To know about different influences on the early Pakistani Art
- And its impact on later produced artwork in Pakistan.

Course Contents:

This course will cover the early period of Art in Pakistan, including the influences of Colonialism on the local art idiom as well as the impact of the Bengal Art Movement along with its origins, influences and patterns. This course will examine, analyze and evaluate the major stylistic trends, political, religious, and cultural influences, including themes and subject matter, generally adopted by Indian Subcontinent in and after 1940. The course will also provide a comparative study of Early Pakistani Art with its neighboring South Asian countries. In addition to the stylistic and structural components of Early Pakistani Art, students will study

anthropological, religious, political, social and philosophical issues related to the development and production of Art in its infancy in Pakistan.

Outcomes:

The course will provide complete awareness about early Pakistani art, and the students will be able to know about the techniques and styles of the pioneers and their influences.

Recommended Books/List of Reading:

- Ahmed, Jalaluddin. *Art in Pakistan*. Karachi: Pakistan Publication, 1970.
- Ajazuddin, F.S. *Historical Images of Pakistan*. Lahore: Ferozsons, 1992.
- Hasan, Ijaz-al. *Painting in Pakistan*. Lahore: Ferozsons, 1991.
- Hasan, Musarrat. *Paintings in the Punjab Plain (1849-1949)*. Lahore: Ferozsons, 1998.
- Naqvi, Akbar. *Image and Identity*. New York: Oxford University Press, 1998.
- Nesom, Marcella. *Contemporary Painting in Pakistan*. Lahore: Ferozsons, 1992.
- Akhund, Abdul Hamid, Farida Munavarjahan Said and Zohra Yusaf. *Sadequain: The Holy Sinner*. Karachi: The Hamdard Press (Pvt) Ltd, 2003.
- Ali, S. Amjad. *Painting of Pakistan*. Islamabad: National Book Foundation, 1995.
- Basham, A.L. *The Wonder That Was India*. New York: The Macmillan, Co., 1959.
- Mitter, Partha. *Art & Nationalism in Colonial India (1857 – 1960)* Oxford: 1994.

Teaching and Learning Strategies

Demonstrations, hands on activities, students led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 443

Credit Hours: 6 Credit Hours

Title: Thesis Project

Type: Professional

Introduction

The course is belonged to the final thesis work of the students of Fine Arts. At this stage they have learnt several techniques and methods of the field to express their concepts and ideas and convey them to the viewer through Art skills by using different mediums and techniques.

Students at this level will be able to learn how to critique paintings and receive criticism and advice from fellow students, the instructor as well as any external juror. Learning to articulate artistic concepts and processes using discipline-specific vocabulary is a fundamental part of arts education. For most of the time students will work on paintings and subjects of their own choice.

Learning Outcomes

1. To produce quality thesis work by using their experiences and skill which they have learnt during their BFA academic session
2. Professional career when they will adjust themselves as Artists or academicians. So final thesis will help be helpful for their Professional careers.

Course Contents:

- To produce Conceptual Thematic Thesis work with the help of any medium belong to the relevant field.

Recommended Books/List of Reading:

- All kind of artistic books, which can help the visual vocabulary of the Student.
- Visit to different Art Galleries
- See and study the artwork historical the contemporary Artists of the world.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 422

Credit Hours: 3 Credit Hours

Title: Drawing VIII

Type: Specialized

Introduction

The course is directly linked with final thesis project. The students will be able to create different drawings and quick sketches related to their concepts and abstract reality which they want to produce or show their creative skills in different ways.

Learning Outcome:

Students will improve their drawing skills. Projects will be assessed through skills, critiques, oral presentation, and discussions.

1. Students will be able to create Concept /theme base drawing
2. To analyze the technical aesthetic and conceptual components of a drawing.
3. To utilize and apply advance methods to increasingly complex spatial problems.
4. To utilize expanded art vocabulary, techniques, and media to create work with meaning.

Course Contents:

This course is based on further analysis and exploration of drawing skills, techniques, and concepts according to their thesis project. Emphasis is on more complex problem solving in the visual interpretation of natural and fabricated forms. A variety of monochrome and color drawing medium will be used. Experimental drawing with mixed media may be attempted at the discretion of the course instructor.

Recommended Books/References:

- All kind of artistic books, which can help the visual vocabulary of the student.
- Visit to different Art Galleries
- See and study the artwork historical the contemporary Artists of the world.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on

activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

- 16. Mid-Term Examination 35
- 17. Class Assignments 25
- 18. Final Examination 40
- 19. Total: 100

Programme: BFA Fine Arts

Course Code: BFA 404

Credit Hours: 2 Credit Hours

Title: Art in Pakistan II (Contemporary)

Type: Specialized

Introduction

Having already assessed the pre and early post-partition art of Pakistan, students will now focus on the contemporary genres of visual art from 1970 until today. In this course, the focus will be given to those Pakistani artists who touched the height of creativity and developed their styles by using different mediums and are known as renowned contemporary artists worldwide.

