Self Assessment Report

Beaconhouse National University

School of Visual Arts and Design

BA Hons. Interdisciplinary Expanded Design and Art

Prepared by: Program Team of SVAD
Presented by: Quality Assurance Department

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Executive Summary

This report is prepared for the assessment of School of Visual Art and Design (SVAD) of Beaconhouse National University (BNU), as per requirement of Higher Education Commission (HEC). Quality Assurance Department (QA) was formed at BNU in September 2005. Program Team Members notified by University worked with General Manager Quality Assurance to pursue the application of Self-Assessment Manual in their respective department.

In School of Visual Art and Design (SVAD), BA Hons Interdisciplinary Expanded Design and Art selected for the self-assessment, evaluation and improvements. A commitment of respected Vice Chancellor to support Quality Assurance Department made the difference and resultantly, a cycle of assessment is about to complete

Objectives

Following are the two main objectives of the self-assessment report:

1. To implement Self-Assessment Manual in selected program with a view to improve quality in higher education.
2. To identify areas requiring improvements in order to achieve objectives through desired outcomes.

Execution

A soft and hard copy of Self-assessment manual was provided to the Dean and faculty. Quality Assurance department arranged workshop for the SVAD faculty members on October 04, 2021 how to prepare a Self-Assessment Report. Hard copies of HEC issued 10 Performa's along with manual comprising of 8 criterions and 31 standards were provided to PT members to evaluate their program against defined standards. The PT members with an intimate support and follow up of QA, completed the SAR and forwarded to QA.

After reviewing SAR, QA arranged visit of Assessment Team to the selected program on December 15, 2021. GM (QA) accompanied the AT and participated in discussions with Dean and PT members and available faculty members. Date for exit meeting was fixed as December 20, 2021

The implementation plan basing in the discussions in exit meeting have been made by In- charge Programs. They prepared it under following headings:

     a.   Assessment Team finding
     b.   Corrective Actions required
     c.   Resources Needed

The implementation plan indicates the resources to improve the infrastructure, environment in the classes and Laboratory manuals. The recommended target dates to complete the tasks observed by Assessment Team, presented in exit meeting on December 20, 2021and approved by Vice Chancellor have been indicated in the implementation plan.

At the completion of Self-Assessment cycle, QA submitted the hard and soft copy of SAR to HEC on August 22, 2022.

Noreen Lodhi
GM, Quality Assurance
Beaconhouse National University

Shahid Hafiz Kardar
Vice Chancellor
Beaconhouse National University

Introduction SVAD Department:

Mariam Dawood School of Visual Arts and Design welcomes new forms of visual experience and offers a multidisciplinary approach as a way to explore the connection between art, design and different branches of knowledge. We believe that art and design education makes great demands on all who engage in it - the students and Faculty.

SVAD encourages experimentation and aims to ensure that each student is visually articulate, conceptually mature; equipped with the ability to consolidate ideas and concepts. Providing our students with the opportunity to achieve their creative analytical potential is a primary objective with a focus on acting as responsible citizens contributing as thinkers and playing a positive role in the social fabric.

Crucial to the success of a Program like ours is the faculty. The faculty at SVAD is drawn from diverse backgrounds from all parts of the world. These are well known practicing professionals in their respective fields and it is their hands-on knowledge of contemporary and craft practice that guides the experience of students, who, from the outset have a choice of intersecting through disciplines, blurring and questioning existing lines and engaging in a close dialogue between local and global perspectives.

The Faculty regularly participates in local and international exhibitions, undertakes design and craft community projects and participates in seminars, conferences and workshops.

SVAD's degrees are recognized by HEC and its students have qualified for Fulbright Scholarships, international residencies, projects and exhibitions. Mariam Dawood School of Visual Arts and Design is proud to welcome art and design students from all the SAARC countries. They are supported by the South Asia Foundation and the UNESCO Madanjeet Singh Institute of South Asian Arts [UMISAA]. Sharing the teaching and learning experience with people from other parts of the world helps build enduring relationships. SVAD believes in taking the lead in celebrating diversity through creative inquiry.

Department of Graduate and Interdisciplinary Studies

The Mariam Dawood School of Visual Arts and Design (SVAD at Beaconhouse National University has taken the lead in implementing an innovative interdisciplinary approach to art, design, their expanded fields and their pedagogy. Graduate and Interdisciplinary Studies at SVAD offers three-degree programmes:

1: B.A. (Hons), Interdisciplinary Expanded Design & Art (IEDA):

2: Master in Art & Design Studies (MA ADS)

3: A low-residency programme, Master of Art Education (MA AE).

The degrees aim to foster curiosity, adaptability and a rigorous sense of inquiry. The B.A. IEDA is a highly rigorous and selective undergraduate degree programme that positions itself on the cutting edge of art and design disciplines. Through a highly customizable programme structure, students determine their programme pathway in ways that encourage conversation between paradigms and challenging the limits of these. In MA ADS, a unique programme within South Asia, students from diverse backgrounds are engaged in studio practice and theoretical inquiry with an emphasis in studio or writing, or a combination of both. The programme is grounded both within the context of different departments within an art school and within a larger university offering access to discourse in fields outside art and design.

The mission of MA ADS is to create critical thinking practitioners who are at the forefront of knowledge creation are able to position themselves in relation to existing contexts and conditions.

The MA Art Education is Pakistan's first graduate programme focusing on the teaching of art and related subjects. The programme brings together a diverse body of students from across the country with rich, varied experiences of teaching and learning. Its strengths are based on a mission of research, community, diversity and critical thinking, which it supports through its emphasis on academic rigour, practice-based learning and creativity.

The Department's faculty includes a roster of diverse creative practitioners working in the international arena. They are supported by faculty from other departments at SVAD who are often at the forefront of their respective disciplines. The programme attracts committed students who value autonomy and are able

to take on the challenges of an independent practice.

BA (Hons.) Interdisciplinary Expanded Design and Art

BA (Hons.) IEDA programme is actively engaged in redefining what it means to be a cultural and creative practitioner today. This is happening in two simultaneous and related ways: firstly, the notion of art and design practices is expanded laterally to consider alternative skills, strategies and ways of knowing and secondly, the program positions itself in a multidimensional network of disciplines outside of art and design with which it forms fertile and unusual complexes e.g. a student may offer a design solution based on something they learnt in a science course, or they may create poetry out of a mathematical concept. Disciplines with which BA IEDA may converse include humanities, social sciences, creative technologies and scientific inquiry.

Located at the precipice of the future, BA IEDA strives to impart critical thinking and adaptive skills to its students. The program structure is highly customizable to the extent that students are free to determine their extent of engagement with a variety of disciplines as well as their studio to theory ratio. A student succeeding in this major is expected to be an independent thinker with broad interests.

Criterion 1: PROGRAM MISSION, OBJECTIVES AND OUTCOMES

Institution Mission Statement

BNU's mission is a unique undertaking that stands undeterred in producing a respectful and tolerant generation of young people who possess the potential to create a positive impact in their communities within a relatively short period of time. BNU continues to offer modern curricula in a range of conventional and new disciplines while preserving the history and culture of Pakistani society. It enriches the overall intellectual growth of a student through interaction and professional excellence.

Standard 1-1: The program must have documented measurable objectives that support Faculty / College and institution mission statements.

To become a leading international school of art and design studies inculcating creative ideas,professional practices and educational research current to the field.

SVAD MISSION STATEMENT

SVAD is committed to:

1.	Value current ideas and practices in visual arts and design that cut across geographical and cultural boundaries, seeking to foster an independent vision amongst our students, faculty and alumni.
2.	Structure our programmes in a way that allows students the freedom to forge a personalised path of exploration within the broad discipline of their choice without having to opt for a medium from the onset.
3.	Maintain a discursive environment that encourages dialogue between diverse perspectives and paradigms.
4.	Develop a research environment that nurtures well-informed and reflective professionals who can contribute to the world critically and creatively.
5.	Nurture adaptive abilities that allow students to respond insightfully and urgently to the needs of the future.

Program Mission Statement

BA. (Hons.) Interdisciplinary Expanded Design and Art

The BA (Hons.) IEDA programme:

- Promotes Inter / Trans / Multi / Cross-disciplinary thinking and practice rooted in art and design allowing the student to identify their interests and develop strategies for new knowledge production that goes beyond the boundaries of disciplines.

- Expands connectivity between networks to build an egalitarian and inclusive world whilst fostering scholarship characterized by heterogeneity.

- Harnesses idea and research-led design and art practice to academic and intellectual prowess with a commitment to communicate the approaches developed in a respective context; building capacities for all stakeholders.

Core Values

- Interdisciplinary / Transdisciplinary / Multidisciplinary / Cross-disciplinary

- Interconnected/ Expandable Network/ Egalitarian/Inclusive/ International

- Idea-led design and art with academic and intellectual prowess

Program Objectives:

1. Endowing quality education in Arts with the motivation to contribute to the sustainable socio-economic growth of the South Asia region by expanding the knowledge base through interdisciplinary, innovative learning and scholarship.
2. Building capacity of teachers and students for future-centered creative thinking to deal with increased complexity and uncertainty whilst responding to emerging trends and challenges.
3. An expandable network of researchers, practitioners, thinkers, scientists, philosophers, tech experts, that spans across regional boundaries.
4. An egalitarian international consortium for transdisciplinary epistemological practices.
5. Open Labs, physical virtual and conceptual labs, and maker spaces to ideate and formulate resolutions addressing global complexities. Developing socio-cultural, technological software to run with the institutional hardware provided by BNU- based on the idea- "culture is the software to the brains hardware" to make inclusion possible.

Strategic Plan

The IEDA programme endeavors to formulate a quality assured curriculum, along with ongoing, quarterly, yearly and two-yearly activities through which various quality parameter are verifiable and bench marked. Following the systems and procedures prescribed by the HEC along with reputed international educational models, the programme promises curricular upgrades in line with the recommendations from HEC. The proposed activity plans are as follows:

B.A. (Hons) IEDA-*Ongoing*

A four-year degree program, in Interdisciplinary Expanded Design and Arts. This program not only recognizes interdisciplinarity across fields of art and design but also encourages students to investigate overlaps with disciplines beyond art and design, hence redefining the meaning of a cultural and creative practitioner.

IEDA CELL-*Quarterly*
Beyond Practice
A cell dedicated to facilitating innovative inter/ cross and transdisciplinary research projects that go beyond intradisciplinary practice and may be published IEDA journal.

IEDA PAD- *6 monthly*
Beyond Studios

A platform that hosts various symposiums, conferences and expositions in collaboration with other initiatives such as the unboxed lab, an existing BNU initiative in partnership with AMPS.

CIRCUIT- An IEDA Journal-*Yearly*
Beyond Research
An academic journal published annually demonstrating intellectual and academic prowess focused on interdisciplinary practices of research and making.

IEDA-FEST- *Two-yearly*
Beyond Disciplines
An open performative platform inviting global practitioners who may find innovative and alternative ways of sharing their knowledge/experience/research.

Through the above listed activities the programme aims to expand the following networks:
- Interdisciplinary Academic Networks
- Industrial Networks
- International Networks

Program Objective's Assessment

The program Objective Assessment is not applicable at this phase because the program has been initiated in Fall-2019.

Standard 1-2: The program must have documented outcomes for graduating students. It must be demonstrated that the outcomes support the program objectives and that graduating students are capable of performing these outcomes.

Program Outcomes

The programme promises to:

1.   Ensure new vistas for decent work and quality space for creative practice
2.   Generate eminent scholarship with diverse research-based and idea-led outputs in the form of papers, presentations, performances, seminars, and publications.
3.   Provide collaboration and partnership across disciplines with open labs.
4.   Facilitate regional mobility of scholars and intellectuals
5.   Provide students with the skills necessary to share their knowledge in a systemic way for advancement in respective areas of study

6. Provide students with sufficient academic and professional base from which to pursue a career that they can advance with further study.

7. Provide students with solid fertile grounds where they can cross-pollinate ideas from other disciplines while having the adaptability to changing techniques and practices in the professional world.

8. Provide a platform for the inclusion of vulnerable communities, keeping in mind the best ethical and professional practices.

Program Objectives	Program Outcomes							
	1	2	3	4	5	6	7	8
1	X	X	X	X	X	X	x	
2		X	X	X		X	X	
3	X	X		X	X		x	X
4	x	x	X				X	x
5	X	X	X	X	X			X

Table 1.2: Outcomes versus objectives

Standard 1-3: The results of the program's assessment and the extent to which they are used to improve the program must be documented.

Course Wise Evaluation (Fall-2021)

Sr.No.	Course Code	Course Title	Course Cr.Hrs.	Course Evaluation (out of 5)
1	IDE-244	The Art of Science: Sustainable Bioproducts	3	3.80
2	IDE-202	Integrated Studio	3	3.71
3	IDE-240	Practical Imagineering: Creating Play-lands and Designing Joyrides	3	3.25
4	IDE-202	Integrated Studio	3	3.74
5	IDE-202	Integrated Studio	3	3.85
6	IDE-102	Research Methods II	3	3.63
7	IDE-202	Integrated Studio	3	3.76

8	IDE-202	Integrated Studio	3	3.74
9	IDE-201	History of Ideas	3	3.80
10	IDE-201	History of Ideas	3	4.02
11	IDE-241	Phantasmagoria -Subtlety in the Horrific	3	3.70
12	IDE-202	Integrated Studio	3	3.53
13	IDE-300	Interdisciplinary Expanded Design & Art Project I	6	2.55
14	IDE-202	Integrated Studio	3	3.76
15	IDE-243	Gender, Sex and Sexuality in Art	3	3.40
16	IDE-239	Designing Humans: A Sneak Peak Inside the Human Genome	3	4.18
17	IDE-202	Integrated Studio	3	4.20
18	IDE-238	Body in Film: An Exploration Through Drawing	3	4.22
19	IDE-242	Finer Decisions For Love, Life and Money	3	3.60
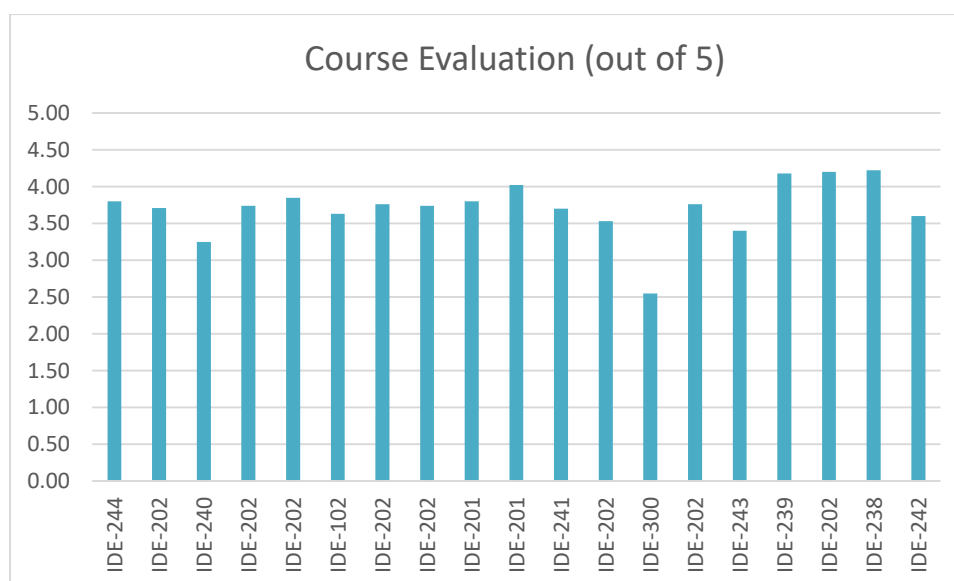
Table 1.5: Courses Evaluation

Faculty Wise Evaluation (Fall-2021)

Sr. No	Faculty Name	Course Code	Course	Credit Hours	Faculty Rating
1	Dr. Saadat Ali	IDE-244	The Art of Science: Sustainable Bioproducts	3	**3.71**
2	Mr.Matt Kushan	IDE-202	Integrated Studio	3	**3.59**
3	Mr .Saadan Ahmed	IDE-240	Practical Imagineering: Creating Play-lands and Designing Joyrides	3	**3.19**
4	Mr.Umair Abbasi	IDE-202	Integrated Studio	3	**3.64**
5	Mr.Umair Abbasi	IDE-202	Integrated Studio	3	**3.73**
6	Ms.Aatiqa Sheikh	IDE-102	Research Methods II	3	**3.53**
7	Ms.Aiman Gillani	IDE-202	Integrated Studio	3	**3.59**
8	Ms.Aiman Gillani	IDE-202	Integrated Studio	3	**3.64**
9	Ms.Aimon Fatima	IDE-201	History of Ideas	3	**3.66**
10	Ms.Aimon Fatima	IDE-201	History of Ideas	3	**3.84**
11	Ms.Amar Alam	IDE-241	Phantasmagoria -Subtlety in the Horrific	3	**3.52**
12	Ms.Aroosa Rana	IDE-202	Integrated Studio	3	**3.38**
13	Ms.Durre Shehwar Ali	IDE-300	Interdisciplinary Expanded Design & Art Project I	6	**2.73**
14	Ms.Hifsa Farooq	IDE-202	Integrated Studio	3	**3.59**
15	Ms.Mehr Javed	IDE-243	Gender, Sex and Sexuality in Art	3	**3.32**
16	Ms.Natasha Nabi	IDE-239	Designing Humans: A Sneak Peak Inside the Human Genome	3	**3.98**
17	Ms.Shanza Elahi	IDE-202	Integrated Studio	3	**3.96**
18	Ms.Unum Babar	IDE-238	Body in Film: An Exploration Through Drawing	3	**3.98**
19	Ms.Ushbah Asim	IDE-242	Finer Decisions For Love, Life and Money	3	**3.57**
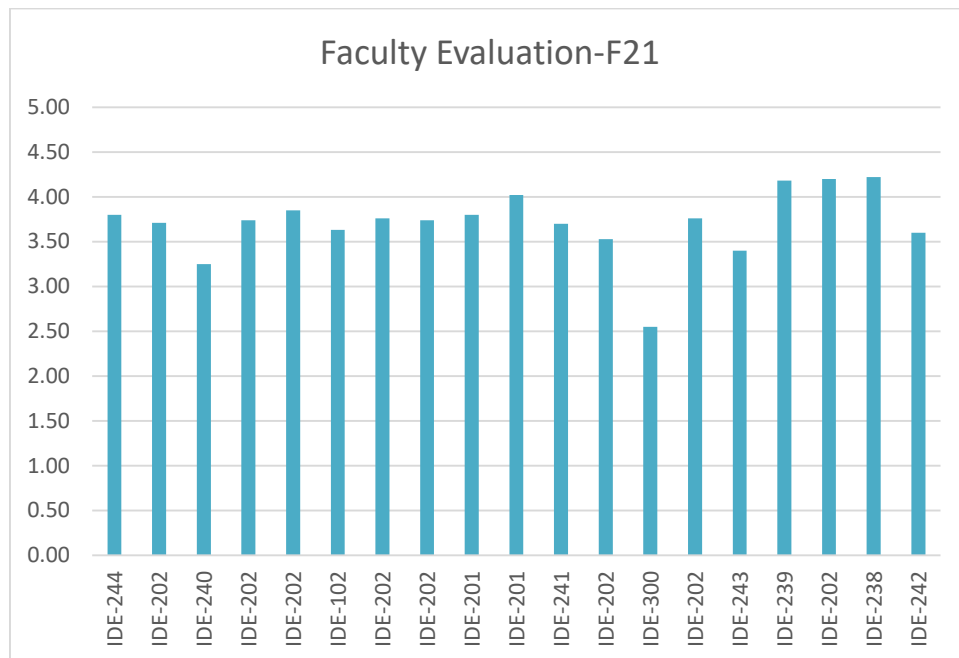
Faculty Evaluation Graph

