

UNIVERSITY OF THE PUNJAB

Notification

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

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

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

Admin Block,
Quaid-e-Azam Campus,
Lahore.

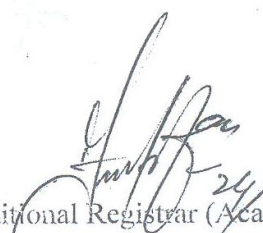
No. P/7336/Acad.

Sd/-
Prof. Dr. Muhammad Akhtar
Registrar

Dated: 24-11/2010

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

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


Additional Registrar (Academic) 24/11/2010

University of the Punjab

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

BFA (Painting) Part-I Examination**4 Year Programme Annual System****APPENDIX 'A'**

			Marks
Paper I	English (Compulsory)	3 Hours	100
	Compulsory English I: Language in use		50 Marks
	English Compulsory II: Academic Reading and Writing		50 Marks
Paper II	Introduction to Visual Arts (Art Appreciation)	3 Hours	100
Paper III	Islamic Studies/Pak. Studies (Compulsory)	3 Hours	100
Paper IV	Test of Drawing	3 days 3 Hours	100
Paper V	Painting (Portrait or Figure)	4 days 3 Hours	100
	The University will supply primed hard-boards for Portrait 11' * 2' and for Figure 2' * 3' in size and oil colours to the candidate. The painting will be property of the University.		
Paper VI	Exhibition of work		<u>200</u>
		Total	700
Paper VI:	Minimum number of works to be sub-mitted for the exhibition.		

DRAWINGS

(In pencil, Pen and Ink, Charcoal, Pastel, etc).

Life Drawing. 6

Other Drawings. 2

OIL PAINTING

Portrait 1

Still-Life 2

Landscape 1

Life Painting 1

Painting in other media 6

MODELING

Head or Figure 1

GRAPHIC ARTS

Wood-cut 1

Lithograph 1

Perspective Drawings

Anatomical Drawings

SKETCH BOOKS

APPENDIX 'B'

(Syllabi and Courses of Reading)

Paper I Compulsory English I: Language in Use.

Aims:

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

Objectives: (Contents) ✓

A: Listening and Speaking Skills* ✓

To develop the ability to:

- Understand and use English to express ideas and opinions related to students' real life experiences inside and outside the classroom
- Give reasons (Substantiating) justifying their view
- Understand and use signal markers
- Extract information and make notes from lectures
- Ask and answer relevant questions to seek information.

B: Reading comprehension skills ✓

To enable the students to read a text to:

- Identify main idea/topic sentences
- Find specific information quickly
- Distinguish between relevant and irrelevant information according to purpose for reading
- Recognize and interpret cohesive devices
- Distinguish between fact and opinion

C: Vocabulary Building Skills ✓

To enable the students to:

- Guess the meanings of unfamiliar words using context clues
- Use word formation rules for enhancing vocabulary
- Use the dictionary for finding out meanings and use of unfamiliar words

D: Writing Skills ✓

To enable students to write descriptive, narrative and argumentative texts with and without stimulus input

E: Grammar in context ✓

- Tenses: meaning & use
- Modals
- Use of active and passive voice

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

Methodology ✓

The focus will be on teaching of language skills rather than content using a variety of techniques such as guided silent reading, communication tasks etc. Moreover, a process

approach will be taken for teaching writing skills with a focus on composing, editing and revising drafts both individually and with peer and tutor support.

Recommended reading:

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

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

Aims:

To enable the students to:

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

Reading and Critical Thinking

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

Writing Academic Texts

Students will be able to:

1. Plan their writing: identify audience, purpose and message (content)
2. Collect information in various forms such as mind maps, tables. Charts, lists
3. Order information such as:
 - Chronology for a narrative
 - Stages of a process
 - From general to specific and vice versa
 - From most important to least important
 - Advantages and disadvantages
 - Comparison and contrast
 - Problem solution pattern
4. Write argumentative and descriptive forms of writing using different methods of developing ideas like listing, comparison, and contrast, cause and effect, for and against

- Write good topic and supporting sentences and effective conclusions
 - Use appropriate cohesive devices such as reference words and signal markers
5. Redraft Checking content, structure and language, edit and proof read.

