

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) MFA Painting 2-years program.

The revised Syllabus/Scheme of Studies MFA Painting 2-Years is attached vide Annexure-'A'.

the

**Admin. Block,
Quaid-i-Azam Campus,
Lahore.
No. D/ 9197 Acad.**

**Sd/-
REGISTRAR**

Dated: 6/8/2023

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
Master of Fine Arts MFA Painting (morning & replica) 2 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

Master of Fine Arts MFA Painting (morning & replica) 2 Years Degree Program



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

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

Duration: 2 Years

Department: Department of Fine Arts

Faculty: Arts and Humanities

Semester -I – VI

Credit Hours: 42

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 MFA Painting degree program are to produce graduates who are able to:

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

- To train professionals on various areas of contemporary Fine Arts practice related to Art History and Studio Practice.
- To train and update the knowledge of professionals in the field of research to prepare them for higher studies.
- 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.
- 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.
- To offer students an enriching and intensive education which will enable them to apply their skills with confidence as artists and creative practitioners
- To provide students with relevant technical, intellectual and inter-personal skills, both within and across the specialist subjects.
- To promote an understanding of Fine Art, its practice and its theory, in philosophical, critical and social contexts, both contemporary and historical.
- 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.
MFA – 16 Years
- Study Program/Subject
BFA Fine Arts/ Visual Arts
- Percentage/CGPA
At least second division
- Entry Test (if applicable) with minimum requirement
Aptitude Test 50 % and academics 50%

7. Duration of the Program

MFA Program – 2 Years – 4 Semester

1. Categorization of Courses as per HEC Recommendation and Difference

Serial Number	Categories	Number of Courses	Number of Credit Hours
1	Education Major / Professional Courses	8	30
2	Specialized Courses	4	12
3			
4	Total		42

Semester	Courses	Category of Courses		
		Major / Professional Education	Specialized Education	Semester Load
1	4	2	2	13
2	4	2	2	13
3	2	2	0	7
4	2	2	0	9

PU				
HEC Guidelines	Followed			
Difference (HEC & PU)	No			

*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.

2. Scheme of Studies / Semester-wise workload

#	Code	Course Title	Course Type	Credit hours
Semester I				
1.	MFA 501	Philosophy of Modern Art in the West-I (Post modernism)	Specialized	3
2.	MFA 503	Socio Cultural Studies of South Asian Art-I (Contemporary Trends)	Specialized	3
3.	MFA 503	Advanced Drawing-I	Major	3
4.	MFA 513	Advanced Studio Practice -I	Major	4
		Total Credit Hours		13
Total Credit Hours				
Semester II				
1.	MFA 502	Philosophy of Modern Art in the West-II (Contemporary trends)	Specialized	3
2.	MFA 505	Art Criticism	Specialized	3
3.	MFA 511	Advanced Drawing-II	Major	3
4.	MFA 513	Advanced Studio Practice -II	Major	4
		Total Credit Hours		13
Total Credit Hours				
Semester III				
1.	MFA 604	Mini Thesis	Major	4
2.	MFA 605	Research Methodology	Major	3
		Total Credit Hours		7
Total Credit Hours				
Semester IV				
1.	MFA 606	Report Writing / Presentation	Major	3

#	Code	Course Title	Course Type	Credit hours
2	MFA 606	Thesis	Major	6
Total Credit Hours				9

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

Research Thesis:

The research thesis will consist of a course of 06 credit hours; focusing on research proposal development, thesis writing and its defense.

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

11: 1

Name of Programs	Duration	No. of Modules	Total Credits	Total Students
MFA - Fine Arts	2 Years	4 Semester	42	53

Structure of the Program

- Total numbers of Credit hours
- Duration 2 Years
- Semester duration 16- 18 Weeks
- Semesters 4

- Course Load per Semester 8- 13 Cr Hr
- Number of Courses per Semester 2-4

Definition of credit hour. According to Punjab University semester rules

1 CR Theory = 1 Contact Hour per week

1 CR Practical = 3 Contact Hours per week

Course Outlines separately for each course

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

Course Outline

MFA Painting Semester I

Programme: MFA Painting

Course Code: MFA 501

Credit Hours: 3 Credit Hours

Title: Philosophy of Modern Art in the West-I

Type: Specialized

Introduction

The course is related to western philosophical theories which will help the students to understand different phenomena of Art.

Learning Outcomes

Late twentieth century art is characterized by enormous richness, complexity, contradiction and self-reflection in comparison to the traditional art practiced in the previous centuries. The students will be aware of all the concerns of Modern Art and Post-Modern Art.