Course Wise Evaluation (Spring-2022)

Sr. No	Course Code	Course	Credit Hours	Course Evaluation
1	IDE-251	Philoscience: Where Reason Meets Vision	3	3.92
2	IDE-204	Research Methods I	3	4.11
3	IDE-301	Interdisciplinary Expanded Design & Art Project II	6	2.50
4	IDE-248	Imaginary Studios: How to raise investment and launch your own studio	3	3.45
5	IDE-247	Message Conveyed: Visual Strategies for info/motion Graphics	3	3.77
6	IDE-250	Digital Sculpting: Materials & Textures in 3-Dimensional in drawing	3	4.26
7	IDE-252	Primordial Images: Stories, Patterns and Symbols	3	3.83
8	IDE-301	Interdisciplinary Expanded Design & Art Project II	6	2.50
9	IDE-249	Performative Gestures: Examining Structures of Experience	3	3.84
10	IDE-247	Message Conveyed: Visual Strategies for info/motion Graphics	3	3.77
11	IDE-253	Healing Arts	3	4.29
12	IDE-245	From Socrates to Elon Musk: Building Matrix of Meaning of Beyond	3	2.98

13	IDE-246	Philoscience: Where Reason Meets Vision	3	4.70

Course Evaluation-S22
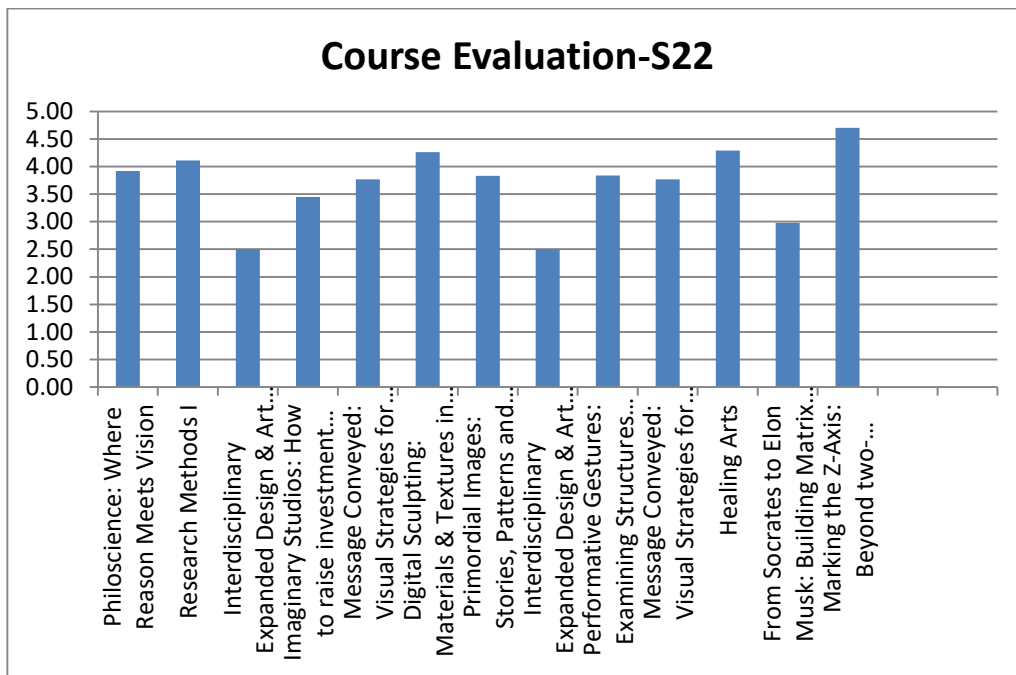
Faculty Wise Evaluation (Spring-2022)

Sr. No	Faculty Name	Course Code	Course	Credit Hours	Faculty Rating
1	Dr.Saadat Ali	IDE-251	Philoscience: Where Reason Meets Vision	3	3.60
2	Mr.Mian Waleed Zafar	IDE-204	Research Methods I	3	3.98
3	Mr.Rashid Rana	IDE-301	Interdisciplinary Expanded Design & Art Project II	6	2.76
4	Mr.Saadan Ahmed	IDE-248	Imaginary Studios: How to raise investment and launch your own studio	3	3.42
5	Mr.Saadan Ahmed	IDE-247	Message Conveyed: Visual Strategies for info/motion graphics	3	3.54
6	Mr.Salman Ijaz	IDE-250	Digital Sculpting: Materials & Textures in 3-Dimensional Space	3	3.96
7	Ms.Amar Alam	IDE-252	Primordial Images: Stories, Patterns and Symbols	3	3.64
8	Ms.Durre shehwar Ali	IDE-301	Interdisciplinary Expanded Design & Art Project II	6	2.76
9	Ms.Gillian Rhodes	IDE-249	Performative Gestures: Examining Structures of Experience	3	3.73

10	Ms.Haiqa Rizwan	IDE-247	Message Conveyed: Visual Strategies for info/motion graphics	3	3.54
11	Ms.Saadia Parvez	IDE-253	Healing Arts	3	4.00
12	Ms.Umena Hassan	IDE-245	From Socrates to Elon Musk: Building Matrix of Mea	3	3.04
13	Ms.Unum babar	IDE-246	Marking the Z-axis; Beyond two dimensionality in drawing	3	4.34

Faculty Evaluation-S22
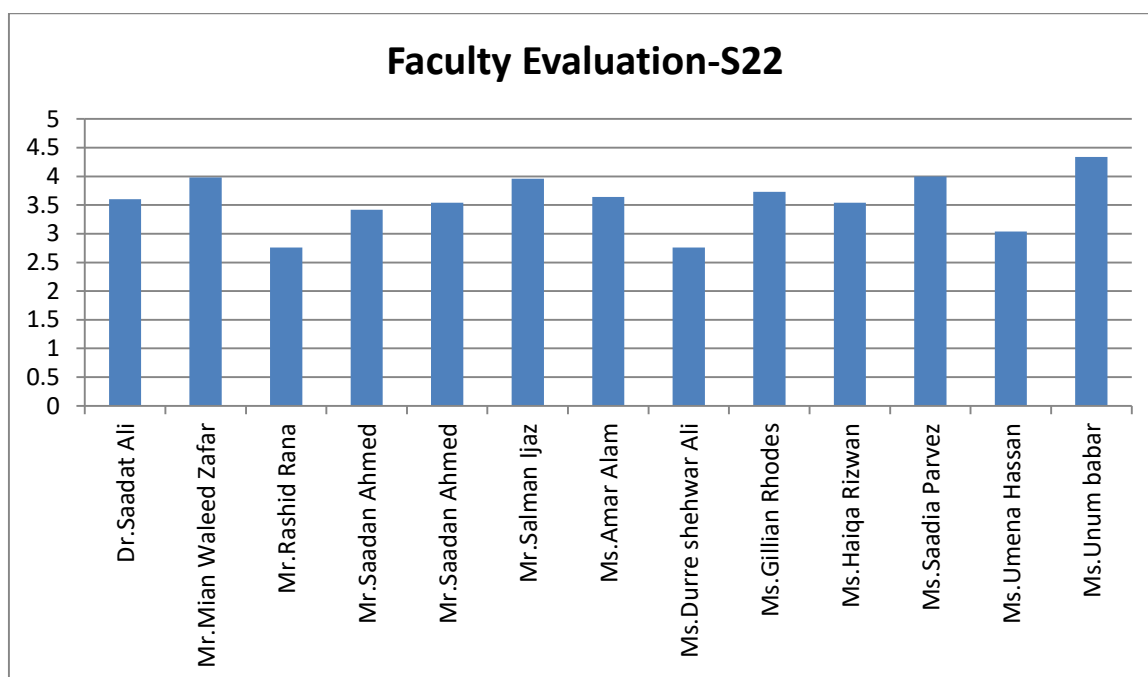
- **Strengths of Program**

The BA (Hons.) IEDA is a one-of-a-kind program that offers students with the opportunity to explore coursework in diverse fields such as Natural Sciences, Humanities, and Creative Technologies. IEDA students are given the freedom to pursue "interdisciplinarity" as a field of academic inquiry, which allows students to discover the diverse cultural discourse communities and opportunities for creative inquiry specific to their professional pursuits. At a time of exponential growth, the IEDA program inculcates adaptability in the coming generation of Creative practitioners, so that their practice would stay relevant in any era.

- **Weaknesses of the Program**

The transdisciplinary approach of this program requires a cross-pollination of knowledge from

various fields of study. BNU with the wide variety of disciplines it offers is at an advantage compared to most institutions in the region, however, it may not be able to fully deliver the ambition of trans disciplinarity due to the unavailability of expertise in certain knowledge areas such as quantum sciences, astronomy, anthropology, futurology etc. There are also probabilities of occasional lack of resource sharing and cross registration due to logistical clashes within the campus. The program can flourish with further cooperation between departments as is also encouraged by the HEC.

- **Future developmental plans for the Program**

To overcome the aforementioned weakness, IEDA plans to become the central component of an initiative to examine and explore the notion of not only art and design but any and all disciplinary boundaries in an ever-evolving world. It aims to push and challenge other disciplines with provocations leading to advancement and deepening of knowledge generation by providing alternative perspectives and raising questions with fresh approaches. In the future, this program would also encourage more collaborations among local institutions through different components of IEDA as an initiative, details are mentioned in our Strategic Plan.

Standard 1-4: The department must assess its overall performance periodically using quantifiable measures.

Year	Admitted	Rejected	Left	Terminated	Graduated	Active	Accumulative Active
2021-2022	14	0	3	2	0	9	9
2020-2021	16	0	5	1	0	10	10
2019-2020	19	2	4	3	0	12	12

Criterion 2: CURRICULUM DESIGN AND ORGANIZATION

Title of Degree Program

BA (Hons.) Interdisciplinary Expanded Design and Art

Definition of credit hour:

One credit hour is 1 hour of theory lecture or 3 hours of studio work in a week

Degree Plan

Following is the list of courses from BA (Hons.) Interdisciplinary Expanded Design and Art

Year 1-Semester I-Foundation Year

See List	Elective (SVAD Foundation or other schools)	3
See List	Elective (SVAD Foundation or other schools)	3
See List	Elective (SVAD Foundation or other schools)	3
FDY-104	Contextuality: Theory & Practice	3
FDY-105	Visuality: Form & Content	3
FDY-106	Memory: Visual Culture Through Time	3
		18

Year 1-Semester II-Foundation Year

See List	Elective (SVAD or Other Schools)	3
See List	Elective (SVAD or Other Schools)	3
See List	Elective (SVAD or Other Schools)	3
See List	Elective (SVAD or Other Schools)	3
FDY-115 FDY-116	Foundational Theory Elective Research Methods in the Arts OR Academic Writing and Critical Reading	3
FDY-117 FDY-118 FDY-119	Foundational Theory Elective History of Art OR History of Communication Design OR History of Textile, Fashion and Accessory Design	3
		18

Year 2-Semester III

IDE-202	Integrated Studio (SVAD)	3
IDE-201	History of Ideas (Mandatory Theory)	3
See List	Studio / Theory Elective (SVAD or Other Schools)	3

See List	Studio / Theory Elective (SVAD or Other Schools)	3
See List	Studio / Theory Elective (Non Art & Design)	3
SLA-102	Pakistan Studies	1.5
		16.5

Year 2-Semester IV

See List	Integrated VA/TFA/VCD Studio	3
See List	Studio / Theory Elective (SVAD or Other Schools)	3
See List	Studio / Theory Elective (SVAD or Other Schools)	3
See List	Elective (Non Art & Design)	3
IDE-204	Research Methods I	3
SLA-103	Islamic Studies	1.5
		16.5

Year 3-Semester V

IDE-300	Interdisciplinary Expanded Design & Art Major Project I	6
See List	Studio / Theory Elective (SVAD or Other Schools)	3
See List	Elective (Non Art & Design)	3
IDE-205	Research Methods II	3
		15

Year 3-Semester VI

IDE-301	Interdisciplinary Expanded Design & Art Major Project II	6
See List	Studio / Theory Elective (SVAD or Other Schools)	3
See List	Elective (Non Art & Design)	3
See List	Elective (Non Art & Design)	3
		15

Year 3-Summer

IDE-255	Research & Professional Practice	**2**

Year 4-Semester VII

IDE-400	Interdisciplinary Expanded Design & Art Major Project III	6
See List	Independent Study	3
See List	Current Discourse in: VA, VCD or TFA	3
		15

Year 4-Semester VIII

IDE-401	Interdisciplinary Expanded Design & Art Major Project IV	6
See List	Professional Practices in VA, VCD or TFA	3
		15

Course Outlines:

COURSE OUTLINE

Department: **SVAD**		Semester: **Spring**	Year: **2022**
Course Title: **Message Conveyed : Visual Strategies for Info/Motion Graphics**			
Course Code: **IDE-247**	Credit Hours:	Course Status: **Elective**	
Course Instructor: **Mustafa Pracha**		Co-Teacher:	
Teaching Associate:		Teaching Assistant: **Haiqa Rizwan**	

Catalogue Description:

As demand for new video content keeps rising on social platforms, learning new mediums and techniques becomes vital for artists. Vector based explainer videos and infographics have an important role to play on social platforms and being able to create personalized animated videos can give an edge to any portfolio. This course will enable students to express their ideas, refine storyboarding and convert these infographics into animated or interactive visuals, adding sound/music, generating content that connects well with the audiences across the globe.

Course Objectives:

Enabling students to learn how to deliver a story/idea through a new medium such as Animate CC. Students will learn how to channel their idea or theme into an animated sequence. This course will enable students to focus on details that will help them shape their idea and connect with the audience, this will also give a clear understanding between visuals that are interconnected with each other and how it helps to maintain interest of the audience. By the end of the course students will be able to generate a animated explainer videos. As an added bonus the course will also cover the interaction possibilities Animate CC offers.

Course Contents:

Add Text Here: (75-90 words)

Teaching Methodology/Format:

Lectures/ Projects/ Video/Discussions & Presentations

Assessment Methodology:
Presentations/Assignments/ Project Outcome/Class Participation.

COURSE PLAN (STUDIO)

#	Topic/Brief	Total Marks
1	Course detals, outcomes and expectations. Benefits of the course. Introduction to Communication & Audience Connection Connecting the message with Visual Tools, how and whys. History of Macromedia Flash & Animate CC Brief overview on Animate CC Motivation & Focus	
2	Working on Stories Generating Ideas Writing a story Interaction session on story building The Importance of planning / pre production	
3	Best practices to learn a tool Launching of with Animate CC The super easy Interface Primitive Tools & Shapes Fun with the shapes Transform Tools	
4	Understanding of how properties work The Magical Pencil The promising Pen Exploring the fun in Pen Erasers, modes and sizes	
5	Constructing a story with basic primitives and shapes Studio Work	
6	The paint brush and it's magic Discussing the possibilities of a brush Width tool Text/Type Tool	
7	Understanding Shapes, groups and Symbols Multiple Scenes	

	The complete science of symbols : Graphics and MCs Understanding Movie Clips	
8	Layers & layer concepts Layer organisation Layers, benefits usage properties Undertanding the timeline, frame rates, frames Preparing skills for animation	
9	Symbols the heart of Animate CC Understanding the concept of Symbols Best practices of Symbols Library How frames, keyframes work Starting to animate Shape Animation & Motion Tween	
10	Bringing it all together Importing assets Replacing Symbols Animating with multiple layers	
11	Time for a story Generating an idea Story boarding Presentations & Assignment discussions	
12	Story Discussions and refinement (Discussion Session) Pre-production Camera, Camera concept in Animate CC Camera movement and usage	
13	Adding External Videos Adding Sounds Sound Loops Sound properties and handling	
14	Working with Interaction – Button Symbol Controlling Interaction Controlling Scenes	
15	Project Follow ups & Progress Evaluations – Troubleshooting issues.	
16	Final Submission & Presentation	

Add/delete rows as per need.

READING LIST:

1: Animate CC – A Classroom in Book (PDF)
2: Tradigital Animate CC - 12 principles of animation in Adobe Animate (PDF)

REFERENCE LINKS:

- https://killervisualstrategies.com/blog/motion-graphics-a-top-brand-storytelling-tool.html

- https://www.schoolofmotion.com/blog/why-motion-graphics-are-better-for-storytelling

- https://www.adobe.com/products/animate.html

- https://uxplanet.org/how-to-tell-a-story-with-motion-graphics-1c29d05fb964

SVAD ATTENDANCE POLICY

The system of applying for 'leave of absence' is not in practice at SVAD. Instead, students have an allotted quota of absence that they can utilize wisely. Although students are strongly advised to not miss any class in order to maintain a good CGPA.
A student will fail a course if the total number of absences exceed the quota mentioned in the table below:

Scheduled classes in a course per semester →	08	16	32	42	48
Maximum number of absences allowed per course per semester →	02	4	8	11	12

Note:
- You are advised to not miss classes to avoid failure as you MAY require the allotted quota in case of testing positive for COVID-19. Please note that no extra absences will be allowed, you will have to manage within the allotted quota if you are tested positive during the semester.

- No formal leave application or medical certificate is required to be submitted to the Dean or faculty in order to avail the allotted quota of absence. However, the student must intimate the concerned class teacher **before missing a clas**s in order to be eligible for submitting missed assignment. A deduction of 10% is applicable to the given grade.