Grammar in Context

- Phrase, clause and sentence structure
- Combining sentences
- Reported Speech

Methodology

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

Recommended Readings: ✓

- Eastwood, J. (2004). English Practice Grammar (New edition with tests and answers). Karachi: Oxford University Press.
- Fisher, A. (2001). Critical Thinking C UP
- Goatly, A. (2000). Critical Reding and Writing: An Introductory Course. London: Taylor & Francis
- Hacker, D. (1992). A Writer's Reference. 2nd Ed. Boston: St. Martin's
- Hamp-Lyons, L. & Heasley, B. (1987). Study writing: A course in written English for academic and professional purposes. Cambridge: Cambridge University Press.
- Howe, D.H, Kirkpatrick, T.A., & Kirkpatrick, D.L. (2004). Oxford English for undergraduates. Karachi: Oxford University Press.

Paper II Introduction to Visual Arts: ✓

Course Objectives

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

Week 1

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

Week 2

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

Week 3

4. The Functions of Art
 - Enjoyment
 - Political and social commentary
 - Therapy

Week 4

5. Types of Criticism ✓
 - Intrinsic Criteria
 - Extrinsic Criteria

Week 5

6. Critical Method ✓
 - Introduction
 - Analysis
 - Interpretation
 - Evaluation/Judgment

Week 6

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

Week 7

9. Principles of Visual Arts ✓
 - Plan
 - Balance
 - Focal Area
 - Harmony
 - Variety
 - Rhythm
 - Unity of Composition

Week 8

10. Difference between two dimensional and three dimensional Arts ✓
 - Painting
 - Sculpture
 - Architecture

Week 9

11. Reading the Space and time in Visual Arts

Week 10

12. Styles in Arts ✓
 - Classical
 - Renaissance
 - Baroque

Week 11

- Neo-Classicism
- Romanticism
- Realism

Week 12

- Impressionism ✓
- Neo-Impressionism
- Post-Impressionism

Week 13

- Abstract Art/ Cubism
- Dadaism
- Surrealism
- Futurism

Week 14

13. Art and Nature

Week 15

14. Art and Beauty

Week 16

15. Art and Religion

Suggested reading:

1. Acton, Mary. Learning to look at Paintings. London: Routledge, 1997.
2. Arnheim, Rudolph. Art and Visual Perception: A Psychology of the Creative Eye, Berkeley: University of California Press, 1989.
3. Canaday, John. What is Art? New York: Knopf, 1990.
4. Frampton, Kenneth. Modern Architecture: A Critical History (3rd ed.). London: Thames and Hudson, 1992.
5. Finn, David. How to look at Sculpture. New York: Harry N. Abrams, 1989.
6. Giedion, Siegfried. Space, Time and Architecture: the Growth of a New tradition (5th ed.)
7. Rasmussen, Steen Eiler. Experiencing Architecture. Cambridge, MA: MIT Press, 1984.
8. Sporre, Dennis J. The Art of Theatre. Upper Saddle River, NJ: Prentice Hall, 1993.
9. _____. Reality through the Arts (3rd ed.). Upper Saddle River, NJ: Prentice Hall, 1997.
10. _____. The Creative Impulse (5th ed.). Upper Saddle River, NJ: Prentice Hall, 2000.
11. Yenawine, Philip, How to look at Modern Art. New York: Harry N. Abrams, 1991.

BFA (Painting) Part-II Examination

4 Year Programme Annual System

APPENDIX 'A'

			Marks
Paper I	English (Compulsory)	3 Hours	100
	(i) Communication skills	40 Marks	
	(ii) Advanced Academic reading and Writing	60 Marks	
Paper II	Art Appreciation II	3 Hours	100
Paper III	Muslim Art-I	3 Hours	100
Paper IV	Techniques of Painting	3 Hours	100
Paper V	Test of Drawing	3 days 3 hours per day	150
Paper VI	Composition (Oil or Tempera)	6 Days 3 hours per day	200
The University will supply primed hard-boards 2 ½' * 42' Size and tempers or oil colours to the candidate. The painting will be property of the University.			
Paper VII	Exhibition of work		<u>250</u>
	Total		1000