Course Contents

The students will be aware of all the concerns of Modern Art and Post-Modern Art. Late twentieth century art is characterized by an enormous richness, complexity, contradiction and self-reflection in comparison to the traditional art practiced in the previous centuries. Social, political, economic changes and scientific developments altered the course of art forever. Modern movements resulting in pop art, consumer culture, feminism, post modernism, installation, video and digital art etc. will be part of the course with emphasis on all disciplines of Fine Arts. (Painting, Sculpture, Graphic Arts).

Suggested Reading:

1. Gardner, M. A. Hellen. *Art through the Ages*. Harcourt: Brace and Co., 1936.
2. Myers, Bernard S. *Modern Art in the Making*. Michigan: McGraw Hill Book Company, 1959.
3. *Essential History of Modern Art*
4. Kemp, Martin. *Oxford History of Western Art*. Oxford: Oxford University Press, 2004.
5. *Essential History of Art*. Dempsey Parr, 2000.
6. Grantefuhrer, Anne. *Cubism*. USA: Taschen America Ltd., 2009.
7. Neret, Gilles. *Salvador Dali*. USA: Taschen America Ltd., 1999.

8. *Pablo Picasso*
9. Fry, Edward. *The Modern Artist and his World: Cubism*. New York: Mc Graw Book Company, 1964.
10. Gamboni, Dario. *Potential Images*. London: Reaktion Books, 2002.
11. Goodman, Nelson. *Languages of Art*. USA: The Bobbs-Merrill Company, 1968.
12. Haftman, Werner. *Painting in the Twentieth Century*. New York: Fredrick A. Praeger, Publishers, 1965.
13. Pellissier, Georges. *The Literary Movement in France During the Nineteenth Century*. Trans. Anne Garrison Brinton. New York City: G. P. Putnam's Sons, 1897.

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: MFA Painting

Course Code: MFA 502

Credit Hours: 3 Credit Hours

Title: Philosophy of Modern Art in the West-II (Contemporary)

Type: Specialized (Theory)

Introduction

The course is continuation of course code 501. to western philosophical theories which will help the students to understand different phenomena of Art.

Learning Outcomes

Late twentieth century art is characterized by enormous richness, complexity, contradiction and self-reflection in comparison to the traditional art practiced in the previous centuries. The students will be aware of all the concerns of Modern Art and Post-Modern Art.

Course Contents

In this course the students will study the contemporary art in the West in relation to Painting, Sculpture, Graphic Arts and other visual art forms, like video, installation, digital art etc. They will be aware of all the concerns of Modern Art and Post-Modern Art. Late twentieth century art is characterized by an enormous richness, complexity, contradiction and self-reflection in comparison to the traditional art practiced in the previous centuries. Social, political, economic changes and scientific developments altered the course of art forever. Modern movements resulting in pop art, consumer culture, feminism, post modernism, installation, video and digital art etc. will be part of the course with emphasis on all disciplines of Fine Arts.

Learning Outcomes

The students will be aware of all the concerns of contemporary art in the West. Late twentieth century art is characterized by an enormous richness, complexity, contradiction and self-reflection.

Suggested Readings

- 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 Vendome Press, New York.
- Behrens-Abouseif, Doris (1998) *Beauty in Arabic Culture*. C. H. Beck'sche Verlagsbuchhandlung, Munich, Germany.
- Bianco, Stefano (2000) *Urban Form in the Arab World: Past and Present*. Thames & Hudson
- Bloom, J. and Blair, S. (1994). "*The Art and Architecture of Islam: 1250-1800*". New Haven and London: Yale University Press.

- 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

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: MFA Painting

Course Code: MFA 503

Credit Hours: 3 Credit Hours

Title: Socio Cultural Studies of South Asian Art-I (Contemporary Trends)

Type: Specialized (Theory)

Learning Outcomes

The students will be aware of all the concerns of contemporary art in east. Late twentieth century art is characterized by an enormous richness, complexity, contradiction and self-reflection.

Contents

After introduction of pre and post-partition art of Pakistan the students will focus on landscape, miniature, figurative, abstract, digital, sculpture and calligraphic art of the contemporary period of Pakistan. Selected artists who have influenced and shaped the trends in South Asian art will be highlighted. The study will be in the light of South Asia's cultural. Special emphasis will be given on the work of Pakistani Artists.

Furthermore, the students will also focus on the contemporary visual art form in South Asia with emphasis on the contemporary Pakistani Artists, Sculptors and Print Makers.