SVAD POLICY ON PLAGIARISM

A submitted assignment found with plagiarism, will be marked zero (0). Applied to the following:
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COURSE OUTLINE

Department: **SVAD**	Semester: **Spring**	Year: **2022**

Course Title: **Digital Sculpting: Materials & Textures in 3-Dimensional Space**		
Course Code: **IDE 250**	Credit Hours: **03**	Course Status: **Elective**

Course Instructor: **Salman Ejaz**	Co-Teacher: **n/a**
Teaching Associate: **n/a**	Teaching Assistant: **Salman Ali Haider**

Catalogue Description:

In this course we will go over the fundamentals of Zbrush and how this powerful tool can be used to create characters and environments. We will go over what NFTs are, you will learn how to make your first NFT and upload it on the marketplace.
By the end of this course you will have a solid grip on the fundamentals of Zbrush and how you can add this tool in your current art pipeline for your personal and professional projects.

Course Objectives:

In this course students will learn the fundamentals of all the necessary Zbrush features and menus, to start sculpting their desired characters and bring them to life. By the end of this course, Students will be able to create their very own 3D character from scratch.

Course Contents:

Week_1-2:   Use of brushes and basic face sculpting

Week_3-4: Working with polygroups and adding details through using them.

Week_5-6: Using multiple meshes in the same scene

Week_7-8: Doing high poly sculpts

Week_9-10: Using layers inside zbrush to blend multiple shapes

Week_11-12: Making stylized and realistic accessories and props for characters

Week_13-14: Final Assignment (Sculpting complex shapes)

Week_15-16: Final Assignment (Sculpting complex shapes)

Teaching Methodology/Format:

Lectures/Studio Projects/Group Work/ Video/Movie Watch/ One On One Meetings

Assessment Methodology:

Presentations/ Project Outcome

COURSE PLAN (STUDIO)

Assignment #	Topic/Brief	Total Marks
1	Basics of sculpting	30
2	Full body sculpt	30
3	Making Nfts	40

READING LIST:

1: Anatomy for sculptors

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COURSE OUTLINE

Department: **SVAD**		Semester: **Spring**	Year: **2022**

Course Title: Primordial Images: Stories, Patterns and Symbols		
Course Code: **IDE-252**	Credit Hours: **03**	Course Status: **Elective**

Course Instructor: **Amar Alam**	Co-Teacher: **NA**
Teaching Associate: **NA**	Teaching Assistant: **NA**

Catalogue Description:

Archetypes of the collective unconscious, says Jung, reveal themselves to the consciousness as images. This course will take a close look at the impact of Jung's work on the history of art and storytelling, and their analysis. We will observe and decode the universality of symbols from dreams, analyse recurrent patterns in folktales and mythology from various cultures and periods in history and attempt to understand what it means to be the hero of your own story

Course Objectives

-To think (and write) critically about art and literature, from the perspectives of both the audience and the artist/storyteller.
- Creating an argument, substantiating it and engaging with secondary sources in literary/art

criticism.
- To apply Jungian principles to subjects beyond the scope of the course (presentations).
- To understand the fundamentals of Carl Jung's work.
- To use Jung's ideas about the symbolism of the collective unconscious and the archetypes as analytical tools for literary/art criticism.
- To understand the nature of storytelling and what it reveals about the human psyche.

Course Contents

The work of Carl Jung, particularly on archetypes, will form the theoretical framework for this class. It is strongly recommended that all students read Man and his Symbols by Jung, though not required. Additional secondary sources include "On myths and mythology" by Paul Valéry and "creative writers and day-dreamers" by Sigmund Freud.

Over the course of the semester we will read fairy tales, creation myths and folklore from various cultures and time periods. These primary sources are required reading for the class.

Teaching Methodology/Format:

Lectures, Critical Discourse, videos, readings (mandatory) and automatic writing exercises. The final project will involve learning and conducting Jungian dream analysis. Students will learn how to interpret symbols from their unconscious, and attempts to understand how to integrate them successfully on their path to self-actualization.

Assessment Methodology:

Ekphrastic Automatic writing : 15%
Participation: 10%
Term Paper: 30%
Final Project: Dream Interpretation: 45%.

COURSE PLAN (THEORY)

Lecture #	Topic/Brief	Submissions	Total Marks	
1	What is a symbol? How does the unconscious mind speak in symbols?			
2	What is a story? The phenomenology of fairytales and the oral tradition.			
3	The collective unconscious			
4	Four Archetypes (Shadow, Self, Persona, Anima/Animus)			
5	Mandalas			
6	Archetypes of Duality as unified binaries,			

	including death and rebirth, order and chaos, the eros and Thanatos			
7	The 12 archetype framework			
8	The archetype of the child, "innocent" protagonists and the "peur aeternus". *Reading,* Snow White.			
9	The Hero Archetype			
10	Joseph Campbell's "monomythic" or hero's journey (as symbolic of the journey towards self-actualization)			
11	The Trickster Archetype,"wise fool" in stories, and the role of the shadow.			
12	The Explorer/adventurer/traveler archetype. The archetype of the sage and the role of mentor/helper figures in a hero's journey..	Term Paper 1	30%	
13	The creator archetype. Metafiction. Archetypes of origin in mythology.			
14, 15	Frame stories I. The Arabian nights			
16, 17	Frame stories II. The Decameron			
18, 19	Frame stories III. Ovid's metamorphoses.			
20	The dual mother by Carl Jung. Archetypes of motherhood in fairytales. Selected reading from the Brothers Grimm.			
21	The Ruler and the Father			
22	The Outlaw. Readings from Robin Hood.			
23	The soul as "divine". The anima/animus, Platonic love and the archetype of the lover.			
24	Ekphrastic automatic writing: Conclusion and final read through	All automatic writing must be submitted.	15%	
25	Archetypes of the divine in mythology			
26	Final Q and A. The neuroscience of dreams			
27-32	Dream Interpretations	Students will work in groups of 3 to interpret their own and each others' dreams, based on the Jungian method	45%	

READING LIST:

All mandatory readings will be distributed in class as handouts, or posted to google classroom as links.
Recommended readings: *Man and his symbols* **by Carl G Jung.** *Man's search for meaning* **by Viktor Frankl**

REFERENCE LINKS:

- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html

- https://youtu.be/cs4LZwgNh_c

- https://youtu.be/zHx9i3sQD8Y

- https://youtu.be/SVhuCpgLCTE

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COURSE OUTLINE

School/Department: Mariam Dawood School of Visual Arts and Design
Session: Spring 2022
Course Title: From Socrates to Elon Musk
Credit Hours: 3
Course Level: Undergraduate
Course Code: IDE-245
Course Instructor: Umena Hassan/ Wajeeha Batool

Course Outline/Introduction:

This course will take a journey into how we construct meaning of some of the fundamentals from the existing pool of knowledge, ideas, concepts and phenomena through an interdisciplinary and holistic approach. The students will navigate through key ideas which have built and are still building the infrastructure of a variety of disciplines from sciences, humanities and arts by using their methodologies and practical internal philosophies which govern their specific culture of discourse. This course will have an investigative approach in the spirit of the Socratic **method of critical analysis**.

We will try to examine ideas like beauty, creativity, history, globalization, identity, fiction, technology …and so on through indigenous dictionaries, collecting data from people from different walks of life. The students will try to understand, dissect, deconstruct and reconstruct their own dictionaries.
The course will consist of highly interactive sessions, student led discussions and debates connecting them to **diverse communities of practices**.

The students will be required to collect data and respond to the collective research, construct new narratives and personal dictionaries by responding through various mediums (photo essays, documentaries, performances etc) of their own choice.

Assignments:

Week 1:

Assignment 1: *The Emoji Assignment*
Students were asked to describe their personalities using only seven emoji's. Then each student will interpret and breakdown the emoji's and describe the personality of their fellow students.

Assignment 2: *The Plant Story*
Students were asked to take a tour of University from the Main gate to SVAD ground and observe all the plants and tresses that they pass on their way. Then they will select one plant or a tree and create one fictional description about the selected plant/tree. After making up a fictional story about the plant, now they will gather the factual information about that selected plant or tress.

Week 2:

Assignment: *Debate Assignment on Myra Hindley*

The class was divided into 3 groups: The government, The Artists and The parents. Then the students were shown this artwork and were explained the background behind it. Now they were asked to adopt their respective roles in which they were divided, and start a healthy debate that if they in that situation what will they do, how will they react and what decision will they agree upon concerning the artwork to be displayed in public or not.

Week 3:

Assignment: *Character Assignment*
This is assignment is divided into two parts.
First the students will write a fictional story with a main character in it. They will fully describe the traits of the character.
After the story is written now they will design and create that character and give it a 3D form.

Week 4

Assignment: *Workshop with Dr. Sadaat*
In this class students will attend a workshop on Poetry construction and technical aspects of Urdu poetry.
After the workshop they will have a reading exercise.

Week 5

Assignment: *Project 0*
In this Project student will be asked first to create a full wall size surface for themselves by joining chart papers or drawing sheets together. Then one student will select an object and draw it on the created surface, in response to that drawing the second student will do and draw something. After that the third student go and add their response to it. This will create a chain of visual dialogue between the students.

This project will continue till the end of the semester.
Week 6

Assignment: *Major Project 1*
In this Project students will be provided with a reading on topic *Chaos and Order*. Followed by the reading they will have a discussion about what is chaos and order for them and how they have experienced it in their personal life.
After the discussion they will create an artwork on **their Chaos and Order**.
This Project will be 2 weeks' long

Week 7

Assignment: *Emotion/Song exercise*
In this class students will dissect song from various genres and different eras. They will dig deeper into the meaning of a song. In response to every song they will write whatever they feel or whatever comes to their mind, while listening to that particular song.

Week 10

Assignment: *Discussion and Debate on how to see an artwork*
Students will be shown a few artworks and then asked to analyse, critique it and grade it. Through this exercise they will experience hoe to look at an artwork (or their own work) through a critical lens.

Week 11

Final Assignment: *Alarm Clock Project*
In this assignment students will be asked to design their own working alarm clock. Make sketches, do a thorough research and then give it a physical form. This will be a group project.
This will be a 4 weeks long project

COURSE OUTLINE

School: Mariam Dawood School of Visual Arts and Design
Session: Fall 2021
Course Title: Integrated Studio   **Cr. Hrs: 03**
Course Level: Semester 3   **Course Code: IDE-202**

Course Instructors:
Matt Kushan | Aroosa Rana | Shanza Elahi | Umair Abbasi | Hifsa Farooq
Teaching Associate: Aiman Gillani | Teaching Assistant: Jevana

Course Description

From the shifting coordinates of art, design and other creative fields, what does it mean to be "practicing" today? What are some actions and indications of it? This course tackles these questions from an interdisciplinary context, borrowing from poetics, functionality and research. Students begin to define the idea of practice for themselves through rigorous coursework in which they are asked to consider this question from varying lenses. As a result, they are expected to understand production has having relevance in more than one arena including the aesthetic, cultural, social, utilitarian and political.

Course Objectives

- Students will be familiarized with various strategies of making including, collecting, observation, research, contextually, poetics and functionality.
- Students will be introduced to concept of discovering their individual repertoire.

● Student will learn to apply the concepts that are being introduced to them through open-ended projects.

Methods of Teaching

The class will include one day short assignments as well as weekly projects. The method of teaching will include discussions, PowerPoint presentations, work critique, peer reviews and one-to-one feedback.

Students are expected to bring their own materials to class according to their individual interest and plan of making for the week.

WEEKLY PLAN

Module	Over Arching Theme/Lens	Concept / project title	Week
Module 1	Discovering yourself through **Collecting/curating/ editing/mapping**	Inspiration board – digital	Week 1
		Inspiration Board – Found images and Objects	Week 2
		Collection/Curation as a strategy for making	Week 3
		WORKSHOP	Week 4
Module 2	**TYPES of (creative) Practices**	POETICS	Week 5
		FUNCTIONALITY	Week 6
		RESEARCH	Week 7
			Week 8
Module 3	**Context and Strategies in Practice**	Open Ended Assignment 1	Week 9
		Open Ended Assignment 2	Week 10
		Open Ended Assignment 3	Week 11
		Open Ended Assignment 3	Week 12
Module 4	**FINAL Independent Project**	Progress week 1 – research / concept	Week 13
		Progress week 2	Week 14
		Progress week 3	Week 15
		Submission	Week 16

*Plan may be subject to change

ASSESMENT BREAKDOWM

Participation + Attendance	**10%**
Final Digital Portfolio	**10%**
Short Projects	**50%**

Final Independent project	**30%**
Total	**100%**

MANDATORY WEEKLY SUBMISSIONS ON CLASS GOOGLE DRIVE

All students are required to submit digital documentation alongside a short conceptual note within the class drive on a weekly basis for grading and archiving. This will also help students for the end of semester Digital Portfolio compilation.

BNU POLICY

Incompletes: IN Incomplete. The grade of Incomplete will be assigned <u>only when the course attendance requirement has been met but, for reasons satisfactory to the instructor, the granting of a final grade has been postponed because certain course assignments are outstanding.</u> If the outstanding assignments are completed within 2 weeks from the date of the close of term in which the grade of Incomplete was received and a final grade submitted, the final grade will be recorded on the permanent transcript, replacing the grade of Incomplete, with a transcript notation indicating the date that the grade of Incomplete was replaced by a final grade. If the outstanding work is not completed within this time period, the grade will remain as a permanent Incomplete on the transcript. In such instances, if the course is a required course or part of an approved program of study, students will be required to re-enroll in the course including repayment of all tuition and fee charges for the new registration and satisfactorily complete all course requirements. If the required course is not offered in subsequent terms, the student should speak with the faculty advisor or Program Coordinator about their options for fulfilling the degree requirement. Students with Incomplete grades on any required course will not be cleared for their degree award.

Statement of Academic Integrity: Students who intentionally submit work either not their own or without clear attribution to the original source, fabricate data or other information, engage in cheating, or misrepresentation of academic records may be subject to charges. Sanctions may include dismissal from the college for violation of the University principles of academic and professional integrity fundamental to the purpose of the University.

Attendance Policy
Students are expected to be punctual for and attend all classes for which they are registered any group meetings scheduled for group projects, and the timely completion and submission of coursework. You are responsible for any absences incurred and work missed and should consult with the instructor. If you are unable to attend class due to illness or a viable reason, please make certain to email the instructor in **advance** of the class. Excessive absence and tardiness will affect your grade.

GRADING POLICY

GRADE	GPA	PERCENTAGE	PERCENTAGE RANGE
A	4.00	85.00	85.00-100.00
A-	3.67	81.50	81.50-84.99
B+	3.33	78.00	78.00-81.49
B	3.00	74.50	74.50-77.99
B-	2.67	71.00	71.00-74.49
C+	2.33	67.50	67.50-70.99
C	2.00	64.00	64.00-67.49
C-	1.67	60.50	60.50-63.99
D+	1.33	57.00	57.00-60.49
D	1.00	50.00	50.00-56.99
F	0.00	Below 50.00	00.00-49.99

*Please note that for this class grading will be RELATIVE.

COURSE OUTLINE

Department: **IEDA**	Semester: **Spring**	Year: **2022**

Course Title: **Marking the Z-Axis: Beyond Two-dimensionality in Drawing**		
Course Code: **IDE-246**	Credit Hours: **3**	Course Status: **Elective**

Course Instructor: **Unum Babar**	Co-Teacher: **NA**
Teaching Associate: **NA**	Teaching Assistant: **NA**

Catalogue Description:
Drawing is primal - the first form our expression takes as human beings, be it caveman days or today. But in contemporary times, we have shrunk its meaning down to pencil and paper. This course will attempt to challenge the norms of "drawing", exploring non-traditional media. Students will also cross the line between planes and enter a spatial expansion in the creation of mark-making, leaving behind any notions that drawing must only exist on a flat surface.

Course Objectives:
This course attempts to inculcate in the students an appreciation for drawing beyond traditional media. At the end of this course, students will have learnt to expand the definition of drawing

for themselves, and include drawing into their own individual practices as artists or designers. Students will have explored enough materials to be able to handle linearity in a number of different media suited to their own needs as creative practitioners. The aim is to establish drawing not just as a means to an end, but as a stand-alone medium that does not rely on existing only on a two-dimensional surface.

Course Contents:
This course will explore its course objectives in many different exercises over the semester. The aim is to use different materials, surfaces and processes that may not fall under the umbrella of traditional drawing, but because of certain qualities can be included in its expanded definition. Inherent drawing ideas like linearity, mark-making and intuitiveness will be explored, as well as non-traditional open-ended forays into time (like performance), spatial involvement (like installation) and materiality (like plaster relief). We will be looking at artists who practice drawing in an expanded way, and read texts about contemporary ideas in drawing.

Teaching Methodology/Format:
Lectures/Demos/Studio Projects/Field Trip/Group Work/Video/Critical Discourse/One On One Meetings/Visual Presentations.

Assessment Methodology:
Daily Projects/ Final Project / Sketchbook / Attendance / Digital Portfolio

COURSE PLAN (STUDIO)

Assignment #	Topic/Brief	Total Marks
1	Land Drawing	10
2	Exquisite Corpse + Accordian books in pairs	10
3	Still Life on Tracing Paper	10
4	A Pop-up Drawing	10
5	Still Life without a pencil, using only paper	10
6	Animation using charcoal drawings	10
7	A soft drawing, with fabric and thread	10
8	A soft drawing, with fabric and thread	10
9	The possibilities of a Ream of Paper	10
10	A Wire drawing	10
11	A Drawing Performance	10
12	Clay relief, cast in plaster	10
13	Clay relief, cast in plaster	10

14	Final Project – Proposal	10
15	Final Project – Installation	20
16	Final Project - Presentation and Critique	20

READING LIST:

1: *Introduction to Vitamin D* **– Emma Dexter**

REFERENCE LINKS:

- https://theculturetrip.com/north-america/usa/articles/15-incredible-works-of-land-art/

- https://art21.org/watch/extended-play/joan-jonas-drawings-short/

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COURSE OUTLINE

Department: **Mariam Dawood School of Visual Arts and Design**	Semester: **Spring**	Year: **2022**

Course Title: **Performative Gestures**		
Course Code: **IDE 249**	Credit Hours: 3	Course Status: **Elective**

Course Instructor: **Gillian Rhodes**	
	Teaching Assistant: **Riaz Ali**

Catalogue Description:
Given 'the postmodern condition,' the words; performance/performative/ experiential/ participatory are employed for
almost everything. Our conversations have shifted from talking about the 'art-object' to talking about our 'experience-of-the-art-object'. Within that context, this course aims to unpack questions about performance-art, outside the limits of its narrow definition. We will be drawing parallels between 'Art' & 'Everyday Life' and looking very closely at the Structures that contain & regulate our everyday Experiences. The course is cross-disciplinary (borrowing exercises & readings from various disciplines) and can accommodate both introductory and advanced approaches.

Course Objectives:
At the end of the course, students should have a working understanding of performance as it permeates throughout our world and our identities. They will have the vocabulary and knowledge to competently critique and discuss 'performance', 'performative', and 'as performance.' They will research and create performance-based artworks that carefully view the idea of the performative in the world in a unique way to their own practice.