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

DRAWING	In Pencil, Pen and Ink, Charcoal, pastel, etc.	
	Life Drawings	6
	Animal Drawings	2
	Nature Drawings	2
OIL PAINTING	Portrait	1
	Still Life	1
	Landscape	1
	Life Painting	1
	Compositions	2 (2' * 3')
	Mural (oil or tempera)	1 (2 ½' * 5')
MODELING	Bas-relief (Wood or Plaster)	1
	Alto-relief (Plaster)	1
GRAPHIC ARTS	Engraving	1
	Etching	1
	Drypoint	1
	Aquatint	1
SKETCH BOOKS		

APPENDIX 'B'

(Syllabi and Courses of Reading)

Paper I English (Compulsory):

(i) Communication Skills

Aims:

To enable the students to meet their real life communication needs

Contents:

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

Recommended Readings;

1. Ellen, K. 2002. Maximize Your Presentation Skills: How to Speak, look and act on your way to the top
2. Hargie, O. (ed.) Hand book of Communications Skills
3. Mandel, S. 2000. Effective Presentation Skills: A Practical Guide Better Speaking

(ii) Advanced Academic Reading and Writing:

Aims:

To enable the students to:

- Read Academics text critically
- Write Well organized academic text e.g. assignments, examination answers
- Write narrative, descriptive, argumentative essays and reports (assignments).

Contents:

1. Critical Reading

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

2. Advanced Academic writing

Advanced writing skills and strategies building on English I & II in semesters I and II:

- Writing summaries of articles
- Report writing
- Analysis and synthesis of academic material in writing
- Presenting an argument in assignments/term-papers and examination answers

Recommended Readings:

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

Paper II Art Appreciation – I (Ancient Civilizations).

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

Reference books:

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

Paper III Muslim Art-I:

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

- i. Portraits
- ii. Expression of Emotion
- iii. Religious
- iv. Landscape
- v. Leading Painters

Sources, origin and beginnings of Muslim Architecture. Pre-Islamic nations living in Arabia, Syria, Iran and Egypt. Influences of Muslim Architecture. Characteristics of the Styles in Syria. Mesopotamia, Egypt, North Africa, Spain, Persia and Turkey.

Monuments:

1. Period of the Prophet Muhammad, Peace be upon him (571-632 A.C.).
 - i. The ka'ba, its origin and later reconstructions upto Abbasid Khlaifat Muktafi (1136-1160 A.C.)
 - ii. Masjid-e-Nabavi its origin and later reconstructions by Hazrat 'Umr in 638 A.C. : Hazrat uthman in 646-47 A.C. Hazrat Mu'awiya in 664-65 A.C. : upto al-walid in 705-715 A.C. etc., upto al-Ma Mun Rashid 813-33 A.C. Introduction of member under prophet himself, Maqusura under Mu'awiya in 664-65 A.C. and Mehrab under al-Walid in 705-715 a.C. Umr bin Abdul Aziz.
2. The Period of the First Four Khalifas (632-661 A.C.):
 - i. The Great Mosque at Basra (635 A.C.) and its reconstruction in 665 A.C.
 - ii. The Great Mosque at Kufa (635 A.C.) and its reconstraution in 670 A.C.
 - iii. Mosque at Qairwan laid by Uqba, a governors under Muawiya: in 670-675 a.C. and its late reconstructions under Hasan the conqueror of Carthage in 696-705 A.C.; Khalifa Hisham in 724-743 A.C.; Yazin Bin Hatim Governor of Africa 772-837 A.C.; Ziadat Allah 816-837 A.c. and Ibrahim II 874-902 A.C.
 - iv. Masjid-e-Amr at Fustat (641-42 A.C.) and its later reconstructions and Minaret in 673 A.C. uder Mu'awiya under Walid I in 710-12 A.C. and in 827 A.C. by Isa ibn Yazid under Abadallah ibn Tahir.
 - v. The Aqsa Mosque (653 A.C.) and its recostruction by al-Walid in (715-716).
3. The Ummayyad Dynasty (661-750 A.C.):
 - i. The Dome of the Rock (691 A.C.)
 - ii. The Great Mosque of Damascus (Masjid-e-Walid) (714-715A.C.)
 - iii. Walid I's Palce Qusayt-e-Amra, (C. 712 A.C.)
 - iv. Walid II's Palce at Mashatta (744 A.C.)
4. Ummayyads of Spain (711-1492 A.C.)
 - i. The great Mosque of Cardova (786 A.C. and onward).
 - ii. Alhamra, Granada (1351-1391 A.C.)
5. Abbasids (750-1258 A.C.)
 - i. Foundation of Baghdad (762-67 A.C.) the round city of Mansur.
 - ii. The great Mosque of Mansur and its reconstruction by Harun al-Rashid (808-09 A.C.) and by Al-Mujadid Billah in (874-75 A.C.)
 - iii. The fortified Place at Ukhaider (778 A.C.)
 - iv. The Great Mosque at Samarra (848-853 A.C.) built by al-Muawakkil.
 - v. The Malwiyya Tower, Samarra (848-852 A.C.).
 - vi. Qubbat as Sulaibya (862 A.C.) the earliest existing mausoleum of Muslim Architecture.
6. Aghlabids (800-909 A.c.):
 - i. Jami Masid Qairwan (971-75 A.C.) built by Uqba Governor of Africa under Mu'awiya.
 - ii. The oisterns of Qairwan (860-61 A.C.)
7. Tulunids (868-905 A.C.)
 - Mosque of Ibn Tulun at Cairo (876-79 A.C.)