Recommended Books:

1. Ahmed, Jalaluddin. *Art in Pakistan*. Karachi: Pakistan Publication, 1970.
2. Ajazuddin, F.S. *Historical Images of Pakistan*. Lahore: Ferozsons, 1992.
3. Hasan, Ijaz-al. *Painting in Pakistan*. Lahore: Ferozsons, 1991.
4. Hasan, Musarrat. *Paintings in the Punjab Plain (1849-1949)*. Lahore: Ferozsons, 1998.
5. Naqvi, Akbar. *Image and Identity*. New York: Oxford University Press, 1998.
6. Nesom, Marcella. *Contemporary Painting in Pakistan*. Lahore: Ferozsons, 1992.
7. Akhund, Abdul Hamid, Farida Munavarjahan Said and Zohra Yusaf. *Sadequain: The Holy Sinner*. Karachi: The Hamdard Press (Pvt) Ltd, 2003.
8. Ali, S. Amjad. *Painting of Paistan*. Islamabad: National Book Foundation, 1995.
9. Ahmed, Jalaluddin. *Art in Pakistan*. Karachi: Pakistan Publication, 1970.
10. Ajazuddin, F.S. *Historical Images of Pakistan*. Lahore: Ferozsons, 1992.
11. Akhund, Abdul Hamid, Farida Munavarjahan Said and Zohra Yusaf. *Sadequain: The Holy Sinner*. Karachi: The Hamdard Press (Pvt) Ltd, 2003.
12. Ali, S. Amjad. *Painting of Pakistan*. Islamabad: National Book Foundation, 1995.
13. Basham, A.L. *The Wonder That Was India*. New York: The Macmillan, Co., 1959.
14. Grant, Patrick. *Buddhism and Ethnic Conflict in Sri Lanka*. New York: State University of New York Press, 2009.
15. Hasan, Musarrat. *Paintings in the Punjab Plain (1849-1949)*. Lahore: Ferozsons, 1998.
16. Hashmi, Salima. *Unveiling the Visible*. Islamabad: Action Aid Islamabad, 2002.

17. Husain, Marjorie. *Art Views*. Pakistan: FOMMA, 2007.
18. McArthur, Meher. *The Arts of Asia: Materials, Techniques, Styles*. London: Thames & Hudson, 2005.
19. Mitter, Partha. *Art & Nationalism in Colonial India (1857 – 1960)*. Oxford: 1994.
20. Naqvi, Akbar. *Image and Identity*. New York: Oxford University Press, 1998.
21. Nesom, Marcella. *Contemporary Painting in Pakistan*. Lahore: Ferozsons, 1992.
22. Pope, Arthur Upham. *A Survey of Persian Art: from Prehistoric times to the Present*. London: Oxford University Press, 1965.
23. Poster, Amy G. *Journey through Asia*. New York: Brooklyn Museum of Art, 2003.
24. Pourjavady, N. *the Splendors of Iran*. London: Booth Clibbon Editions, 2010.
25. Raverty, Henry George. *Notes on Afghanistan and Baluchistan*. Lahore: Sang-e Meel Publications, 1976.
26. *Selected Paintings: Bangladesh*. Dhaka: Fine Art Press, 1988.
27. Tuli, Neville. *20th Century Painting & Drawing from india, Pakistan, Bangladesh & Sri Lanka*. Mumbai: Osian's-Connoisseurs of Art Private limited, 2003.
28. Tuli, Neville. *Indian Contemporary painting*. USA: Harry N Abrams, 1998.

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: MFA Painting

Course Code: MFA 511 & 512

Credit Hours: 3 & 3 Credit Hours

Title: Advanced Drawing-I & II

Type: Major

Introduction

The course is directly linked with creative thinking of the students. 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.

Contents

The purpose of this course is to look at the process of drawing from a fresh angle; to utilize skill of drawing from imagination and to achieve a personal method of stylization and new approach. Drawing is explored in its various classic functions as a complete means of expression and creativity. Periodic lectures and slide presentations inform the students of the language and history of drawing. Students are exposed to the techniques and methods of different teachers and practitioners with emphasis on the possibilities of drawing based on conceptual, rather than perceptual approach. A wide variety of experimentation with surfaces, materials and applications is encouraged. Drawing continues to be a vital element of studies throughout the students' academic programme.

Learning outcomes

The students will aware of all the concerns of realistic and conceptual drawings. The art of drawing is characterized by an enormous richness, complexity, contradiction and self-reflection. The students will be able to express their feeling on 2D and 3D surface thought through various mediums of arts. Students will improve their drawing skills. Projects will be assessed through skills, critiques, oral presentation, and discussions.