Course Contents:
This course will be a deep dive exploration, with a focus on digging deep into the concept of performance-art in every day life. The course will be divided into roughly four sections: the phenomenon of 'performance' and 'performance art' (is/as performance), the performance of

identity, the performance of power, and a final project (performance and research based). The class will use selected readings and videos to frame our experiments, with a focus on discussion and investigative, hands-on practice.

Teaching Methodology/Format:
Lectures /Studio Projects/Performances/ Group Work/ Video/ Critical Discourse/ One On One Meetings/ Readings

Assessment Methodology:
Presentations/ Project Outcome/ Research Pitch

COURSE PLAN (STUDIO)

Week #	Topic/Brief	Submissions	Total Marks
1	Expectation setting and introduction to performance/performative	n/a	
2	What is performance, and how can we study life 'as' performance?	n/a	
3	History and development of performance art: life meets art	n/a	
4	Research based presentations	Presentation	15
5	Identity: Social media as performance	n/a	
6	Identity: Nationality/ethnicity as performance	n/a	
7	Identity: Gender as performance	n/a	
8	Project: Performed identities	Performance	15
9	Power: Structures and body language	n/a	
10	Power: Protests	n/a	
11	Power: Architecture	Mini projects	15
12	Performance research and practice	n/a	
13	One on one meetings for final projects (pitch)	Project pitch	10
14	Project work	n/a	
15	Project work	n/a	
16	Project presentations	Final project	30

Grading plan

Assignment #	Topic/Brief	Total Marks
1	Research one performance (ritual, play, performance art) and write about its development and function	15

2	Create short sketches in group to demonstrate different identities you perform	15
3	Research one building in how it helps the performance of power and design a building that 'performs' power	15
4	Create a plan for the final project and pitch in a one on one meeting	10
5	Develop a project which has both research and performance elements	30
6	Class work – reading, participating in group exercises, participation in discussions	15

READING LIST:

1: Performance Studies: An Introduction by Richard Schechner (selections)

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COURSE OUTLINE

Department: **Department of Fine Art**		Semester: **Spring**	Year: **2022**

Course Title: **Philo-science: Where Reason meets Vision**		
Course Code: **IDE-251**	Credit Hours: **03**	Course Status: **Elective**

Course Instructor: **Dr. Saadat Ali**	Co-Teacher: **N/A**
Teaching Associate: **N/A**	Teaching Assistant: **N/A**

Catalogue Description:

Philosophy and Natural Sciences are generally considered as distinct disciplines of human knowledge. However, there are many meeting points where the concepts and applications of Philosophy and Natural Sciences not only overlap but dynamically interact. Use of critical thinking and logical reasoning, methods of investigation and interpretation; an even the fundamental questions about the nature of Reality and Knowledge are somewhat similar in both the Philosophy and the Natural Sciences. In fact, they share a common origin in the evolutionary history of human thought and Science was known as Natural Philosophy till the times of Newton.
This interdisciplinary theory course will be an interesting and challenging quest in the realm of knowledge aiming at the development and use of critical thinking and logical reasoning in the contemporary era of science and technology. Lectures, discussions and review assignments will help students to gain knowledge and broaden their vision for professional application.

Course Objectives:
To familiarize students with basic areas and concepts of philosophy and science
To enable students to identify and explore areas from real world where philosophy and science interact
To familiarize students with concepts and application of scientific method in research and project implementation
To develop understanding of important issues and problems in philosophy and science
To develop essential concepts and skills of Logic as a tool for both the philosophy and science
To enable students for application of skills of objective analysis and critical thinking with an interdisciplinary approach

Course Contents:
Introduction of Philosophy and Science, Brief History of Philosophy and Sciences, Scientific Method and Reasoning, Deduction and Induction, Language Meaning and Definition, Informal Logic, Formal Logic, Fallacies, Inductive Logic, Probability and Statistics, Philosophy of Science, Contempory issues in Philosophy and Science, Science Fiction, Theory of Everything.

Teaching Methodology/Format:
Lectures/Seminars/Field Trip/Group Work/ Video/Movie Watch/ Critical Discourse/ One on One Meetings

Assessment Methodology:
Presentations/ Review Assignment / Quiz /Final Project Outcome/ Term Paper

COURSE PLAN (THEORY)

Lecture #	Topic/Brief	Submissions	Total Marks
1	Philoscience introduction		
2	The big Questions of Philosophy and Science		
3	Sub-disciplines of Philosophy: Metaphysics		
4	Sub-disciplines of Philosophy: Epistemology		
5	Sub-disciplines of philosophy: Axiology		
6	Brief History of Philosophy: Ancient		
7	Brief History of Philosophy: Medieval		
8	Brief History of Philosophy: Renaissance		
9	Brief History of Philosophy: Modern		
10	Brief History of Philosophy: Contemporary		
11	Sub-disciplines of Science	Philosophy Quiz	10
12	Breif History of Science (Math and Phy)		
13	Breif History of Science (Chem and Bio)		
14	Scientific Method	Eminent Philosophers	10
15	Informal Logic: Basic Concepts		
16	Informal Logic: Language: Meaning and Definition		
17	Informal Logic: Exercise	Eminent Scientists	10
18	Informal Fallacies		
19	Formal Logic: Categorical Propositions	Documentary Review	10
20	Formal Logic: Categorical Syllogisms		

21	Formal Logic: Propositional Logic	Logic Assignment 1	10
22	Formal Logic: Exercise		
23	Formal Logic: Predicate Logic		
24	Inductive Logic: Analogy and Moral Reasoning	Logic Assignment 2	10
25	Inductive Logic: Causality		
26	Probability and Statistics	Class assessment	10
27	Hypothetical/Scientific Reasoning		
28	Philosophy of Science: Physics		
29	Philosophy of Science: Biology		
30	Science Fiction (Literature, poetry art)	Term Paper	30
31	Comtempory issues in Philosophy and Sciences		
32	Theory of Everything		

READING LIST:

1: Warburton, N. (2013). *Philosophy: The basics*. Routledge.

2: Hurley, P. J., & Watson, L. (2018). *A concise introduction to logic*. Cengage Learning.

3: Copi, I. M., Cohen, C., & Rodych, V. (2019). *Introduction to logic*. Routledge.

4: Okasha, S. (2016). *Philosophy of science: A very short introduction*. Oxford University Press.

5: Rovelli, C., Carnell, S., & Segre, E. (2016). *Seven brief lessons on physics*. Penguin Books.

6: *Philosophy 101*. (n.d.). Retrieved March 1, 2022, from
https://barryfvaughan.org/text/101/notes/introduction/introduction.pdf

7: Merlin, H. (2014). *The history of science*. Britannica Educational Publishing, in association with
Rosen Educational Services.

8: Buckingham, W., Burnham, D., Hill, C., King, P., Marenbon, J., & Weeks, M. (2011). *The
Philosophy Book*. DK.

9: Bardfield Press. (2005). *Everyday science*.

REFERENCE LINKS:

- *Philosophy 101*. (n.d.). Retrieved March 1, 2022, from
https://barryfvaughan.org/text/101/notes/introduction/introduction.pdf
- Wikimedia Foundation. (2022, April 7). *Philosophy*. Wikipedia. Retrieved March 1, 2022,
from https://en.wikipedia.org/wiki/Philosophy

- Stanford University. (n.d.). Stanford Encyclopedia of Philosophy. Retrieved March 1, 2022, from https://plato.stanford.edu/
- *Internet encyclopedia of philosophy (IEP)*. Resources. (n.d.). Retrieved March 1, 2022, from https://repository.chds.hsph.harvard.edu/repository/2694/
- *Home*. Famous Scientists. (n.d.). Retrieved March 1, 2022, from https://www.famousscientists.org/
- YouTube. (n.d.). YouTube. Retrieved March 1, 2022, from https://www.youtube.com/

SVAD ATTENDANCE POLICY

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A student will fail a course if the total number of absences exceed the quota mentioned in the table below:

Scheduled classes in a course per semester →	08	16	32	42	48
Maximum number of absences allowed per course per semester →	02	4	8	11	12

Note:
- You are advised to not miss classes to avoid failure as you MAY require the allotted quota in case of testing positive for COVID-19. Please note that no extra absences will be allowed, you will have to manage within the allotted quota if you are tested positive during the semester.

- No formal leave application or medical certificate is required to be submitted to the Dean or faculty in order to avail the allotted quota of absence. However, the student must intimate the concerned class teacher **before missing a clas**s in order to be eligible for submitting missed assignment. A deduction of 10% is applicable to the given grade.

SVAD POLICY ON PLAGIARISM

A submitted assignment found with plagiarism, will be marked zero (0). Applied to the following:
- More than 19 % Turn tin similarity index, in case of written assignment.
- Declared plagiarized by a 'Review Committee', in case of a studio assignment.

At this stage, the student will fail such assignment with no chance to re-submit.

COURSE OUTLINE

IDE-201

HISTORY OF IDEAS (Fall-2021)

Credits: 3 | Theory
Course Instructors: Aimon Fatima; Zainab Humayun; Serene Aneeq

**Email|aimon.fatima@bnu.edu.pk Alternate
Email|aimon.fatima@gmail.com**

**Class Time: 9:30 am to 1:00 pm | Mondays and Tuesdays (*Separate Sections*) Venue:
Online**

Course Description

This course is an introduction to the progression of change in human thought and modes of
being. It focuses on developments beginning in the late 1700's till present, although the content
often cuts across linearity. The course foregrounds intellectual development mentioned above but
in conversation with social, political, economic, and technological shifts which influence the
creation of new world orders. It is proposed that such intellectual threads may be grasped from
the territories of many disciplines thus providing a deep but flexible grounding of theory to
practice.

Course Objectives

- Students will familiarize themselves with selected key concepts and ideas that have not
  only influenced art but the world at large.
- Students will learn to closely read and critically analyze literary works allowing them to
  make connections within their own art practice as well as make connections with the art
  world.
- Students will learn to articulate ideas via presentations and short written response
  assignments.
-

Assessment Weightage

Participation/Attendance: **10%**
(5% Attendance; 5% Participation)
6 Short Response Papers: **60%**
Group Presentation/Final Project: **30%**

Total Weightage = **100%**

please note the grading for this class will be relative.
**Late Submissions will NOT be accepted.*
***More than 4 absents will lead to an F-Grade.*

DEATAILED INSTRUCTIONS

6 MANDATORY SHORT RESPONSE PAPERS: 60%

(10 marks each - *Submit a response paper based on the concepts discussed in class* **)**

Students will submit **Individual weekly response papers** in response to the given topics/readings/themes/modules. Students will be given 8 assignments and they can choose to submit any 6 topics/readings/themes/modules (best assignments i.e highest scores will be counted towards final grade).

Paper should be 2 pages long in Word File. Double spaced. Times New Roman, 12-pont Font. Black Color for font *(points will be deducted for not following instructions).*

PLAGIARISM WILL LEAD TO AN F GRADE. If you are making any connections or using any online sources, please cite your sources either using APA or CMS style of citation. *(Bibliography or Reference are mandatory; the papers will be run through a plagiarism software)*

Assignment scoring guide:

Submission of assignment/No plagiarism	1.5
Introduction/Definition/Thesis Statement	2
Writing style/Grammatical errors	1
Coherence/Organization of ideas	2
Examples & Link to course material	2
References/Bibliography	1.5
	10

MANDATORY GROUP PRESENTATIONS/FINAL ASSIGNMENT: 30%

Students will be required to work in a group (6 students per group). However, each student will be marked individually.
(30 marks)

Each group will be asked to present during the last week on any chosen topic from the course outline. For their presentation, students can talk about the general concept of the selected theme and make further connections to the topic according to their interests with examples.

The collective presentation should run no longer than 20 to 30min.
All members **MUST** equally participate and present during the presentation.
Generally, students will be graded on articulation/ concept clarity/ uniqueness of idea or connection/writing style & organization. Students will also be graded on the basis of whether they focused in their work regarding the key contemporary issues.

In special circumstance, upon prior discussion and agreement with the course instructor, students can also submit a final project (a short film, video clip, live performance, literary piece like poem or prose or any other form of visual expression etc)

<u>Submitting a 2-pager concept note/write up of the research supporting your final project will be mandatory.</u>

COURSE OUTLINE

Research Methods and Academic Writing for Art & Design II

IDE 102 ADS 544
Fall 2021 | Time: Wednesday, 9.30 am to 1:00 pm
Contact Time: 3 hours per week | Credits: 3 | Theory / Research

Aatiqa Sheikh   Mehr Javed
Email: aatiqa.sheikh@bnu.edu.pk   Email: mehr.javed@bnu.edu.pk
| Office Hours: By appointment | Office Hours: Online appointment only

Course Description

In this course, students are exposed to the different tools and techniques of research. They learn to develop, organize, implement and finally present their research in a standardized academic

form, a research report. Throughout the seminar a particular topic or inquiry, or set of topics, are used to offer students the opportunity to use various strategies to collect, analyze and generate findings from qualitative data. Students develop their foundations of research methods relevant to art and design through lectures, fieldwork and personal projects and work towards their individual research project for their final thesis.

Course Objectives

The seminar will be used to discuss all aspects of inquiry about a research question pertaining to art and design: defining a problem, focusing a question, writing a literature review, framing a research design, data collection and management, task design, treatment and representation of data and scoring, and drawing implications for further research from data. Discussions and peer review in the seminar will help to define and refine the research idea and methodology. A related bibliography will be established from background readings on the subjects of art and design.
Through engagement with this research question and discussions throughout the semester, it is intended that each student will ultimately identify a research topic in art and design to investigate in their program as they move forward.

In fulfillment of the requirements for this course students will:
- Narrowing focus of research area, and compiling a viable research question
- Evaluate appropriate research sources and develop a more critical approach in selecting, analyzing data and research material
- Synthesize a range of arguments derived from relevant sources into a structured and

coherent argument according to prescribed academic conventions

- Critically reflect on the choice of research and the direction of the chosen topic area.

Assessments and Weightage

Class Participation: 15% (reading, class discussions, in class activities & worksheets)
Annotated Bibliography: 25%
Defense: 20%
Final Paper: 40%
IEDA Stream: 2800 - 3000 words
MA Stream: 4500 - 5000 words

Weekly Plan:

Week / Date	Description
Wk1 **29th Sept**	**Introduction |Baseline survey | Recap RM-I**
Wk 2 **6th Oct**	**Research Interests | Annotation** **Artistic Research - Research for, of & in Arts**
Wk 3 13th Oct	**Work-shopping Research QuestionsDue Fri,** **22nd Oct**
Wk 4 20th Oct	**Theoretical Framework | Annotated Bibliography**
Wk 5 **27th Oct**	**Writing Workshop | Paraphrasing**
Wk 6 **3rd** **Nov**	**Methodology and Sampling | Discussion of Student PlansResearch Design** **Due, Mon 1st Nov: Submission of first 3 Annotated** **Bibliographies for ALL**
Wk 7 10th Nov	**Individual Session: Group AMethodology due**
Wk 8 17th Nov	**Individual Session: Group B** **Methodology due**
Wk 9 24th Nov	**Individual Session: Group A** **Due, Mon 22nd Nov: Annotated Bibliography Submission**

Wk 10 **1st Dec**	**Individual Session: Group B**
Wk 11 **8th Dec**	**Individual Session: Group A** **Due, Mon 6th Dec: First Draft of Research Paper**
Wk 12	**Individual Session: Group B**
15th Dec	
Wk 13 **22nd Dec**	**Individual Session: Group A**
Wk 14 **29th Dec**	**Individual Session: Group B**
Wk 14 **29th Dec**	**Individual Session: Group B**
Wk 15 **5th Jan, 2022**	**DEFENCE (GROUP I)** **Due, Mon 3rd Jan: Final Submission of Research Paper**
Wk 16 **12th Jan**	**DEFENCE (GROUP II)**

*Timetable may be subject to change

INCOMPLETE POLICY

The grade of Incomplete is to be assigned only when the course attendance requirement has been met but, for reasons satisfactory to the instructor, the granting of a final grade may be postponed because certain course assignments could be outstanding, If the outstanding
assignments are completed within two weeks from the date of the close of the term in which the grade of Incomplete was received and a final grade submitted, the final grade will be recorded on the permanent transcript, replacing the grade of Incomplete, with a transcript notation indicating the date that the grade of Incomplete was replaced by a final grade.

If the outstanding work is not completed within two weeks from the date of the close of term in which the grade of Incomplete was received, the grade will be replaced with an "F" on the transcript. In such instances, if the course is a required course or part of an approved program of study, students will be required to enroll in the course including repayment of all tuition and fee charges for the new registration and satisfactorily compete all course requirements. If the required course is not offered in subsequent terms, the student should speak with the faculty advisor or Program Coordinator about their options for fulfilling the degree requirement.

SVAD POLICY
Services for Students with Disabilities: The University will make reasonable accommodations for persons with documented disabilities. As your instructor, I am happy to discuss specific needs with you as well.

Students are expected to be in contact with the course instructor on a weekly basis via phone, email, Skype and/ or any online portal relevant to the course. Please note that under no circumstances are students exempted from the submission of assignments and projects. Submissions, in case of a 'leave of absence' (as per intimation), will be termed as "Late Submission". In this case the student must meet the deadline, specified by the teacher, for these "Late Submissions". A deduction of 10% is applicable on grades given in the case of all "Late Submissions".

Students are expected to register and engage with all classes through online communication and distance learning.

Bibliography
Research Methodologies: General
Brundage, A. (2002). Going to the Sources (3rd Ed.). Wheeling, IL: Harlan Davidson, Inc. Cohen, L., Manion, L., & Morrison, K. (2011). Research methods in education (7thed.). London: Routledge.

Creswell, J. W. (2008).Research design: Qualitative, quantitative, and mixed methods approaches. Thousand Oaks, CA: Sage.

Denzin, N.K. & Lincoln, Y.S.(Eds.). (2011). The Sage Handbook of Qualitative Research. London: Sage Publications.

Eisner, E. W., & Day, M. D. (Eds.). (2004). Handbook of research and policy in art education. Mahwa, NJ: Lawrence Erlbaum Associates.

Flick, U. (2009).An introduction to qualitative research (4th ed.). London: Sage. Given, L.M. (2008). The SAGE Encyclopaedia of Qualitative Research Methods. Thousand Oaks: SAGE Publications Inc.

Glasser, B. G., & Strauss, A. L. (1996). The discovery of grounded theory: Strategies for qualitative research. Chicago: Aldine.

LeCompte, M. & Preissle, J. (1993). Ethnography and Qualitative design in educational research. San Diago: Academic Press, Inc.

Marshall, C. & Rossman, G. (1999). Designing Qualitative Research. Sage Publications, Thousand Oaks, CA.