8. Fatamids (909-1171 A.C.)
Mosque al-hakim (990-1003- A.C.) begun by khalifa Aziz and completed by his own hakim.
9. Samanids (874-99 A.C.)
Monuments Nil.
10. Ghazanvids (936-1186 A.C.)
Tower of victory at Gazni with the name of Masud III (1089-1115 A.C.)
11. Ghorids of Afghanistan (1148-1215 A.C.):
The Minar-e-Jam at Firozkoh (1153-1203 A. C.)
12. Saljuqs (1037-1300 A. C.)
 - i. Gumbab-e-Qabus (1007 A.C.) built by the Ziarid prince shams al Ma'ali Qabus in N.E. Iran.
 - ii. The Mosque and Mental Hospital at Divrigi (1229 A.C.)
13. Mamluks of Egypt (1252-68 A.C.)
Mosque of Qait bay (1468-96 A.C.) at Cairo.
14. The Il Khanid Period (1258-1506 A.C.)
Tomb of Muhammad O-jeitu (Khdabanda at Sultaniya (1307-131 A.C.)
15. Timurids (1369-1500 A.C.):
Gur-eAmir, Tomb of Amir Timur (1386-1404 A.C.)
16. Turkey (1300-todate):
The Sulmaniya (1570-74 A.C.) at Istanbul.
17. Safvids (1502-1736 A.C.)
 - i. Mosque of Sheikh Lutfullah at Isfahan (1618 A.C.).
 - ii. Chel Situn at Isfahan (1598 A.C.)

Paper IV Techniques of Painting.

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

Paper V Test of Drawing.

Drawing: (Pencil, Pen and Ink, Charcoal, Pastel, etc.).

Life and Still Life

Animal drawing

Nature Drawing

Painting: (Oil, Water-colour and Gouache).

Portrait and Life Drawing

Still life

Landscape

Paper VI Composition (Oil and Tempera):

Composition: Basic Pictorial Design

Easel Pictures

Mural Painting

Modelling and Sculpture: Clay, Plaster,
Graphic Arts: Engraving, etching, Drypoint, Aquatint, etc.

Paper VII Exhibition of Work:

Reference Books:

The Story of Art by Gombrich
Meaning of Art by Herbert Read
Humanities by L. Dudley and A. Faricy
Handbook of Mohammadan Art by Dimand
Painting in Islam by Sir T.W. Aronld
The Islamic Book by Sir T.W. Aronld and Adolf Grehmann
Persian Painting by Basil Gray
Ancient Iran Chapter XV by Edith Proade
The Art of Iran Chapter 7 by Andre Godard
Arab Painting by Richard Ettinghausen
Persian Painting. Treasurers of Asia
By Basil Clay and Albert Skira
Survey of Persian Art by A.U. Pope. Volume II Chapters. 30, Vol. IV.
Chapter 46, Vol. V. Chapters 48-49. History of Architecture by Sir
Banister Fletcher. Short Account of Early Muslim Architecture by
Creswell. History of Architecture Vol. II by James Fergusson.
Muhammadan Architecture in Egypt and Palestine by M.S. Briggs.
Turkish Islamic Architecture by Behcet Unsal.
History of Spanish Architecture by Bernard Baven.
Modelling and Sculpture by A. Toft.
The Materials and Methods of Sculpture by Rich.
Sculpture principles and Practice by Louis Slobodkin.
New Ways of Gravure by S.W. Hayter.
Modern Methods and Materials of Etching by Harry Sternberg.
Graphic Art, the 19th century by Claude Roger Mars.
Print Making by Kristian Sottriffer.
A History of Wood-Engraving by Douglas percy Bliss.
Hand-book of Lithography by David Cumming.
How to Draw and Print Lithographs by Adolphe Dehn and Lawrence
Barrett.
The Art of Fresco Painting by Mrs. Marrifield.
Artists' Techniques by Dr. Kurt Herbert.
Notes on the Techniques of Painting by Hilaire Hiler.
The Artists Hand-book of Materials and Techniques by Jacques Maroger.
Painting in oil by Bertram Nicholls.
The Techniques of the Great Painters by A.P. Laurie.
New Light on Old Masters by A.P. Laurie.
The Techniques of Oil Painting by Frederic Taubes.