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.

Suggested Sources

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.

Course Assessment:

Mid-Term Examination 35

Class Assignments 25

Final Examination 40

Total: 100

Programme: MFA Painting

Course Code: MFA 513

Credit Hours: 4 Credit Hours

Title: Advanced Studio Practice -I

Type: Major

Introduction

This course is designed to give the students extensive practice in the studio. Study of thinking process research and implementation of artists/students' thought and idea are encouraged to execute on suitable surface and 3 Dimensional forms are followed in various mediums, including dry and wet techniques.

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. The students will explore a combination of these elements to focus on narrative through single and multiple figures.
3. 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.

Learning Outcomes

1. To enable the students with the comprehensive understanding of the depiction of forms and shapes using different painting mediums, on various kinds of surfaces such as canvas, panel, or card-board, etc.
2. It helps the students to develop the perception and depiction of their themes.
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.

Oral presentation, and discussions will enhance their communication skills.

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

Program: MFA Painting

Course Code: MFA 514

Credit Hours: 4 Credit Hours

Title: Advanced Studio Practice - II

Type: Major

Contents

Advanced Studio Practice is seen as a gateway to thesis project. It is focused on the body of work that a student presents in the first semester. In recognition of the transition from student to artist, the advanced painting class work with a number of visiting artists will enhance the student's exposure to a variety of styles and diverse methods.

Learning Outcomes

The students will be aware of all the concerns of realistic and conceptual expression of arts. It is characterized by an enormous richness, complexity, contradiction and self-reflection. The students will be able to express their feeling on 2D and 3D surface thought through various mediums of arts.

Learning Outcomes

1. To enable the students with the comprehensive understanding of the depiction of forms and shapes using different painting mediums, on various kinds of surfaces such as canvas, panel, or card-board, etc.
2. It helps the students to develop the perception and depiction of their themes.
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.

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

Program: MFA Painting

Course Code: MFA 505

Credit Hours: 3 Credit Hours

Title: Art Criticism

Type: Specialized

Contents

This course is meant to further develop the conceptual and analytical skills of the students through individual studies, class discussions, guest speakers and field trips to artist's studios and art galleries. The students are given reading assignments and tests to evaluate the thinking process. Students are encouraged to write about the art exhibitions and contribute in the newspapers and periodicals.

Learning Outcomes

The students will aware of all the concerns of realistic and concepts of Visual Arts which is characterized by an enormous richness, complexity, contradiction and self-reflection. The students will be able to think, explore, express and criticize their and other artists art works.

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 III

Programme: MFA Painting

Course Code: MFA 604

Credit Hours: 4 Credit Hours

Title: Mini Thesis

Type: Major

Contents

A Series of works will be produced by exploring contemporary media comprising of painting or video. Till the Mid-term the students will practice advanced painting course and after the Mid-term they will start the mini thesis. Students will deal with contemporary issues, thoughts & philosophy. At the end of the thesis, the students will exhibit their work in any one form of expression of their choice. (Art work along with 10 minutes video film production).

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 III

Programme: MFA Painting

Course Code: MFA 605

Credit Hours: 3 Credit Hours

Title: Research Methodology

Type: Major

Learning Outcomes

Specific objectives of the Course: After studying this course, the students will be able to comprehend the basic concepts of research. It is also important to employ research techniques and methods for their research papers and thesis. Moreover, students may develop the ability to do research work independently.

Course Contents

1. Narrative-descriptive Research Analytical/Explanatory Research
Conceptual/Theoretical Research Comparative Research
2. Developing a Research Proposal/ Synopsis
3. Selecting Area of Research and Defining Topic
Identifying Variables and Developing a Hypothesis/Premises Relating Research to Theory/ Formulating Theoretical Frame-work Literature Review
4. Data Collection
 - Source Centres
 - Documents and Archival Material
 - Interview
 - Sampling
 - Questionnaire
5. Data Analysis
 - Historical Criticism
 - Hermeneutics
 - Genealogy
 - Comparative / Content Analysis

6. Write Up of Research
Notes, References and Bibliography: Turabian and Chicago Manual of style
Abbreviations, Annexure , Appendices and Glossary

Avoiding Plagiarism
Written Assignments
Field/Art Gallery Visits
Report Writing

Recommended Books:

1. Appleby Joyce, Hunt Lynn & Jacob, Margaret, Telling the Truth About History, NY, London, 1994.
2. Babbie, Earl R., The Practice of Social Research, Belmont, CA: Wadsworth Publishing Company, 1979.
3. Baker, Therese L., Doing Social Research, New York: McGraw-Hill, 1994.
4. Blalock, Ann Bonar, and Hubert M. Blalock, Jr., Introduction to Social Research, New Jersey: Prentice-Hall, 1982.
5. Blaxter, Loraine, Christina Hughes and Malcolm Tight. How to Research. London: Open University Press, 2001.
6. Bryman, Alan. Social Research Methods. Oxford: OUP, 2001.
7. Carr, E. H., What is History? Harmondsworth: Penguin, 1961.
8. Collingwood, R. G., The Idea of History, Oxford: Oxford University Press, 1978.
9. Dees, Robert. Writing the Modern Research Paper. Boston: Allyn & Bacon, 1997.
10. Durant, Will & Ariel, The lessons of History, Simon & Schuster, NY, 1968
Forcese, Dennis P., and Stephen Richer, Social Research Methods, New Jersey: Prentice-Hall, 1973.
11. Goode, W.J. and P.K. Hatt. Methods in Social Research. New York: McGraw-Hill, 1952. Henn, Matt, Mark Weinstein and Nick Foard. A Short Introduction to Social
12. Research. New Delhi: Vistaar Publications, 2006.
13. Hesse-Biber, S.N. and Patricia Leavy. The Practice of Qualitative Research. London: Sage, 2006.
14. http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html
15. Hunt, Andy. Your Research Project: How to Manage It. London: Routledge, 2005.
16. Jeff, Gordon, History and Social Theory, Alabama: University of Alabama Press, 1969.
17. K.T, A Manual for Researchers. 20. Kumar, Ranjit. Research Methodology: A Step by Step Guide for Beginners. Delhi: Pearson Education, 2005.
18. Lloyd, Christopher, Explanation in Social History, Oxford: Basil Blackwell, 1986.
19. Markman et al 10 Steps in Writing the Research Paper. NY: Barron's Educational Series, 1989. Matthews, Bob and Liz Ross. Research Methods - a Practical Guide for the Social Sciences. Essex: Pearson Education, 2010.
20. McNeill, Patrick, Research Methods, London: Rutledge, 1990.
21. Neuman, Lawrence, Social Research Methods. Pearsons, 2006.
22. Punch, Keith, F; Developing Effective Research Proposals, Sage Publications, London, New Delhi, 2000.
23. Simon, Julian L., Basic Research Methods in Social Sciences: The Art of Empirical Investigation, New York: Randon House, 1969.
24. Tosh, John. The Pursuit of History: Aims, Methods and New Directions in the Study of Modern History. London: Pearson Education, 2002.

25. Turabian, Kate L. *A Manual for Writers of Term Papers, Theses and Dissertation*. Chicago: The University of Chicago Press. www.turabian.org/
26. Wilkinson, David and Peter Birmingham. *Using Research Instruments: A Guide for Researchers*. London: Routledge, 2003.

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 IV

Programme: MFA Painting

Course Code: MFA 606

Credit Hours: 3 Credit Hours

Title: Report Writing

Type: Major

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. The students will be able to write critical, descriptive, and conceptual writing by following research methodology.
2. The students will learn 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.
3. So final viva will help them to revise and memorize about Art theories, which will be helpful for their Professional careers.

Course Contents

Along with the final thesis in 4th Semester MFA, submission of one critical study, in an approved form, in the topic related to the practical study will be submitted. The study will be based on 5,000 to 8,000 words but in the form of a research paper. The primary objective is to identify and articulate the ideas and intentions underlying individual studio work.

In a seminar presentation, the students will defend their thesis through presentation of their substantial body of work which they produced in the duration of their final semester. Students will give Audio-Visual Presentations along with verbal interpretation of the topic they would chose, in an elaborated and comprehensive manner.

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

Programme: MFA Painting

Course Code: MFA 609

Credit Hours: 6 Credit Hours

Title: Thesis

Type: Major

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.

Objectives

To produce quality thesis work by using their experiences and skill which they have learnt during their MFA academic session

Contents

Thesis at MFA level, illustrates the transformation from a student to an artist. Students deals with contemporary issues, thought and philosophy and exhibit a substantial body of work done in a mature style. A series of works are produced exploring contemporary media comprising of painting or video. (Art work along with 20 minutes video film production) The duration of thesis is one semester; approximately 16 weeks.

Learning Outcomes

- Professional career when they will adjust themselves as Artists or academicians. So final thesis will help be helpful for their Professional careers.

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.