May, T. (Ed.). (2002). Qualitative research in action. Thousand Oaks, CA: Sage. Maruyama, G., & Deno, S. (1992). Research in educational settings. Newbury Park, CA: CA: Sage.

Mishler, E. G. (1986).Research Interviewing: Content and Narrative. Cambridge, Massachusetts: Harvard University Press.

Merriam, S. B. (2009). Qualitative research: A guide to design and implimentation.San Francisco: Jossey-Bass Publishers.

Schön, D. A. (1991). The reflective practitioner (2nd ed.). New York: Jossey-Bass. Seidman, I. E. (2005). Interviewing as qualitative research: A guide for researchers in education and the social sciences (3rd ed.) New York: Teachers College Press.

COURSE OUTLINE

School: **Mariam Dawood School of Visual Arts and Design**
Department: **Department of Graduate and Interdisciplinary Studies**Program: **BA. Hons. IEDA**
Session: **Fall 2021**
Course Code: **IDE 300**
Course Title: **Major Project I**Cr. Hrs.: **06**
Course Instructor(s): **Rashid Rana, Durre Shehwar Ali**

Course Description:
This module is directed by students and allows them to develop their individual art and design practice through an interrogation of processes and research. In this transitory course between guided and independent projects, students begin to formalize their areas of interest and ideological alignments while remaining self-reflective about the different modes of practice available to them. The program acknowledges students' diverse research and practice-based interests, facilitating them to work with their strengths and professional requirements, to be able to engage with rigorous testing, experimental making and the exploration of ideas. This module will create a developmental platform for students' practice supported by the opportunity to acquire new practical skills in related and/or relevant disciplines.

Course Objectives:
The aim is to provide a space for the students to experiment, play, investigate an idea, explore mediums and look into research strategies that crosses many disciplinary boundaries and develop their independent practice.

Intended learning outcomes:
- To be able to devise strategies and methodologies for one's practice.
- To learn to talk about one's practice while critically analyzing it through the lens of various context involved.
- Determine and develop appropriate strategies for working creatively across disciplines
- Critically evaluate various disciplinary working methods and technological systems and their applicability to particular tasks
- Demonstrate understanding of the cultural and creative value of interdisciplinary working methods

Course Contents:

Where group discussions and reflection will play an important role in the studio, a major part of it will be concentrated on giving autonomy to students and providing them with individual consultations on the paths they choose. From connecting them to suitable people to referencing respective examples of work and readings.

Teaching Methodology:

Teaching will be dynamic, collaborative and exploratory, providing a platform for the independent development of students' practice.

- Studio lectures / Group discussions
- Individual Mentoring
- Sharing relevant books and reading material.
- External Critiques
- Group critiques and discussions in the class throughout the term.
-

LECTURE PLAN

MODULE 1: IDEA TO FORM
Project 1: Impossible Idea
Project 1: Sound Thoughts
Project 1: Design
InterventionProject 1: Life
as Art
Project 1: Outsourcing

MODULE 2: DISCIPLINARY CROSSOVERS
Project 1: Social
Science Project 1:
Humanities Project 1:
Natural ScienceProject
1: Applied Science
Project 1: Creative Technologies

MODULE 3: INDEPENDENT PROJECT

Weightage	
Assignments	85%
Portfolio	10%
Attendance	5%

Bibliography / Reading List:

Readings in this course will be subject to each student's individual practice and interests.Some of the rudimentary readings that all students can benefit from:

- Snow, C.P. 1959. Two Cultures, Cambridge University Press
- Methods for Transdisciplinary Research: A Primer for Practice (book)
- Machiel Keestra, and Steph Menken. "Interdisciplinarity." An Introduction to InterdisciplinaryResearch: Theory and Practice. Amsterdam University Press, 2016.

32. EBSCOhost.
- Research is Ceremony: Indigenous Research Methods (Book)
- Valences of Interdisciplinarity: Theory, Practice, Pedagogy (ebook)

COURSE OUTLINE

Department: SVAD		Semester: **Spring** Year: **2022**
Course Title: HEALING ARTS		
Course Code: IDE-253	Credit Hours: **00**	Course Status: **Elective**
Course Instructor: **SAADIA PARVEZ**	Co-Teacher: N/A	
Teaching Associate: **N/A**	Teaching Assistant: **AHMED UMER FAROOQI**	

Course Objectives:
This course serves as an introduction to the field of art therapy which is a hybrid profession between art and psychology. Students will increase awareness of art therapy as a dynamic health and human service career possibility for those interested in working in a helping profession and educational requirements for practice. The course is designed to familiarize students with art therapy terminology, literature, theories, and techniques used in the field of art therapy while increasing an appreciation of art as a non-verbal language

Course Contents:
Theoretical foundations, brief history of art therapy and the impact of expressive art will be discussed.
Art assessment and diagnostic materials will be explored through experiential sessions, didactic learning and casework. Stages of artistic development will be studied based on Lowenfeld, Erickson stages of development.
In addition to exploring various expressive arts modalities, students will practice their favorite approaches in group projects. Goals set by students will be evaluated and assessed throughout the course by self, group and instructor.

Teaching Methodology/Format:
Lectures/experiential/Studio Projects/Group Work/ Writing reflection/Papers.

Assessment Methodology:
Presentations/ Participation / Term Paper / group project.

COURSE PLAN (THEORY)

Lecture #	Topic/Brief	Submissions	Total Marks

1	INTRODUCTION/GOALS			
2	EXPLORATION:MATERIALS/MEDIUMS			
3	HX OF ART THERAPY			
4	ART AS THERAPY VS ART THERAPY			
5	THEORETICAL APPROACHES			
6	OBJECT RELATIONS			
7	ATTACHMENT			
8	PERCEPTION			
9	REVIEW GOALS			
10	REFLECTIONS			
11	EXPRESSIVE ARTS			
12	MULTI MODEL APPROACH			
13	JOURNEY OF THE WOUNDED HEALER			
14	TRAUMA AND ITS EFFECTS			
15	DISSOCIATION			
16	SUBLIMATION			
17	FREUD AND FREE ASSOCIATION			
18	ART MAKING			
19	PLAYING&REALITY			
20	EXPERIENTIAL			
21	EXPERIENTIAL			
22	SELF ASSESMENTS			
23	REVIEW GOALS			
24	REFLECTIONS			
25	COGNITIVE BEHAVIOR THERAPY			
26	NARRATIVE THERAPY			
27	MUSIC THERAPY			
28	DRAMA THERAPY			
29	EXPERIENTIAL			
30	EXPERIENTIAL			
31	REVIEW GOAL			
32	CLOSING AND TERMINATION			

READING LIST:

1: HANDBOOK OF ART THERAPY BY CATHY. A. MALCHIODI
2: A MUTIMODEL APPROACH TO CREATIVE ART THERAPY BY ARTHUR ROBBINS
3: APPROACHES TO ART THERAPY THEORY AND TECHNIQUES
4: UNDERSTANDING CHILDREN'S DRAWINGS BY CATHY A. MALCHIODI
5: PLAYING AND REALITY BY D.W. WINNICOTT

REFERENCE LINKS:

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Maximum number of absences allowed per course per semester ☐	02	4	8	11	12

Note:

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- More than 19 % Turnitin similarity index, in case of written assignment.
- Declared plagiarized by a 'Review Committee', in case of a studio assignment.

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COURSE OUTLINE

Department: **IEDA**		Semester: **Spring** Year: **2022**
Course Title: Research Methods 1		
Course Code: IDE-204	Credit Hours: **03**	Course Status: **Mandatory**
Course Instructor: **Waleed Zafar**	Co-Teacher: **N/A**	
Teaching Associate: **N/A**	Teaching Assistant: **N/A**	

Catalogue Description:
This course is an introductory seminar course with a lecture component. The course will explore research as a form of knowledge production that is linked to art and design practices. This seminar will introduce students to basic qualitative research strategies/methods. Throughout the seminar student initiated research topics will be used to understand various strategies for the collecting, analysing and generating findings from qualitative data. The course provides students the foundational tools to initiate a systematic academic inquiry that will serve as the underlying framework on which they can build upon as they move through the program.

Course Objectives:
The seminar will be used to discuss all aspects of inquiry about a research question pertaining to art and design: defining a problem, focusing a question, writing a literature review, framing a research design, data collection and management, task design, treatment and representation of data, and scoring, and drawing implications for further research from data. Discussions and peer review in the seminar will help to define and refine the research idea and methodology. A related bibliography will be established from background readings on the subjects of art and design. Through engagement with their individual research questions and discussions throughout the semester, it is intended that each student will ultimately identify a research topic in art and design to investigate in their program as they move forward.

Course Contents:
The contents of the course will include looking at various formats of research and their application in the field of Art and Design. Students will focus of developing an independent research pitch, looking at and applying various modes of primary data collection, developing a cohesive literature review and learning the various paradigms of academic research. Students will also be looking at various art and design based research projects to bridge the gap between academic research and art and design based research.

Teaching Methodology/Format:
Lectures/Seminars/Field Trip/Group Work/Movie Watch/ Critical Discourse/ One On One Meetings/ case studies / mindMapping/ Peer reviews/ guest lectures.

Assessment Methodology:
Presentations/Term Paper /Annotated Bibliography /Research Practice Worksheets/ Participation/Peer Review.

COURSE PLAN (THEORY)

Lecture #	Topic/Brief	Submissions	Total Marks

1 - 22nd February 2022	- Introduction to the course - Rules and Regulations - What is Research? (Overview) - Assigned Mandatory Reading: Sharan, B. Qualitative research: A guide to design and implementation. Wiley., 2009 **Chapter 1**.		
2 - 1st March 2022	- Paradigms of Research (World Views) - Types of Qualitative Research - Discussion of Chapter 1 - Sharan, B. - Assigned Mandatory Reading: Sharan, B. Qualitative research: A guide to design and implementation. Wiley., 2009. Assigned for next class. **Chapter 4**		
3 - 8th March 2022	- Library Seminar - Topic + Literature Review + Paper Guidelines - APA Format Introduced - Annotated Bibliography Worksheet Assigned		
4 - 15th March 2022	- Methods of Data Collection - Interviews + Observations + Document Analysis - RQ and Purpose Statement Worksheets Given - Consent forms + Ethics - Visual Data Collection Methods		
5 - 22nd March 2022	- Mind Mapping + Coding Research Data Overview - Examples of Visual Research Projects	- Sample Annotated Bibliography Worksheet	10%
6 - 29th March 2022	- Art- Based Research Lecture - Mind Mapping + Archiving Exercise - Subjective Mapping	- RQ + Purpose Statement Worksheet	5%
7 - 5th April 2022	- All students will present their RQ + Mind Map +Purpose Statement. - 10 minutes each	- Research Pitch Presentations which will include RQ + Purpose Statement +	10%

		Mind map and Visual Coding of Data	
8 - 12th April 2022	- **Case Studies explained** - **Sample Case Studies reviewed** - **Methodology Worksheet Assigned**		
9 - 19th April 2022	- **Guest Lecture (On field Research) TBD**		
10 - 26th April 2022	- **Lecture on Lit Review** - **Sample Papers**	Annotated Bibliography Due (Total 3)	20%
11 - 10th May 2022	- **Coding Visual Data** - **Artist/Designer as a Researcher** - **Visual Formats of Representing Data**	Methodology Worksheet	10%
12 - 17th May 2022	- **Individual Discussions on Research Paper**	Research Paper - RQ + Introduction + Theoretical Framework + Methodology	10%
13 - 24th May 2022	- **Individual Discussions on Research Presentation**		
14 - 31st May 2022	- **Peer Review**	Peer Review Notes	
15 - 7th June 2022	- Final Presentations	Final Research Projects	15%
16 - 14th June 2022	- Final Presentations	Final Research Projects	15%
17 - 21st June 2022	- No Class	Final Paper Due	20%

READING LIST:

REFERENC

E LINKS:

- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html

- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html

- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html

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- https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html

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COURSE OUTLINE

Department: **School of Visual Art and Design**		Semester: **Spring**	Year: **2022**
Course Title: **Integrated Studio for Textile Fashion and Accessory Design Studio**			
Course Code: **TFA 230**	Credit Hours: **03**	Course Status: **Mandatory**	
Course Instructor: **Fahad Ahmed Bandial** Teaching Associate: **Anam Khurram**			

Catalogue Description: This is a course in which students from Textile, Fashion & Jewelry will be working on open-ended projects which will be independent, yet scaffolding will be provided for the students where required. Idea and concept development will be the focus of this course, so that students are able to express their creativity through a journey of discovering individual styles. Students will be introduced to broad concepts through which they will identify their line of work.
Course Objectives: Initially, this course will introduce students to research methodology, in order for them to identify an area of research and develop their own body of work. This will enable the practitioners to adapt to, and address the need and purpose of contemporary art practice within culture and society. By extending the parameters of research, the possibilities of integrating multiple disciplines to find solutions in art and design, will hence, increase. Young art practitioners will therefore, be taking the role of data analysts and problem solvers who are able to devise solutions through design. This will allow the students to develop their personal design philosophy from deep observations and critical thinking. Topics and themes will however, vary, according to independent concerns, perspectives and beliefs of the students. The students will be encouraged to produce interdisciplinary projects with their primary focus on textiles, fashion and accessories. A methodical approach through the stages of design, from research to final execution is imperative to learn the key concepts of design; primary and secondary research included; however, not limited to conventional means of investigation or construction/development. It will be expected from students to have applied the techniques taught in this course, but will also be encouraged to further innovate the practice with borrowed skills and techniques, philosophies and concepts, wherever applicable. Independent study and reflective practice will enable individuals to revisit the taught concepts and develop a

portfolio of work from a personal approach. Students will be introduced to working in teams as well as independently, to engage with a professional work environment.

Course Contents:
With the help of assignments, students will be building on their knowledge and skills through multiple projects. The students' subject knowledge will be built through designed lectures as well as independent tasks for research and development purposes. Introducing students to various traditional and contemporary industry practices, will add to the students' knowledge base. Lectures/ Briefings and Guest Talks by industry professionals will be included in between projects to further build on the subject knowledge of "Integrated Design". Some of the prevailing issues in Pakistani Culture, Politics and Society will be studied through relevant literature (films, books, paintings, music, articles, newspapers, exhibitions, museums etc); which will introduce the students to topics of concern. They may take assistance from this archive (which is part of the syllabus), to identify their own area of interest. Through their practice, the students will be encouraged to investigate an overarching question regarding design practice, "How could a holistic practice in design innovate previously practiced methods of craftsmanship in order to address the present needs of society?". As they continue to develop their personal projects around the subject matter, they will build on new skill sets which can innovate industry practice with conscious thinkers and designers. For the progression of their personal work, tasks will be assigned, geared towards guiding students to develop an independent creative expression. In addition to the briefings for conceptual development, a series of technical workshops will be available for the students' learning about craft which will help with the execution of their individual ideas and projects. Embroidery, pattern cutting and exhibition design will be part of these workshops. Each student will be required to submit a documentation journal by the end of the term, which will encompass an individual's personal response to their academic career, learning and personal and professional development.

Teaching Methodology/Format:
Lectures/Seminars/Studio Projects/Field Trip/Group Work/ Video/Movie Watch/ Critical Discourse/ One On One Feedback Tutorials.

Assessment Methodology:
Presentations/ Project Outcome/ Term Paper / Research Pitch

COURSE PLAN (STUDIO)

Assignment #	Topic/Brief	Total Marks
1	Symbolic Illustration	10
2	Interview Submissions	10
3	Journey Mapping	-
4	Final Idea Presentations	10
5	Submission for Grand Parent Project	10
6	Hima Remembers Film Screening	-
7	Visual Analysis	-
8	Visual documentation	-
9	Fashion Illustrations	10
10	Submission for project outcomes	10
11	Final Project Brief: "Back to School"	-
12	Self Directed Study: Research	-
13	One on One Feedback	-
14	Self Directed Study: Print Development	-
15	One on One Feedback	-
16	Final Submission	60

READING LIST:

1: Pantone on Fashion: A Century of Color in Design Book by E.P. Cutler and LeatriceEiseman

2: Pattern Magic 2: Book by Tomoko Nakamichi

3: Portfolio Presentation for Fashion Designers, Book by Linda Tain

4: Iris Apfel: Accidental Icon, Book by Iris Apfel

5: Ways of Seeing, Book by John Berger

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COURSE OUTLINE

Department: **Visual Arts & Visual Communication Design**		Semester: **Spring** Year: **2022**
Course Title: **Integrated Visual Art & Visual Communication Design Studio (Section A & C)**		
Course Code: VFD-221	Credit Hours: **03**	Course Status: **Mandatory**
Course Instructor: **Mehmil Ishtiaq**	Co-Teacher:	
Teaching Associate:	Teaching Assistant: **Javana Chaudhry**	

Catalogue Description:
In this course, students are encouraged to explore basic themes, ideas and practices that are common to Visual Art and Design. The formal and conceptual parameters provided to students are a springboard for the formulation of their own ideas and interests, expressed through mediums of their own choice. Through short, experimental assignments, emphasis is laid on strengthening execution skills as well as perceptual and conceptual abilities. The main objective of this course is to familiarize the students with current/re-current themes, critical ideas and lenses such as semiotics and phenomenology.
Thus, they are expected to become informed readers and makers of images in a variety of visual

art and design formats.

Course Objectives:
This course serves the purpose of understanding the overlaps and difference in the discourse of Visual Arts and Visual Communication Design practices. The main objective is to build a more profound understanding of practice by exploring various themes, processes and strategies as Visual Artists and Visual Communication Designers. The course will also focus on translating research into an image-making process in order to develop critical thinking and critical 'making.' Students are encouraged to think and make work freely in the media best suiting their concerns, while keeping in mind the training acquired in the previous semester.

Course Contents:
This course is based on exploring various contemporary thematic lenses. Each particular week will be based on a theme, where students will have the choice of producing work based on the medium that best suits their concerns and will learn to generate ideas and execute them justly. These assignments will lead to the final project, which will be self-directed and will result in opening a broader field for the students.