BFA (Painting) Part-III Examination

4 Year Programme Annual System

APPENDIX 'A'

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

Paper V Minimum number of works to be submitted for the Exhibition.

DRAWING In Pencil, Pen and Ink, Charcoal, pastel, etc.

Life Drawings 6

Animal Drawings 2

Nature Drawings 2

OIL PAINTING Portrait(Life Size) 1

Life Painting (Life Size) 1

Still Life 1

Landscape 1

Compositions 2

Mural Painting 1

(Fresco, Mosaic or Tempera)

Painting in various media 6

SKETCH BOOKS

APPENDIX 'B'
(Syllabi and Courses of Reading)

Paper I Muslim Art -II

(i) Muslim Painting

Outline knowledge of the development of Muslim Art (Painting) in Indo-Pakistan.

Various Influences on Mughal Painting in India.

The Persian and Indian Traditions

Periods of Babur 1526-30 A.C.

Hamayun 1530-56 A.C.

Akbar 1556-1605 A.C.

Jehangir 1605-28 A.C.

Shah Jehan (1628-58 A.C.

Aurangzeb 168-1707 A.C.

Decline.

Foreign influences on Mughal Art

Methods and materials of mughal artists.

Mughal painters and their principal works.

Treatment of Landscape in Mughal Art

Treatment of Birds and Animals in Mughal Art

Importance of Portraiture in Mughal Art.

(ii) Muslim Architecture

Outline knowledge of the Development of Muslim Architecture in Indo-Pak.

a) Sultanate Architecture

b) The Provincial Schools.

c) Mughal Architecture

Section (a) Sultanate Architecture

List of Monuments:

I Ghoriids (1186-1206 A.C.)

Qutb-ud-Din as Governor

(i) Masjid-e-Quwwat-e-Islam at Delhi 1193-97 A.C. its screen 119 A.C.

Its extensions by Iltutmish 1229 A.C.

Its extensions by Ala-ud-Din Khalji 1305 A.C.

(ii) Qutb Minar at Delhi 1199.

(iii) Mosque at Ajmer (Arhai din ka Jhompra 1200-1205 A.C.)

II Sultans of Delhi (1206-1556 A.C.)

A. Slave or Mamluk (1200-1246 A.C.)

1. Shams-ud-Din Iltutmish (1210-1235 A.C.)

Mosque at Ajmer (Arhai Din ka Jhompra) Completion and addition of screen 1229 A.C.

Tomb of Nasir-ud-Din Mohammad Sultan Ghori 1231 A.C.)

Tomb of Shams-ud-Din Iltutmish at Delhi 1235 A.C.)

2. Ghiyas-ud-Din Balban (1265-1287 A.C.)

Tomb of Balban at Delhi Circa 1280 A.C.

B. Khaljis (1290-1320 A.C.)

1. Muhammad Shah I Ala-ud-Din Khalji

Alai Darwaza, 1306 A.C. (Southern gate to the extension of Masjid-Quwwat-e-Islam).

C. Tughluqs (1320-1412 A.C.)

1. Ghiyas ud Din Tughluq (1320-25 A.C.)

Tughlaqabad third city of Delhi 1320-25

Tomb of Ghiyas-ud-Din at Delhi 1325 A.C.

Tomb of Shah Rukn-i-Alam at Multan 1320-24 A.C.