Learning Outcomes

1. To get aware about Pakistani Art and Culture and its implementation through creative skills.
2. To get knowledge about the Painters of Pakistan
3. To know about the ideology behind the creativity of Pakistani Art.
4. Critical analysis and detailed study of techniques and artworks of contemporary Pakistani artists.

Course Contents:

1. The Pakistani Art from 1970 to till date will be included in this course. Landscape, miniature painting, figurative art, abstract art, digital art, sculpture and calligraphic art will be analyzed and discussed.
2. Selected artists who have influenced and shaped the trends in Pakistani art will be highlighted and analyzed. Students will learn in this subject to observe and analyze contemporary trends of Art in Pakistan, keeping in view the art in neighboring countries as well. Pakistan's changing social, political and cultural situation and its effects on the Art and Artists of Pakistan will also be studied.
3. This course will not only enable students to comprehend the stylistic development of the contemporary Art in Pakistan, but it will also help them evaluate the various geographical, anthropological, religious, conceptual, philosophical and literary

patterns that have shaped the Art in Pakistan in the contemporary and in 21st century with rapidly changing international scenario regarding visual arts.

Outcomes:

The students will be able to answer about the art and artists of Pakistan. The technique, style and creative ideas of the Pakistani artists who spend their lives to produce some fruitful results in the field of art and creativity and become role models for new generation in the field of Arts and Creativity.

Recommended Books/List of Reading:

- Ahmed, Jalaluddin. *Art in Pakistan*. Karachi: Pakistan Publication, 1970.
- Ajazuddin, F.S. *Historical Images of Pakistan*. Lahore: Ferozsons, 1992.
- Hasan, Ijaz-al. *Painting in Pakistan*. Lahore: Ferozsons, 1991.
- Hasan, Musarrat. *Paintings in the Punjab Plain (1849-1949)*. Lahore: Ferozsons, 1998.
- Naqvi, Akbar. *Image and Identity*. New York: Oxford University Press, 1998.
- Nesom, Marcella. *Contemporary Painting in Pakistan*. Lahore: Ferozsons, 1992.
- Akhund, Abdul Hamid, Farida Munavarjahan Said and Zohra Yusaf. Sadequain: *The Holy Sinner*. Karachi: The Hamdard Press (Pvt) Ltd, 2003.
- Ali, S. Amjad. *Painting of Paistan*. Islamabad: National Book Foundation, 1995.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: BFA Fine Arts

Course Code: BFA 445

Credit Hours: 3 Credit Hours

Title: Report Writing & Viva

Type: Professional

Introduction

The students, who have been exposed to a system of rote memorization, find themselves at a loss when it comes to writing research papers. The good news is that writing successful academic papers is a skill that anyone can learn through practice. The course will develop writing skills of the students by using various methods. Theoretical subjects of the students are providing knowledge about the Art, Artists, different civilizations and cultures and these theories are directly linked with their academic activities and professional career when they will adjust themselves as Artists or academicians. So final viva will help them to revise and memorize about Art theories, which will be helpful for their Professional careers.

Learning outcomes

1. To prepare the students, how to analyze, criticize and write about the Art work and his/her own ideas and concept of the creative work with academic writing skills.
2. The students will be able to write critical, descriptive, and conceptual Writing by following research methodology.

So final viva will help them to revise and memorize about Art theories, which will be helpful for their Professional careers.

Contents:

1. The most elementary aspects of research will be started - taking good notes, learning to summarize ideas of others, and constructing footnotes and bibliographies in a consistent format.
2. Selected articles will be read to look for their underlying logical structure (or lack thereof).
3. An order will be established for the presentation of the student's research material and what this order might be for different types of art-histories.
4. There will be many short-written assignments and a ten-page research paper on an art art-historical will be due at the end of the semester.
5. The professor will read and comment on the draft of the student's term paper if this is desired.
6. The students will be required to compile a notebook consisting of their notes taken in class and handouts of Xeroxed material from the professor; these will be graded.

7. Revision of the theories, which the students have been studied during the eight semesters of BFA Fine Arts.

Recommended Books/List of Reading:

The textbook for the class is

- Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th edition (Chicago: University of Chicago Press, 2007).
- Saracevic, Tefko. 2002. Review of *Identifying and analyzing user needs: A complete handbook and ready-to-use assessment workbook with disk*, by Lyn Westbrook. *The Library Quarterly* 72:390.
- Shankar, K. 2008. Review of *Research Methods in Information*. *Journal of the American Society for Information Science & Technology* 59,1 (Jan.): 158-159.
- Terris, O. 2008. Review of *Research Methods in Information*. *Multimedia Information & Technology* 34.1 (Feb.): 23-23.

Teaching and Learning Strategies

The course is based on using various teaching techniques including class discussion, projects, small group presentations, demonstrations, hands on activities, student led presentations and cooperative learning, brain storming, thought provoking questions, think pair-share, reflections, discussions, etc.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100