Teaching Methodology/Format:
Lectures/Group Work/Studio Projects/Video/Critical Discourse/One-on-One Meetings

Assessment Methodology:
Presentations/Project Outcome/Class Participation

COURSE PLAN (Studio)

Assignment #	Topic/Brief	Total Marks
1	Visual Art & Design: Similarities and differences between Art and Design practices. What is Art and What is Design **Assignment: Make a work that is not Art and Not Design 1 week**	10
2	Entertainment: How do you interpret entertainment? **Assignment: Make a work in response to the theme of 'entertainment' 2 Weeks**	10
3	Problem & Solution: In what ways can solutions be presented for various problems **Assignment: Find a problem anywhere in the world or around you and present a solution to that problem 2 Weeks**	10
4	Non-visual Communication: Stimulating the other 4 senses **Assignment: Make a work, where its primary mode of communication is not visual 1 Week**	10

5	Objects Re-Imagined: Recreating objects from childhood memories **Assignment: Make an object described by your partner from their childhood 2 Weeks**	10
6	Data Visualisation: Understanding data and representation **Assignment: Make a data visualisation representing the evolution and progression of any creative person of your choosing 2-3 Weeks**	10
7	**Self Directed Project 4 Weeks**	30
8	Portfolio **Assignment: Compile the works produced in the semester with as much detail as possible 1 Week**	10

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READING LIST:

1: Roland Barthes, '*Image, Music, Text,'* 1977

2: W.J.T. Mitchell, *'Picture Theory: Essays on Verbal and Visual*

Representation,' **19943: Raymond Williams, *'Keywords: A Vocabulary of***

Culture and Society,' **1976**

Further readings are provided based on individual interests

REFERENCE LINKS:

- https://libgen.is/
- https://www.behance.net/
- http://www.dear-data.com/theproject
- http://www.visualcomplexity.com/vc/

Further links are provided based on individual interests

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COURSE OUTLINE

Department: **Dept. of Graduate & Interdisciplinary Studies**		Semester: **Spring**	Year: **2022**
Course Title: **IEDA Major Project II**			
Course Code: **IDE 301**	Credit Hours: **06**	Course Status: **Mandatory**	
Course Instructor: **Durre Shehwar Ali**			

Catalogue Description:
Major Project II is a student-led course whereby the nature of the investigation proposed by each student begins to foreground the course structure. Over the duration of this course, it is expected that students will condense their ideas into a focused inquiry that will lead to their thesis. These inquiries are expected to be located in the generative nexus between seemingly disparate perspectives or in the expanded field of one perspective. Students are also expected to begin defining outcomes, timelines, and working ethos of their projects independently.

Course Objectives:
The course intends to guide students towards realizing their paths of inquiry while still going beyond disciplinary notions and engaging with the hybrid nature of art and design in contemporary culture. They will engage with rigorous testing, experimental making, and exploration through various mediums. Students will be led to articulate questions under investigation while recognizing the function of their work.

Course Contents:
The course will progress with a series of studio projects designed to maximize students' exposure to and engagement with various disciplinary frameworks and methods. In each project, students will be encouraged to cross-pollinate knowledge and skillset from different disciplines in preparation for their interdisciplinary thesis projects in the following semester. Each project will provide students the freedom to take their paths of inquiry and expand upon them while ending the semester with an independent project module.

Teaching Methodology/Format:
Studio Projects / Critical Discourse/ One on One Meetings / Tutorials

Assessment Methodology:
Presentations/ Project Outcome /Proposals.

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Semester	No. of Courses	Category (Credit Hours)					Total Credit hrs/Semester
		Studio		Theory			
		Core/Pre-Requisite	Elective	Core/ Pre-Requisite	Elective		
1	7	11		9			**18**
2	6	11		6			**18**
3	6	9	3	3	6		**16.5**
4	6	9	3	3	3		**16.5**
5	4	9	3	2	3		**15**
6	5	9		2	3		**17**
7	3	12		3			**15**
8	2	15					**15**

Table 4.3: Curriculum course requirements

Standard 2-1: The curriculum must be consistent and supports the program'sdocumented objectives.

- Describe how the program content (courses) meets the program objectives. All course content (See Standard 2-1) is designed to meet the program objectives as stated in Standard 1-1

- Complete the matrix shown in Table 4.4 linking courses to program outcomes. Listthe courses and tick against relevant outcomes.

Courses/ Groups of Courses	Program Outcomes							
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**
1 Theoretical background Courses	X	X			X	X	X	X
2 Problem analysis Courses	X	X	X	X	X	X	X	X
3 Solution Design Courses	X	X	X	X	X	X	X	X

Table 4.4: Courses versus program outcomes

Standard 2-2: Theoretical background, problems analysis and solution design must be stressed within the program's core material.

- Indicate which courses contain a significant portion (more than 30%) of the elements instandard

Elements	Courses
1. Theoretical background	Research Methods in Art and Design, Academic Writing and Critical Reading History of Art/Design, History of Ideas Research Methods I, Research Methods II Current Discourse in Art/Design
2. Problem analysis	Independent Study, Professional Practices in VCD/VA/TFA, Contextuality: Theory & Practice Visuality: Form & Content, Memory: Visual Culture through time, Major Project I-1V
3. Solution design	Integrated Studio, Integrated Studio II, Interdisciplinary Expanded Design & Art Major Project II , Interdisciplinary Expanded Design & Art Major Project III, Research & Professional Practice

Table 4.5: Standard 2-2 requirement

Standard 2-3: The curriculum must satisfy the core requirements for the program, as specified by the respective accreditation body.

Please Refer to Standard 2-1 and Scheme of Study Diagram

Standard 2-4: The curriculum must satisfy the major requirements for the program as specified by HEC, the respective accreditation body / councils.

Please Refer to Standard 2-1 and Scheme of Study Diagram

Standard 2-5: The curriculum must satisfy general education, arts, and professional and other discipline requirements for the program, as specified by the respective accreditation body / council.

Please Refer to Standard 2-1 and Scheme of Study Diagram

Standard 2-6: Information technology component of the curriculum must be integrated throughout the program.

Please Refer to Standard 2-1 and Scheme of Study Diagram

Standard 2-7: Oral and written communication skills of the student must be developed and applied in the program.

Please Refer to Standard 2-1 and Scheme of Study Diagram

Criterion 3: Laboratory And Computing Facilities

The Department of Graduate and Interdisciplinary Studies of School of Visual Arts & Design have following facilities:

Bnu Code	Name Of EQPT	Model Name	S#	QTY	Status
BNU-C1	Sony HD Video Camera	HVR-ZIP	1311637	1	Available
BNU-C2	Sony HD Video Camcorder	HC 5 E	1340353	1	Available
BNU-C3	Sony HD Video Camcorder	HC 5 E	1340357	1	Available
BNU-C4	Sony HD Video Camcorder	HC 48E	1362268	1	Available
BNU-C5	Sony HD Video Camcorder	HC 48E	1351260	1	Broken
BNU-C6	Nikon Digital Still Camera	D700FX	2243193	1	Available
BNU-C7	Nikon Still Camera With 18-70 mm lens	D40X	8054149	1	Broken
BNU-C8	Nikon Still Camera With 18-55 mm lens	D3000	8062291	1	Available
BNU-C9	Nikon Still Camera With 18-55 mm lens	D3000	8096493	1	Available
BNU-C10	Nikon Still Camera With 18-55 mm lens	D3000	8065595	1	Available
BNU-C11	Nikon Still Camera With 18-55 mm lens	D3000	8097437	1	Available
BNU-C12	Nikon Still Camera With 18-70 mm lens	D60X	8086895	1	Broken
BNU-C13	Nikon Film Camera	FM2	N8229438	1	Available
BNU-C14	Nikon Film Camera	FM3	1262716	1	Available
BNU-C15	Mamiyar medium format film camera	C330	D111157	1	Available
BNU-C16	Canon Photo/Video With18-55 lens	550d	1633927747	1	Available
BNU-C17	Canon Photo/Video With18-55 lens	550d	1633928484	1	Available
BNU-C18	Canon Photo/Video With18-55 lens	550d	1733901936	1	Available

Bnu Code	Name Of EQPT	Model Name	S#	QTY	Status
BNU-C19	Canon Still Camera Digital	G6	8961007174	1	Available
BNU-C20	Canon Powershot Still Camera Digital	A40	PC1019	1	Broken
BNU-C21 / BNU-L1	Nikon Motion camera with 70-300mmlens / Minolta film camera	Maxxum70MN	305405698	1	Available
BNU-L2	Nikon Micro Lens	105mm	266548	1	Available
	Lenses				
BNU-L3	Mamiyar Lens	80mm	N/A	1	Available
BNU-L4	Mamiyar Lens	135mm	N/A	1	Available
BNU-L5	Mamiyar Lens	65mm	N/A	1	Available
BNU-L6	Nikon Micro FX Lens	60mm	N/A	1	Available
BNU-L7	Nikon FX Lens	28-200mm	221804	1	Available
BNU-L8	Minolta Lens	28-90mm		1	Available
	Flash Guns				
BNU-FG2	Flash Gun Nikon	SB600	3247428	1	Available
BNU-FG3	Flash GunYashica	CS240	N/A	2	Available
	Hard Drives				
BNU-HD2	External Hard Drive 320GB	WD	WCARW1226649	1	Available
BNU-HD3	External Hard Drive 320GB	WD	WCAPZ2786625	1	Available
BNU-HD4	External Hard Drive 1000GB	Lacie	N2870	1	Available
BNU-HD5	HDVideo tape recoeder	HVR-M10P	1310614	1	Available
BNU-HD6	Matrox Cable		TAA12391	1	Available
BNU-HD7	Graphic Tablet Wacom	CTE-630	SF2033103	1	Available
Bnu Code	Name Of EQPT	Model Name	S#	QTY	Status
BNU-M1	AKG Studio Mic	RE 50B	N/A	1	Available
BNU-M2	AKG Studio Mic	RE200	N/A	1	Available
BNU-M3	Studio MicPro	B-2Pro	N/A	1	Available
BNU-M4	AKG Studio Mic	N/D767a	N/A	1	Available
BNU-M5	Sennhieser boom mic		N/A	1	Available
BNU-M7	Sure Coller Mic	84A	N/A	1	Available
	Headphones				

BNU-HP1	Studio head phone	AKG-K240	2058ZOO13	1	Available
BNU-SD1 HP2a-c	Sound Capturing device Stereo headphone	Mic-lik55 AKG-K55	N328 N/A	3 1	Available Available
	Tripod Stand		N/A	1	Available
BNU-T1	SoundDevice WFtripod Dolly				
BNU-T2 A-C	Tripod video	Libec	N/A	3	Available
BNU-T3	Tripod video Pro	Libec	N/A	1	Available
BNU-T4A-F	Tripod Photo	FT676	N/A	6	Available
	Stand Lights				
BNU-LA1-24	Tangsten Lights		N/A	12	Available
BNU-LB1-18	Light Stands		N/A	12	Available
BNU-LC1-3	Studio Lights	Polychrome	N/A	6	Available
	Others				
Bnu-01	Boom Rod		N/A	1	Available
BNU-04 A-C	Softbox		N/A	3	Available
BNU-05 A-B	Product Box		N/A	2	Available
BNU-06 A-B	Boom Arm Stand		N/A	2	Available
BNU-07 A-C	Background hanging system		N/A	3	Available
BNU-08 A-B	Background Stand		N/A	2	Available
BNU-09	Barn door		N/A	1	Available
BNU-010	Honeycomb filter		N/A	1	Available
BNU-011	Snoot filter		N/A	1	Available
BNU-013	Wierless tracer		N/A	1	Available
BNU-014	OctoBox6 feet		N/A	1	Available
BNU-015 A-0	XLR cables		N/A	185	Available

BNU-016	MacproosX10.5.1	A1186	YN704063	1	Available
BNU-017	Mac Lcd 20 inches	A1082	2A649080UGO	1	Available
BNU-047	Printer Hp130	C7791C	MY5AC3C011	1	Available
BNU-018	Mouse	A1155	KY6440M5SU3MD	1	Available
BNU-048	Scanner A4 Epson 4990			1	Available

BNU-019	Keybord	A1048	KY65113MPVZSA	1	Available
BNU-020	MacproosX10.6.2	A1289	YM00100R4PC	1	Available
Bnu Code	Name Of EQPT	Model Name	S#	QTY	Status
BNU-021	MacLCD 20 inches	A1267	2A9503TGOKO	1	Available
BNU-022	Mouse	A1152	8B70205PHUCUA	1	Available
BNU-023	IMAC	A1311	W8009P005PC	1	Available
BNU-024	IMAC	A1311	W80057UJ5PC	1	Available
BNU-025	IMAC	A1311	W80057YOSPC	1	Available
BNU-026	IMAC	A1311	W8944MM95PC	1	Available
BNU-027	IMAC	A1311	W800557X85PC	1	Available
BNU-028	IMAC	A1208	W86488D2VUX	1	Available
BNU-029	Keybord	A1048	KY6440F3WV2SA	1	Available
BNU-030	Mouse	A1152	8870205PHUCUA	1	Available
BNU-031	Wireless KeyBoard	A1314	339420K6N848A	1	Available
BNU-032	Wireless KeyBoard	A1314	330042KVQ848A	1	Available
BNU-033	Wireless KeyBoard	A1314	3300210KH848A	1	Available
BNU-034	Wireless KeyBoard	A1314	330021KP848A	1	Available
BNU-035	Wireless KeyBoard	A1314	330030AF9848A	1	Available
BNU-036	Wireless Mouse	A1296	8B0042918DZTA	1	Available
BNU-037	Wireless Mouse	A1296	8B0042RD9DZTA	1	Available
BNU-038	Wireless Mouse	A1296	8B0063KG5DZTA	1	Available
BNU-039	Wireless Mouse	A1296	8B9380XYP48SA	1	Available
BNU-040	Wireless Mouse	A1296	8B0042NIFDZTA	1	Available
BNU-041					
BNU-042	TV SONY	KV-TG21M80/1	5X2087305	1	Available
BNU-043	AcerLCD Monitor21inches	P226HQ	77B4371	1	Available

BNU-044	AcerLCD Monitor21inches	V223HQ	A628501	1	Available
BNU-045	AcerLCD Monitor21inches	V223HQ	A978501	1	Available
BNU-046	Optoma Projector withVGA/Power Cable	EX538	Q8FE104AAAAAC0005	1	Available

TOOLS/MATERIALS FOR STUDIO CLASSES

Basic Tool Kit (available from Technical assistant)

A basic tool kit will be issued out to you at the beginning of the studio class. This includes:

- Saw Frame
- Dividers
- Bow Drill
- Steel Ruler 150 mm
- Center punch
- Bench Hammer
- Scribe
- Pin vise 2pliers–round nose and flat nose

- 2large files–half round and flat
- Set of needle files(x10)
- Tweezers(x2)
- Shears
- Bee Wax
- Safety glasses
- Bench Brush

Sculpture studio of or foundation year Tool/Equipment

- Drill
- Drill bit set
- Angle grinder
- Jigsaw
- Orbital sander
- Trolley for tools
- Spot welder
- Hammers
- Pincer
- Mallets
- Rasps
- Filers
- Steel block

- Pin roller
- Clay drums
- Handsaw
- Planer
- Riveter
- Table vice
- G clams
- Cc lamps
- Solder gun
- Pliers
- Nose pliers
- Screw driver set
- Clay tools

- Plaster stools
- Carving tools
- Chisels
- Clay work boards
- Turn tables
- Plastic bowls
- Plastic buckets
- Surgical tools
- MDSVAD – Fixed items

Workstation	135
Wooden Desk	38
Visitor Chair	66
Tool Trolley	16
Table (total)	256
Student locker	50
Student chair	560
Storage unit	156
Large easels	25
Easels	32
Donkey	110
Drawing Board	40

Foundation Computer Lab Equipment

10 COMPUTER WITH THESE SPECS

IntelCore-i53.0 GHz,RAM3GB, HDD320GB

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10 COMPUTER WITH THESE SPECS

IntelCore-i53.1 GHz,RAM4GB, HDD500GB

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10 COMPUTER WITH THESE SPECS

IntelCore-
i53.2GHz,RAM4GB,HDD500GB
In walk in lab there are31 computers, specs are mention below.

9 COMPUTER WITH THESE SPECS

Xeon2.99GHz,200 HD,2GBRAM

----

7 COMPUTER WITH THESE SPECS

Corei7 3.40GHz, 500HD, 4GBRAM

----

15 COMPUTER WITH THESE SPECS

IntelCore-
i53.2GHz,RAM4GB,HDD500GB

Information of 3D Studio

STUDIO FACILITIES

The sculpture studios contain a considerable variety of equipment and tools to facilitate the fabrication of sculpture. There are designated areas for working in clay, plaster, wood and metal.

HANDTOOLS

- A range of stainless steel modeling tools
- Rasps
- Filers
- Cutting wires
- Sponge
- Spray guns
- Plaster of Paris
- Cement
- Marble Dust
- Terracotta
- Stone ware clay
- Water based Powdered pigments
- Oil based Powdered pigments
- Boot polish
- Wood to make customized tools
- Sandpaper
- Sharpening stone
- Brushes
- Glue Gun
- Chisels
- Hammers
- Pliers
- Rasps and Rifflers
- Sharpening stones
- C-Clamps
- Extension Cables
- Mallets
- Pliers
- Tongs
- Chisels
- Heavy Hammers for forging
- Anvils
- Vises
- Wire Brushes
- Coal and Coke
- Filler rods for brazing and welding
- Electrodes2.5
- shears
- Safety equipment:
- Arc welding goggles
- Leather gloves
- Clear Goggles
- Leather Apron
- Arc Welding

Mask
- Set of Drill bits for wood, and masonry Hardwar e (e.g. nails, screws, etc.)

Safety equipment including clear goggles & leather gloves, are available in the equipment room

EQUIPMENT & POWER TOOLS

- Bench grinder and sander
- Hammer Drill
- Blender for paper pulping
- Circular Saw
- Planer and Drill press
- Stationery Jigsaw
- Drill
- Angle Grinder
- Oxyacetylene Welder and Cutter
- Arc Welder
- Forge
- Bench Grinder/Buffing disc
- Jigsaw
- Hammer Drill
- Angle Grinder 4‖
- Solder iron
- Portable Jigsaw

Standard 3-1: Laboratory manuals/documentation/instructions for experiments must be available and readily accessible to faculty and students.