2. Firoz Shah Tughluq (1351-88 A.C.)

Kotla Firoz Shah (Firozabad) 1354 A.C.

Khirki Masjid at Jahanpanah C. 1375 A.C.

Tomb of Firoz Shah Tughluq at Hauze Khas 1388 A.C.

Tomb of Khan Jahan Tilangani At Delhi 1368 A.C.

Prime Minister of Firoz Tughluq

D. Sayyids 141-51 A.C.

Tomb of Mubarak Shah Sayyid 1434 A.C.

E. Lodis (1451-1526 A.C.)

Bara Gumbad Mosque 1494 A.C.

Tomb of Shihab-ud-Din Taj Khan 1501 A.C.

Moth Ki Masjid 1505 A.C.

Sikandar Lodi's Tomb 1518 A.C.

F. Transitory period 1526-1565 A.C. (Fall of Lodis and birth of Mughal imperial Architecture).

Jamala Masjid at Delhi 1536 A.C.

Tomb of Muhammad Khan at Gwalior C. 1546 A.C.

G. Suris

(a) Sasaram (1530-40 A.C.)

Three tier (Advance of Lodi Style)

Sher Shah's Tomb 1540 A.C.

(b) Delhi Period (1540-45 A.C.)

Qilai Kuhna Mosque at Delhi 1542 A.C.

Musa Ahangar's Tomb at Lahore

Middle of 16th century A.C.

Section (b): The Provincial Schools

List of Monuments

1. Punjab styles 1150-1325 A.C.

Shah Usuf Gardezi's Tomb 1150 A.C.

Shah Bahaul Haque's Tomb 1262 A.C.

Shah Rukn-e-Alam's Tomb 1320-24 A.C. (Also Tughluq period)

Specimens of carved woodwork

(a) 16th - 18th centuries A.C. old carved wooden doors at Lahore.

(b) 1320 A.C. Mehrab of Rukn-i-Alam's Tomb

2. Sind 1340-1843 A.C.

Tomb of Jam Nizam-ud-Din at Thatta 1508 A.C.

Tomb of Nawab Isa Khan at Thatta 1644 A.C.

Jami Masjid at Thatta Built by Shahjahan 1644 A.C.

3. Kashmir:

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

Section (c): Mughal Architecture:

List of Monuments:

Babar (i) Bagh-e-Safa 1519 A.C.

Akbar (1556-1605) A.C.

- (i) Hamayyun's Tomb 1565 A.C.
 - (ii) Agra fort Delhi Gate 1566 A.C.
 - (iii) Jami Masjid Fatehpur Sikri 1571-72 A.C.
 - (iv) Dewan-e-Khan (Ibadat Khan) 1570-80 A.C.
 - Buland Darwaza at Fatehpur Sikri 1602 A.C.
 - Jahangir (1605-1627) A.C.
 - (i) Akbar's Tomb at Sikandara 1612-13 A.C.
 - (ii) Hiran Minar and Tank at Sheikhpura 1619 A.C.
 - (iii) Itmad-ud-Daulah's Tomb 1626 A.C.
 - Shahjahan (1627-58) A.C.
 - (i) Shish Mahal Palace with Naulakha Pavillion at Lahore fort 1631 A.C.
 - (ii) Taj Mahal at agra 1632-48 A.C.
 - (iii) Moti Masjid at agra 1654 A.C.
 - (iv) Red fort at Delhi 1639-48 A.C.
 - a) Throne in Divan-e-Aam at Delhi
 - b) Rang Mahal
 - (v) Wazir khan Mosque at Lahore 1634 A.C.
 - (vi) Jahangir's Tomb at Lahore 1642 A.C.
 - (vii) Jami Masjid, Delhi 1644-58 A.C.
 - Aurangzeb (1658-1705) A.C.
 - (i) Moti Masjid Red Fort Delhi 1662 A.C.
 - (ii) Shahi Masjid Lahore 1674 A.C.
- Note:- For the Examinations, question on specific monuments will be asked from:-
 section -- (a)
 section -- (b)
 And section -- (c)
 The candidates may choose to answer any one of the above sections.