TECHNICAL HANDOUT CHARTS
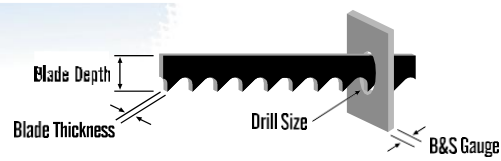
Saw Blade & Drill Sizes

Blade Size	Blade Thickness	Blade Depth	Teeth Per Inch	Drill Size Equivalent	B&S Gauge Recommended
8/0	0.0063"	0.0126"	89.0	80	26 (or thinner)
7/0	0.0067"	0.0133"	84.0	80	24-26
6/0	0.0070"	0.0140"	76.0	79	24-26
5/0	0.0080"	0.0157"	71.0	78	22-24
4/0	0.0085"	0.0175"	66.0	77	22-24
3/0	0.0095"	0.0190"	61.0	76	22
2/0	0.0100"	0.0204"	56.0	75	20-22
1/0	0.0110"	0.0220"	53.5	73	20-22
1	0.0115"	0.0240"	51.0	71	18-20
2	0.0134"	0.0276"	43.0	70	18-20
3	0.0140"	0.0290"	40.5	68	16-18
4	0.0150"	0.0307"	38.0	67	16-18
5	0.0160"	0.0331"	35.5	65	14-16
6	0.0173"	0.0370"	33.0	58	12-16
7	0.0189"	0.0405"	30.5	57	12-14
8	0.0197"	0.0440"	28.0	55	12 (or thicker)

FILE CUTS, STYLES, & SHAPES

File Cuts

Swiss Cut No							
6	4		2	1	0	00	**Full Size Files**
6	4		2	0			**Needle/Rifflers**
6	4	2	1	0	00		**Escapement**
173	117	97	79	64	51	41	Teeth Per Inch

File Styles

Full Size Files	4″ to 8″ cut length (not including tangs). Should be secured in a handle for comfort. Used for removing material from large areas.
Habilis Files	8″ to 9″ overall length. Handles are thick and shaped for comfort. For in-between jobs, too big for needle files and too small for full size files.
Needle Files	4″ to 6″ overall length. Handles are knurled or covered with vinyl grips. Used for small surfaces and getting into tight areas.
Escapement Files	5″ to 6″ overall length. Length of cut is shorter than a typical needle file (1½″ to 2½″). Also known as square handle needle files.
Rifflers	6″ to 7″ overall length. Uniquely shaped, curved profiles with double ends. For getting into tight areas, especially for filing curves.
Silversmith's Rifflers	7″ overall length. Slightly larger than standard rifflers. Double ended. Available in a smaller range of shapes and cuts.
Valtitan Files	Available in Full and Needle File sizes. Specially hardened for working with platinum and stainless steel. Yellow tangs for easy identification.

Barrette File
THICKNESS: tapered **WIDTH:** tapered

Tapered in both width and thickness with only one cutting edge and safe sides that angle sharply back. The triangular profile allows this file to get into tight spaces to file one surface without effecting adjacent surfaces.

Equalling File
THICKNESS: parallel **WIDTH:** parallel

Rectangular profile with parallel sides and thickness. All four sides have teeth: double cut on top and bottom, single cut on both sides. This file is used primarily for filing slots and corners. It also makes a good general purpose file due to it's wide, flat cutting surface.

Hand File
THICKNESS: tapered **WIDTH:** parallel

Similar in profile to an equalling file, with four parallel sides. The hand file has a slightly tapered thickness and is cut on only three sides, leaving one safe edge. The top and bottom are double cut, while the side is single cut. This file has a wide variety of uses.

Pillar File
THICKNESS: tapered **WIDTH:** parallel

Parallel in width and tapered in thickness, like a hand file. The pillar file is double cut on the top and bottom and has two safe edges. It is typically more slender than a hand file and available in several widths. The safe edges allow precise filing without effecting adjacent surfaces.

Half Round File
THICKNESS: tapered **WIDTH:** tapered

With one curved and one flat surface, the half round file is well-suited for many applications, including: removing material from the inside and outside of curved surfaces. It is tapered in width and thickness and comes to a point, allowing it to get into tight areas.

Marking File
THICKNESS: tapered **WIDTH:** tapered

Similar in profile to a half round file, but cut only on the curved surface, leaving the flat side safe. The sides and thickness are tapered, coming to a fine point at the end. The uncut flat surface makes this a safer file when filing inside curves.

Round File
DIAMETER: tapered

Round profile gradually tapers to a point. This file is double cut along its entire length. The round file is used to enlarge holes, file a bevel on curved edges and to round off radii. *Also available with a parallel (non-tapered) profile, perfect for filing seats for hinge knuckles.*

Square File
THICKNESS: tapered **WIDTH:** tapered

Square profile gradually tapers to a point, with all four sides double cut along their length. This is a good general purpose file with many uses, including: scoring lines for bending 90° angles, refining slot corners, and making round holes into square holes.

Three Square
THICKNESS: tapered **WIDTH:** tapered

Also called a triangular file, the sides of this file gradually taper to a point. All three sides are double cut. When used along a corner of the file, it will create a V-groove with a 60° angle. Useful for filing/refining seats in prongs.

Crossing File
THICKNESS: tapered **WIDTH:** tapered

This file is similar in profile to a half-round file and is used primarily for filing interior curved surfaces and compound curves. The crossing file has two curved surfaces, one having a larger radius than the other. Both are double cut.

Knife File
THICKNESS: tapered **WIDTH:** tapered

The knife file is best suited for filing grooves and getting into narrow slots, keyways and acute angles. The sharp profile has teeth on two sides with a safe top edge. Width and thickness taper to a fine point.

Warding File
THICKNESS: parallel **WIDTH:** tapered

Similar in profile to the equalling file, but with tapered sides that come to a point. Useful for removal of burs and for filing narrow slots. Double cut top and bottom with single cut edges.

Forming Hammers

Used on the inside surface of bowls and other forms to create or refine the curved surface and for sinking or stretching such forms. Used with both steel stakes and wood forms. The hammer faces are domed, either slighty or more pronounced and should closely match the curve of the form being hammered.

Planishing Hammers

Used to refine the outer surface of curved and flat forms, removing the hammer marks introduced during raising or forming. The faces can be round or square with a slightly curved or completely flat surface. Because this is a finishing hammer, the faces should be polished to a mirror finish. Size and weight vary.

Creasing/Bordering Hammer

As a creasing hammer, it is used to form radial crimps, or creases, in a metal disc. This is the first step in some raising techniques. As a bordering hammer, it is used to form a rim on a bowl or platter. Cross section is a narrow rectangle with a pronounced vertical curve. Typical weight is 200-300 grams.

Embossing Hammer

Similar in shape to a forming hammer, this hammer is used to create elevated areas by striking metal from behind, similar to repoussé. Faces are typically smaller in diameter than a forming hammer and have a higher dome. Each hammer has two different size faces.

Chasing Hammer

The large face of this specialized hammer is used to strike the end of chasing tools and punches, not for direct contact with your work. Easily identified by its uniquely shaped handle: bulbous at one end and thin where the head is attached. The "springy" handle increases hammer control and reduces hand fatigue.

Riveting Hammer

The wedge-shaped end is perfect for spreading the heads of rivets, while the flat end, which can have either a square or round cross section, works well for refining rivet heads. Also useful as a general purpose hammer.

Goldsmith's Hammer

Very similar in design to a riveting hammer, with one cross peen face and one flat face. A well balanced, light weight hammer used for riveting and light forging.

Cross Peen Hammer

Although it's more commonly associated with black-smithing, the cross peen hammer is a good general purpose hammer. Uses include: forging, riveting, striking steel tools, etc.

Ball Peen Hammer

Probably the most recognizable style of hammer outside of the field of metalsmithing. A good general purpose hammer with one flat face and one rounded "peen" face. Useful for spreading or "peening" rivet heads, striking steel tools, and light forging.

Brass Mallet

Brass mallets are used in situations where you want to prevent your metal from being thinned or marked by the face of the hammer or for striking steel stamps. When used with stamping tools, the brass mallet prevents unwanted movement because it has less reverberation than steel hammers.

Dead Blow Mallet

Inside the head of this hammer is a cavity that is filled with steel shot. Upon impact, the shot moves from one end of the head to the other, stabilizing the hammer, reducing reverberation and providing increased driving force. The plastic (or rubber) head prevents the work surface from being marked and further reduces shock.

Wood Mallet

Simple wood mallets can be adapted for a wide variety of tasks by cutting, filing and sanding the hardwood heads into different shapes. Wedge-shaped wood mallets are especially useful for forming crimps before raising metal forms. Softer than steel and brass, the wood face will not mark your work surface.

Rawhide Mallet

Similar to a wood mallet because it will not mark your metal, only more durable. The head is made of leather that has been rolled into a cylinder shape and impregnated with shellac. Available in a wide variety of face diameters. Also available with a lead center for increased driving force.

Plastic Mallet

For hammering in situations where you don't want to mark your work surface. Available with a metal head that has removable plastic faces or as a one piece head made entirely of plastic. Plastic material is typically high density, non-porous nylon.

Differences Among Pliers

Flat Nose Pliers

Useful for a variety of tasks, including: bending angles in wire and sheet, holding small beads, holding bezel wire during filing, and opening and closing jump rings. Both jaws are perfectly flat with a rectangular cross-section.

Round Nose Pliers

Primarily used to bend wire for jump rings, chain making, filigree work, and wire wrapping. Both jaws have a round cross-section and taper to a fine point at the tips, making them great for getting into tight areas.

Chain Nose Pliers

Perfectly suited for getting into tight areas and for precision work. Useful for opening small jump rings, bending thin gauge wire, and holding small beads. Cross section of the jaws is flat where they meet and round on the outside. Jaws taper to fine point.

Bent Nose Pliers

Preferred by some people over chain nose pliers because the bent jaws provide better access to tight areas. Especially useful for "tucking in" wire ends in beads. Cross section and taper is the same as chain nose pliers, but the jaws bend to one side.

Concave & Convex

This is a forming plier used for bending gentle curves in wire and sheet. The cross section of the concave jaw is closely matched by the curve of the convex jaw. Both jaws have a consistent width.

Flat & Half Round

The half round jaw has a gentle curve, making it suitable for bending ring shank stock and for making large diameter loops. The upper jaw is rectangular and is preferred by some over concave because it is less likely to dent the material being bent.

Flat & Round

This forming plier is used for making small loops and jump rings and for bending tight curves in sheetstock. The lower jaw is round and tapered like a round nose plier, while the upper jaw is like a flat nose plier.

Concave & Round

Similar to the concave/convex forming plier, but more useful for making smaller diameter loops and jump rings. The tapered lower jaw provides a range of diameters for wrapping wire and sheet.

Wire Wrapping

This specialized plier is perfectly suited for making small quantities of jump rings and for wire wrap artists. Unlike other concave/round pliers, the lower jaw of this plier is stepped instead of tapered, providing three or four constant diameters.

Rosary Pliers

Typically used by beading artists, the rosary plier is a combination of round nose plier and side cutter. The round jaws are great for wrapping wire and holding beading cord, while the integrated cutter means you don't have to switch tools as often.

Compound Parallel Jaw

A compound joint ensures that the jaws of these pliers remain parallel throughout their range of movement. This action makes them perfect for working with difficult to hold items such as round beads. Available in flat nose and chain nose styles.

Bow Opening

Designed to easily open bows, loops and rings. The small grooves on the outer surface of the jaws "grab" wire, holding it securely. The specially designed joint opens the jaws when the handles are squeezed and a spring returns them to the closed position.

Diagonal Cutters

For cutting wire or small pieces of sheetstock. This is the most commonly used cutter and is available in standard bevel cut, flush cut and super flush cut. The tapered ends allow it to get into tight areas.

End Cutters

The cutting edges of these cutters are set at right angles to provide easier access to tight areas. Better suited to cutting protruding wire ends than diagonal cutters.

Oblique Cutters

Similar in design to end cutters, but with jaws that are slightly offset to one side. The offset provides increased clearance. Available in flush cut and super flush cut versions.

Sprue Cutters

Designed specifically for cutting casting sprues. The compound joint and spring action provide maximum leverage with minimum effort. Also useful for cutting thick stock and hard materials.

Cutter Styles and Wire Ends

Bevel Cutters require more cutting force and leave a large pinch on wire ends, but are very durable.

Flush Cutters require less force and leave a small pinch, but are not as strong and wear faster.

Super Flush Cutters require minimal cutting force and leave almost no pinch.

Double Flush Cutters require the least amount of force and leave no pinch on wire ends.

(Imagestakenfromonilnesources)

⌐¬	3/8" (10mm) straight chisel
⟋⟍	1/8" (3mm) skew chisel
‿	1/4" (6mm) shallow gouge
‿‿	3/4" (19mm) shallow gouge
‿	1/2" (13mm) medium sweep gouge
‿	3/8" (10mm) medium sweep gouge
U	3/4" (19mm) deep gouge
U	1/8" (3mm) veining gouge
‿	3/4" (19mm) long bent gouge
‿	3/8" (10mm) spoon gouge
V	1/4" (6mm) parting tool

(Images taken from online sources)

(Images taken from online sources)

Standard 3-2: There must be adequate support personnel for instruction and maintaining the laboratories.

All Labs are supervised and maintained by qualified senior technicians. Technicians are trained in their specialized fields and have a command on the machinery. They are responsible for keeping the tools and machinery in working conditions.

Students are given a brief orientation about the equipment and how to handle the machinery. The technicians along with the course instructor help, supervise the students while working in the labs on the projects. They guide the students to explore and develop the technical skills while working on the machine. This makes the students understand the handling of the machines on their own.

Standard 3-3: The University computing infrastructure and facilities must be adequate to support program's objectives.

The facilities mentioned in the above labs are adequate to support the objectives of the BA (Hons.) Interdisciplinary Expanded Design and Art program. Students are encouraged to work independently on the machines. Labs are opened for students to even work other than the course contact hours.

Criterion 4: STUDENT SUPPORT AND ADVISING

Student must have adequate support to complete the program in a time and must have opportunity to interact with their instructors and receive timely advice about program requirements and career alternatives. To meet this criterion, the standards in this section must be satisfied.

Standard 4-1: Courses must be offered with sufficient frequency and number for students to complete the program in a timely manner.

- Students are provided with the department's vision and courses
- Students are explained in detail about the mandatory and elective courses.
- Students are encouraged to take electives from the other departments.

Standard 4-2: Courses in the major area of study must be structured to ensure effective interaction between students, faculty and teaching assistants.

The courses are planned to provide students with effective learning. Class begins with a detailed discussion on the theme to be worked on followed by a presentation /notes. Students are given a

task to be completed in a given time. In the end teachers and students have a mutual discussion on the work they had done in class.

Standard 4-3: Guidance on how to complete the program must be available to all students and access to academic advising must be available to make course decisions and career choices.

- The students are informed about the new programs and requirements by advertising in newspapers and updating the university website.
- Students are given counseling sessions by the senior faculty and if students are still not sure then they are referred to the professional career counselor.
- BNU has a professional career consular on board; students are advised to consult the counselor on regular bases.
- The University provides a platform for students to interact with practitioners by conducting seminars, talks etc. Students are encouraged to participate in the professional societies.

Criterion 5: PROCESS CONTROL

The processes by which major functions are delivered must be in place, controlled, periodically reviewed, evaluated and continuously improved. To meet this criterion a set of standards must be satisfied.

Standard 5-1: The process by which students are admitted to the program must be based on quantitative and qualitative criteria and clearly documented. This process must be periodically evaluated to ensure that it is meeting its objectives.

- **PROGRAM ADMISSION CRITERIA**

  Applicants who have passed Intermediate in minimum 2nd division are eligible to apply to the BA (Hons.) Interdisciplinary Expanded Art and Design.
  As part of the admission process, all the applicants are required to take an Admission test and appear in an interview.

- **PROGRAM/CREDIT TRANSFER**

  The School refers all transfer cases to the University Equivalence Committee. The Equivalence Committee, after thorough scrutiny in light of the HEC guidelines, gives

approval for all transfers.

- **EVALUATION OF ADMISSION CRITERIA**

    The admission criterion is reviewed annually in light of the HEC guidelines. The Board of Studies meets twice a year and reviews all matters regarding the program. In addition, Academic Council of the University also reviews the Admission procedure and subsequent approval is taken from the Board of the Studies.

Standard 5-2: The process by which students are registered in the program and monitoring of students progress to ensure timely completion of the program must be documented This process must be periodically evaluated to ensure that it is meeting its objectives.

- BA (Hons.) Interdisciplinary Expanded Design and Art program is offered from third semester. Students are required to complete the foundation year passing with at least 2.5 GPA.
- Students are registered in this program by going through a thorough portfolio review and an interview after the admission test.
- Students academic progress is monitored by their work and class participation. Students are evaluated weekly to ensure the standard of the course is maintained. (weekly)

Standard 5-3: The process of recruiting and retaining highly qualified faculty members must be in place and clearly documented. Also processes and procedures for faculty evaluation, promotion must be consistent with institution mission statement. These processes must be periodically evaluated to ensure that it is meeting with its objectives.

BNU strongly believes in identifying and hiring faculty who are design practitioners and innovators in their field. Keeping with the vision of Fashion & Fiber department strong emphasis is laid on head hunting individuals who have strong linkages with academia, industry and craft sector.

- The hiring of the faculty is an extensive process. The identified personnel have to provide the HR office with their CV and portfolio (electronic). The CV's are sifted and the best candidate is called in for an interview with the head of the department. By the approval of HoD an interview is scheduled with the Dean of the school. Candidate is hired on visiting basis for initial three months to evaluate the faculty and after completing the three month period an interview with the Vice chancellor is conducted to hire them on permanent basis.
- Indicate methods used to retain excellent faculty members.
- The faculty is evaluated and promoted on regular bases as laid out by the Higher education commission.

- The faculty evaluation and HoD assessment plays an integral role in promotions and redesigning the course.

Standard 5-4: The process and procedures used to ensure that teaching and delivery of course material to the students emphasizes active learning and that course learning outcomes are met. The process must be periodically evaluated to ensure that it is meeting its objectives.

- To maintain the standard of education the BA Hons Interdisciplinary Expanded Design and Art, program has made internal Performa's to evaluate the courses. Every semester under the supervision of Quality Assurance Department, an assessment is conducted to ensure students are getting the best learning outcomes.
- At the end of each semester, students are required to complete course evaluation on CMS.
- This evaluation is then visible to the concerned faculty and can be used for reflection on teaching practices.

Standard 5-5: The process that ensures that graduates have completed the requirements of the program must be based on standards, effective and clearly documented procedures. This process must be periodically evaluated to ensure that it is meeting its objectives.

- The Registrar Office maintains a complete record of the students. These records are reviewed at the start and end of every semester to ensure the students is progressing and meeting all requirements of the program. This procedure allows administration to keep a check on student's performance.
- At the time of graduation, the record of each student is thoroughly analyzed to ensure that students have fulfilled all requirements of the program to be able to get a degree.

Criterion 6: Faculty

Faculty members must be current and active in their discipline and have the necessary technical depth and breadth to support the program. There must be enough faculty members to provide continuity and stability, to cover the curriculum adequately and effectively, and to allow for scholarly activities. To meet this criterion the standards in this section must be satisfied.

Standard 6-1: There must be enough full time faculties who are committed to the program to provide adequate coverage of the program areas/ courses with continuity and stability. The interests and qualifications of all faculty members must be sufficient to teach all coursed, plan, modify and update coursed and curricula. All faculty members must have a

level of competence that would normally be obtained through graduate work in the discipline. The majority of the faculty must hold a Ph. D. in the discipline.