Paper II Western Painting – I

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

Paper III Test of Drawing:

(Pencil, Pen and Ink, Charcoal, pastel, etc.)
 Life and Still-Life.
 Animal Drawing
 Nature drawing
 Painting: (Oil and Water-colour)
 Portrait and Life Painting
 Still-life, Landscape

Paper IV Composition:

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

Paper V Exhibition of Work

Reference Books:

Paper V Exhibition of Work

Reference Books:

History of Indian and Eastern Architecture by Ferguson Indian
Architecture Muslim Period by Percy Brown.
History of Architecture by Sir Banister Fletcher.
Indian Painting under the Mughals by Percy Brown.
Indian Drawings, Jahangir's Album
(Victoria and Albert Museum)
Indian Miniatures by W.G. Archer.
The Renaissance by Lionello Venturi and Rosabianca Venturi.
Great Painters by Lionello Venturi and Rosabianca Venturi.
Italian Painters of the Renaissance by Bernhard Berenson. (Revised Edition
Oxford, 1930).
Great Masters of Dutch and Florentine Painting by Wilhelm Bode.
English Masters by Horace Ship.
Phaidon Press Monographs:-
Giovanni Bellini by P. Hendy and L. Goldscheider El-Greco by L.
Goldscheider
Raphael by W. Suida.
Vermeer by E. Lafuente.
Titian by H. Tietze.
Vermeer by T. Bokin.
Tintoretto by H. Tietze.
Spanish Painting in Prado.
Mural Painting by Hans Ferbusch.
The Technique of the Great Painters by Laurie.
Materia Pictoria by Hailey Halilair.
New Light on Old Masters by Laurie.
The technique of Oil Painting by Taubes.
Fresco Painting by Mrs. Merrifield.
Mosaics by Joseph L. Young.

BFA Part-IV (Painting)
4 Year Programme Annual System

APPENDIX 'A'

		Marks
Paper I	Art Appreciation (Modern Art)	100
Paper II	Socio Cultural Studies (South Asian & Pakistani Art)	100
Paper III	Contemporary Pakistani Artist	100
Paper IV	Test of Drawing (3 Days, 3 Hours per day)	150
Paper V	Painting composition (Thesis)	200
Paper VI	Exhibition of Work	<u>250</u>
	Total	<u>900</u>

APPENDIX 'B'

(Syllabi and Courses of Reading)

Paper I Art Appreciation (Modern Art):

Neo Classicism -- Surrealism

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

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

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

Recommended Books:

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

18

Kahkashan Jafri
 18.10.2010.

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 Youk: Fredrick A. Preaeger, Publishers, 1965.
13. Pellissier, Georges. The Literary Movement in France During the Nienteenth Century. Trans. Anne Garrison Brinton New York City: G. P. Putnam's Sons, 1897.

Paper II

Socio Cultural Studies (South Asian & Pakistani Art):

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

Recommended Books:

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

Paper III

Contemporary Pakistani Artist

Introduction

The first generation of Pakistani artists that studied at Fine Art Department of Punjab University and at Mayo School of Art (Now NCA), established

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

Aim and Objective

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

Methodology

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

Suggested Reading

1. Ahmed, Jalauddin. Art in Pakistan. Karachi: Pakistan Publication, 1970.
2. Ajazuddin, F.S. Historical Images of Pakistan, Lahore: Ferozsons, 1992.
3. Hasan, Ijaz-al, Painting in Pakistan. Lahore: Ferozsons, 1991.
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8. Ali, s. Amjad. Painting of Pakistan. Islamabad: National Book Foundation, 1995.
9. Basham, A.L. the Wonder that was India. New York: The Macmillan, Co. 1959.
10. Mitter, Partha. Art & Nationalism in Colonial India (1857-1960) Oxford: 1994.

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

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

Paper V Painting composition (Thesis):

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

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

Paper VI Exhibition of Work:

- **Drawing:**
(In Pencil, Pen and Ink, Charcoal, Pastel, etc)
Life Drawings
Animal Drawings
Nature Drawings
- **Painting:**
Life Painting
Landscape / Still Life
Compositions
Calligraphy
Paintings in Various media

BFA Part-IV (Print Making)
4 Year Programme Annual System

APPENDIX 'A'

		Marks
Paper I	Art Appreciation (Modern Art)	100
Paper II	Socio Cultural Studies (South Asian & Pakistani Art)	100
Paper III	History & Techniques of Print Making	100
Paper IV	Test of Drawing (3 Days, 3 Hours per day)	150
Paper V	Print Making (Thesis)	200
Paper VI	Exhibition of Work	<u>250</u>
	Total	900

APPENDIX 'B'

(Syllabi and Courses of Reading)

Paper I Art Appreciation (Modern Art):

Neo Classicism – Surrealism

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

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

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1. Gardner, M.A. Hellen. Art through the Ages. Harcourt: Brace and Co., 1936.
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11. Goodman, Nelson. Languages of Art. USA: the Bobbs-Merrill company, 1968.
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Paper II

Socio Cultural Studies (South Asian & Pakistani Art):

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

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Paper III

History & Techniques fo Print Making

The theoretical course will give students the understanding of print making. The course will help the student to experience the basics of Graphic Arts step by step developing of images and techniques. Use of

surface like Stone, Wood, Metal, "Value of Addition" and Preparation for the final presentation.

This course is also designed to study the work of different artists from 16th till the 20th Century.

Recommended Reading:

1. Robins, William Palmer. Etching Craft. Michigan: The Bookmans Journals and print Collector, 1924.
2. Sternberg, Herry. Modern Method and Material of Etching. Michigan: Mcraw Hill Book Comapy, 1949.
3. Aricy, Theresa. And Micheal J. Mc Namara. Creative Digital Print Making: A Photographers Guide to Professionanl Desktop Printing. England: Amphoto Books, 2001.
4. Cleaver, James. History of Graphic Arts. California: Philosophical Library, 1963.

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

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

Paper V Print Making (Thesis):

This advance course required the student to work or the theme and medium of their own choice in consultation with the tutor. Freedom of expression is encouraged. At the completion of the course the student will be able to practice the major techniques of Autographic Methods.

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

Paper VI Exhibition of Work:

- **Drawing:**
(In Pencil, Pen and Ink, Charcoal, Pastel, etc)
Life Drawings
Animal Drawings
Nature Drawings
- **Painting:**
Life Painting
Landscape / Still Life
Compositions
Calligraphy
Paintings in Various media

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

Paper I	Art Appreciation (Modern Art)	Marks 100
Paper II	Socio Cultural Studies (South Asian & Pakistani Art)	100
Paper III	History of Sculpture	100
Paper IV	Test of Drawing (3 Days, 3 Hours per day)	150
Paper V	Sculpture (Thesis)	200
Paper VI	Exhibition of Work	<u>250</u>
Total		900

APPENDIX 'B'
(Syllabi and Courses of Reading)

Paper I Art Appreciation (Modern Art):

Neo Classicism - Surrealism

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Paper II Socio Cultural Studies (South Asian & Pakistani Art):

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

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8. Ali, s. Amjad. Painting of Pakistan. Islamabad: National Book Foundation, 1995.

Paper III History of Sculpture

Early South Asian Sculpture

Early Sculpture of Pakistan (Indus Valley Civilization, Gandhara Art).

Early Sculpture of Bangladesh (Pala period)

Early Sculpture of India (Maurya Period, Gupta period)

The Historical overview and the study of ancient sculpture of South Asian region will help the students to evaluate their own work in comparison to these sculptural traditions.

History of Western Sculpture

Middle ages (Romanesque, Gothic)

Renaissance (Laorenzo Ghiberti, Donatello, Michelangelo)

Baroque (Bernini)

This theoretical course will give students an understanding of sculpture produced in Middle Ages, Renaissance and Baroque periods. The historical overview will help them evaluate their own work in terms of what they take or reject from these artistic periods.

Recommended Reading:

1. "The Face of the Ancient Orient" Moscati.
2. "The History of World Sculpture" Bazin
3. "Gardner's Art through the Ages" Kleiner, Mniya, Tansey
4. Moscati, Sabatino. The Face of the Ancient Orient. _____, 2001.
5. "The History of World Sculpture" Bazin
6. "Gardner's Art through the Ages" Kleiner, Maniya, Tansey

Paper IV

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

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

Paper V

Sculpture (Thesis):

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

Paper VI

Exhibition of Work:

- **Drawing:**
(In Pencil, Pen and Ink, Charcoal, Pastel, etc)
Life Drawings
Animal Drawings
Nature Drawings
- **Painting:**
Life Painting
Landscape / Still Life
Compositions
Calligraphy
Paintings in Various media