Sr No	Course Code	Course Title	Cr.Hrs	Faculty Name	Qualification
1	IDE-201	History of Ideas (X)	3	Ms. Aimon Fatima	BSc in Social Sciences Anthropology
2	IDE-201	History of Ideas (Y)	3	Ms.Aimon Fatima	BSc in Social Sciences Anthropology
3	IDE-202	Integrated Studio	3	Mr.Matt Kushan	MFA Photography
4	IDE-202	Integrated Studio	3	Ms.Aiman Gillani, Ms.Hifsa Farooq	Ms.Hifsa : BFA Visual Arts Ms Aiman Gillani: MA Art and Design Studies,BNU
5	IDE-202	Integrated Studio	3	Mr.Umair Abbasi	Master of Art Education
6	IDE-202	Integrated Studio	3	Ms.Aroosa Rana	MA ART EDUCATION
7	IDE-202	Integrated Studio	3	Ms.Aiman Gillani, Mr.Umair Abbasi	Mr.Umair: Master of Art Education Ms.Aiman Gillani: MA Art and Design Studies
8	IDE-202	Integrated Studio	3	Ms.Shanza Elahi	MA-Art History and Contemporary Theory
9	IDE-300	Interdisciplinary Expanded Design & Art Project I	6	Ms.Durreshehwar Ali	Masters Degree in Design
10	IDE-102	Research Methods II	3	Ms.Aatiqa Sheikh	Master of English Literature Masters in Art Education
11	IDE-238	Body in Film: An Exploration Through Drawing	3	Ms.Unum babar	MFA in Studio for Interrelated Media
12	IDE-239	Designing Humans: A Sneak Peak Inside the Human Genome	3	Ms.Natasha nabi	PhD Molecular Biology
13	IDE-240	Practical Imagineering: Creating Play-lands and Designing Joyrides.	3	Mr.Saadan Ahmed	BSc Hons Political Economics
14	IDE-241	Phantasmagoria -Subtlety in the Horrific	3	Ms.Amar Alam	BA English Literature and

					Artistry
15	IDE-242	Finer Decisions For Love, Life and Money	3	Ms.Ushbah Asim	BS Health Sciences
16	IDE-243	Gender, Sex and Sexuality in Art	3	Ms.Mehr Javed	MFA
17	IDE-244	The Art of Science: Sustainable Bio products	3	Dr.Saadat Ali	PhD Biological Sciences

Table 1.16: Faculty Distribution by Program Area

Standard 6-2: All faculty members must remain current in the discipline and sufficient time must be provided for scholarly activities and professional development. Also, effective programs for faculty development must be in place.

- SVAD provides the opportunity to excel in specialized fields by encouraging faculty to participate in conferences, art & design residencies and workshops.

- Various Art and design education Master Programs are offered in house to improvise faculty academic backgrounds while continuing teaching.

- The contract of working 30 hours per week for the permanent faculty helps in practicing art and design in specialized fields.

- The entire faculty members are provided with a pleasant working environment which contributes in teaching, research and practice in the specialized fields. Workstations with high tech computers and internet connectivity provide access to digital libraries globally.

Standard 6-3: All faculty members should be motivated and have job satisfaction to excel in their profession.

- Faculty can undertake professional development training and also get study leave for improving their qualification at any other Institution locally or internationally, subject to providing a service bond.
- The performance of faculty is appraised on annual basis and they are awarded annual increment.
- All the above features help in motivating the faculty in their job and emerge willingness and desire to remain a member of organization.
- Survey of faculty self assessment is conducted every six months to reflect and provide input on work environment and their own performance.

Criterion 7: INSTITUTIONAL FACILITIES

Institutional facilities, including library, classrooms and offices must be adequate to support

the objective of the program. To satisfy this criterion a number of standards must be met.

Standard 7-1: The institution must have the infrastructure to support new trends in learning such as e-learning.

The infrastructure and facilities of the university that support new trends in learning are search engines such as

- J Stor: is a digital library founded in 1995 encompassing past and current digitized academic journals, books and primary sources of information.
- Art Stor : is an organization that builds and distributes online resources of a digital library with 1.4 million images the arts, architecture, humanities, and sciences, and Shared Shelf, a Web-based cataloging and image management software service that allows institutions to catalog, edit, store, and share local collections.
- Apple Lab: state of the art lab with apple computers and latest software's, printers and scanners.
- Library: Best resources available through books and collections of articles.

Standard 7-2: The library must possess an up-to-date technical collection relevant to the program and must be adequately staffed with professional personnel.

The university has a library serving the faculty, students, researchers and staff. The library has a diverse collection of materials. Qualified and experienced professionals, all dedicated towards providing high quality, up to date services, manage the library.

BNU Library and Information Services (BLIS)

BNU has a state-of-the-art library to serve the faculty, students, researchers and staff of the university. The library has an extensive collection of printed and electronic books, electronic journals, magazines, catalogues and other resources including VHS, CDs, DVDs, etc.

Additions and Improvements in Library Infrastructure

BNU library was in small building with siting capacity of 50 persons along library staff working areas like Circulation Desk, Technical Service, Serial Section, Audio/Video Section etc. In December 2019 Library was moved to a newly structured, carpeted library. Total area of this new library portion is about 7000(sq. ft.) with siting capacity of 100+ students and the following library sections and facilities: -

- **Circulation Section**

Newly Designed and updated library circulation section at the entrance of the library

- **Technical Section**

At the top floor of the building a technical processing section have been made for technical processing of library materials.

- **Added Bean Bags**

24 bean bags have been added in library for users to provide them comfortable library atmosphere.

- **Reference & Research Section**

There were 4 Computer in this section before the moving library in this building, 3 more computers have been added in 2019 for research scholars.

- **Wi-Fi Facility**

Wi-Fi facility is available for library user to provide them internet connection.

- **Washroom Facility**

A washroom facility is available for library users within the library.

- **Water Dispenser**

Water dispenser is available before the entrance of the library for library users.

SVAD Resource Center

To provide easily access MA Art Education students to library, a Resource center is established in 2018 in School of Visual Arts and Design having the collections mentioned bellow: -

Books	Art Catalogs	Sufism/Poetry Collection
410	62	84

Salma Mahmud Memorial Collections

Rao Mahmud Elahi donated 4000+ value able books to BNU Library and Information Services and these books has been organized in "Salma Mahmud Memorial Collections" at BNU. This section contains very rare books on history, partition, literature, religions, Sufism and reference collections.

Facilities and Services

- Library Catalog (Library Management System)
- OPAC (Online Public Access Catalog)
- E Library (Caliber)
- DVDs Collection

- E-Movies Collection
- VPN (Virtual Private Network)
- Facility to access full text resources
- Thesis and Projects
- Government Publications
- Literature search services
- Scanning Services
- WI-FI
- New Arrival Services
- Social Media Updates

BNU Online Databases

BNU library subscribed valuable E-Databases for faculty, students and researchers which can be accessed within BNU premises and remotely through VPN as follows.

1. ProQuest Dissertation and Theses

ProQuest Dissertation and Theses Database (PQDT) with more than 2.3 million entries, the ProQuest Dissertation and Theses (PQDT) database is the most comprehensive collection of dissertation and theses in the world. Students, faculty and other researchers search the database for titles related to their scholarly interests.

2. Ebrary

It acquires large number of titles from leading academic publishers.

3. Institute for Operations Research and the Management Sciences (INFORMS)

INFORMS publishes 12 scholarly journals, including a journal for the practice of OR/MS (Interfaces), as well as an on-line open access journal (INFORMS Transactions on Education).

4. JSTOR

It is an annually subscribed database that provides full text search of 2000 journals

5. ARTSTORE

Artstor features millions of high-quality images and media from some of the world's top photo archives, museums, libraries, scholars, and artists. It is merged with JSTOR now and provide

by JSTOR.

6. **SPRINGERLINK**

Springer is the world's second largest STM publisher, delivering high quality peer-reviewed journals through its acclaimed online service - SpringerLink. Through SpringerLink, Springer publishes more than 1,250 journals online of which 1,030 are now available to Institutes within a range of PERI countries. Springer also offers optional pricing for the remaining (new and takeover journals in its programme).

7. **TAYLOR & FRANCIS Journals**

It is a leading international academic publisher which provides access on more than 1000 journal titles in a full range of disciplines.

8. **WILEY-BLACKWELL JOURNALS**

Since the Blackwell –Synergy merger with Wiley-Inter-science, all the journals available to HEC consortium are now available through Wiley-Inter-science.

9. **FREE MEDICAL JOURNALS**

47 leading international medical Journals available through "High wire Press", without any registration.

Research Repository

BNU library is working on Research repository on library management system customized by BNU ITRC software team. Complete detail of research work conducted in BNU is available on BNU research repository.

BNU Publications

BNU library is organizing the all BNU publications which published by the Beaconhouse National University including

- BNU Gazetteers
- IPP Reports
- Journal of Education
- Prospectus
- Maya Tree

BNU Library Collections

- **Print and E-Books Collections**

BNU library is available for the students, teachers and researchers. There are 16520 Printed books available within the library.

BNU Library have more than 60,000 E books collection in a digital library software Caliber.

- **Serial Section**

BNU library is subscribing valuable national and international research journals for scholars.

- **Govt. Publications**

BNU library has a wide collection of Government Publications i.e. Punjab Development Statistics, Pakistan Government Plans, Pakistan Economic Surveys, District Gazetteers, Budgets, Annual Reports and other Publications.

- **Art Catalogs**

BNU library has more than 2000+ art catalogs of the different national and international artists.

- **Research Projects Theses**

BNU library research section maintains research projects and theses in both digital and print formats. It has 1600 print theses and research projects.

- **Rare Books collection**

A good collection of rare books on literature is available in BNU library, gifted by Amir Subhani (Ex. Senior Librarian BNU)

- **Newspapers**

BNU library is getting the following daily newspapers for different schools and library.

- Dawn
- Jang
- Nawa-I-Waqt
- The News
- Tribune
- Business Recorder

Training/Workshops

BNU library organized 40 training/workshops for BNU research scholars in all schools on the following topics.

o Research Methodology

o Online Searching Techniques

o Digital Resources and their use

o Use of Google Applications in research

o   Citation Management Software (Mendeley, Zotero)

Orientations Session

BNU library attended many orientation sessions organized by schools at the starting of academic years and highlights the library and its services to the users.

Professional Training

- BNU library staff attended workshops and trainings for librarian organized by PU Lahore, CIIT Lahore in 2019 and 2020.
- BNU library provides opportunity to its staff in enhancing their qualification, two of the library professionals complete their M. Phil (Library and Information Science) from Minhaj University by availing this opportunity.
- BNU library provide opportunity to trains its staff for more knowledge and training mostly library professionals get training on different subjects from PIM (Pakistan Institute of Management)

Book fairs/ Exhibitions

BNU library is organizing book fairs annually to provide the opportunity to its faculty to select books for BNU library.

BNU Library organized book Exhibitions in SVAD (School of Visual Arts & Design) and SA (School of Architecture) at the request of the faculty of both schools.

Standard 7-3: Class-rooms must be adequately equipped and offices must be adequate to enable faculty to carry out their responsibilities.

- The classrooms have adequate space for studio work. We have table looms and bench looms for weaving, Juki stitching machines for sewing, mannequins for draping, screen printing, areas allocated for workshops, which require bigger spaces like, tie and die, Felt making etc.

- The faculty offices are fully equipped with desktop computers, printers and scanners. Along with a personal desk for each of the permanent faculty members of the department, in house intercom system between faculty offices throughout the university are also working. Reference books and materials required are all available in the Faculty office.

Criterion 8: INSTITUTIONAL SUPPORT

The institution's support and the financial resources for the program must be sufficient to provide an environment in which the program can achieve its objectives and retain its strength.

BNU Hostel & Faculty Accommodation

The construction of BNU Hostels is complete and a state-of-art, purpose-built, on-campus boarding facility is ready and available for occupancy of 74 girls and 80 boys. BNU Hostel compound is a 42,000 sq.ft. segregated wings for girls and boys. Each wing of the facility has appropriately equipped common rooms, pantries on each floor and a visitor's lounge.

An adjoining faculty block caters to the accommodation needs of international faculty on campus. The facility can house up to eight faculty members in faculty suites equipped with state-of-the-art facilities.

Library & Resource Center

The BNU Library remains open from 9:00 a.m. – 6:30 p.m. daily, Monday to Friday and for a specific number of hours on Saturday as well. A full-time librarian and assistants provide library information and access. Photocopying facilities and material and supplies are available at cost five days a week, 9:00 a.m. – 6:30 p.m. daily at the student resource center.

The first phase of BNU Library relocation project to its original planned location was completed successfully in September 2019. The interior and floor plans were developed by three graduating students of the BNU School of Architecture, Ar. Shahbaz Zafar, Ar. Fahad Rizwan and Ar. Kashif Moaz under the supervision and support from the BNU Student Affairs and Procurement Departments. Our well-stocked facility now occupies a considerable 7,000 square feet of space with spacious reading areas and an extended reference section.

Computer Labs

All computer labs with access to Internet, scanning and printing (color & b/w) from 9:00 am. to 6:30 pm. daily Monday to Friday.

Sports & Student Clubs

BNU encourages student participation in extracurricular activities and regularly hosts events, concerts, exhibitions, film screenings and other cultural and corporate events. There are over twelve active student-run clubs and societies e.g. BNU Music Society, BNU Dramatics Society, Social Blood Camp, BNU Interfaith Society, BNU Volunteer Society, BNU Adventure Society to name a few. The Sports Department of BNU promotes sports activities among the

students by organizing matches throughout the year among different departments as well as with other universities and colleges. The Sports Department also ensures university representation at inter-university matches and participation outside the university. BNU has a dedicated two dedicated sports coaches and cricket ground, football ground, a basketball court besides availability of table-tennis across the campus. A volleyball net facility is also available for students.

Student & Alumni Affairs

The Student Affairs Office under the Directorate of Student Affairs and External Relations coordinates with university's non-academic units for timely resolution of issues brought up by students (relating to cafeteria, transport, hostels and related matters) besides providing support in holding co-curricular activities and ensuring students' co-curricular participation at events outside the university. It also maintains liaison with the university's alumni for their facilitation and assistance wherever needed.

The responsibilities of the department are as follows:

a) Conduct orientation and guidance services for new entrants to acquaint them with University life and rules.

b) Attend to student grievances and provide support for early resolution of student problems and issues.

c) Support and facilitate co-curricular activities by student society's and clubs such as BNU Bestival, BNU Model United Nations (BUMUN) etc.

d) Maintain the alumni network (graduate email database) and organize on-campus activities including meet-ups and homecomings.

Health Center

BNU offers a primary care facility to its students, faculty and staff through its on-campus Health Centre or Clinic in partnership with Chughtai Homecare Services. The Clinic provides services of regular checkup and basic medical screening to BNU faculty, staff and students. The Clinic is manned by an on duty doctor on all operational days and trained paramedic and nursing staff available 24/7.

The purpose of the Clinic is to provide primary care on campus, screen for underlying risks for diabetes and hypertension, provide medical advice, monitor and manage basic health and refer to specialist care where required.   Students can get their Blood Pressure, Blood Sugar, Body Mass Index (BMI), Body Temperature, Pulse and Eye Vision evaluated. Based on any

irregularities, a student may be advised appropriate course of action by the medical team. All screenings and visits to the clinic are optional and free-of cost for students.

Center for Counseling and Psychological Well-Being

BNU considers the emotional health of student and staff as its top priority. It has established an on-campus Center for Counseling and Psychological Well-being with support from BNU's Institute of Psychology. The center aims to provide students with services to help them gain and maintain psychological well-being, featuring a qualified Psychologist on board as the Campus Counselor. Students can seek help from our trained professional in complete confidence regarding any personal, social or other crises they may be facing and discuss the same in a supportive and secure environment.

The aim of the Center is to encourage students' personal, academic & social growth, enhance their problem-solving and decision-making capabilities and to ultimately enable them to face various life challenges in a wholesome manner.

Cafeteria and Coffee Shop

The BNU cafeteria block is a three-story well-furnished facility spread on 18000 sq. ft. area and with seating capacity for over 3000 persons at a time. The basement and the ground floor are completely operational while the upper ground floor is reserved for special occasions and gala buffet events. A cafeteria quality assurance committee with representatives from faculty and management ensures maintenance of highest standards in quality and hygiene and diversity of cuisine at economical prices through surprise visits and regular in-person meetings with the cafeteria management and staff. Periodic medical health examination and diagnostic tests of chefs and waiters is conducted.

A separate coffee shop is also available on campus in a separate area with outdoor seating.

Career Placement Office

BNU has established a Career Placement Office under the Directorate of Student Affairs and External Relations that serves Career Placement needs of students and graduates. The services include Academic Counseling, Professional Counseling, Job Placement, internship facilitation and enabling students for self-employment and start-up business opportunities.

The responsibilities of this department include the following services:

a) Undertake career counseling of prospective applicants as well as parents during admissions cycle.

b) Provide career guidance services to students, facilitate internship programs and build

liaison with industry for job placements.

c) Conduct Job Fairs, Recruitment Drives, Employer Meet-ups, and Screening Interviews for graduates and graduating students.

d) Develop and maintain a graduate directory of recent graduates.

e) Liaise with the United States Education Foundation in Pakistan and British Council, UK and explore other international education opportunities for students and keeping them informed on international fellowships and scholarship

f) Extend support for international exchange semesters and summer (Turkey, USA, Norway, Germany etc.)

g) Facilitate start-up incubation at Plan9 Technology Incubator, The Indus Entrepreneurs (TiE) Lahore Chapter, NetSol Nspire Program, National Incubation Center, The Nest

h) I/O, WomenX Pakistan for mentoring of students and alumni to capitalize on their entrepreneurial potential.

Covered Area Wise Summary

Sr	Building	Covered Area	Description
1	SVAD/SA Block	128,800	Mariam Dawood School of Visual Arts & Design + Razia Hassan School of Architecture
2	SLASS Block	44,894	Seeta Majeed School of Liberal Arts & Social Sciences
3	SB - DMS	37,760	School of Business
4	Aministration Block	34,321	Sartaj Aziz Admin Block
5	Central Block	27,928	Central Block with Library
6	RHSA Extension block	23,786	Razia Hassan School of Architecture -Extension Block
7	Hostels	40,267	Hostels
8	Faculty Block	5,355	Faculty Block
9	Cafeteria	18,014	
10	Miscellaneous	5,296	
11	Wapda Room	701	
	Total	**367,122**	

Standard 8-1: There must be sufficient support and financial resources to attract and retain high quality faculty and provide the means for them to maintain competence as teachers and scholars.

- The faculty of Department of BA (Hons.) Interdisciplinary Expanded Design and Art Studies market based salaries along with standard service benefits i.e. Provident Fund, Annual Leave, Medical Leave, and Medical Insurance.

- The Institute has sufficient budgeted fund to support the faculty. The Institution also has

funds to support faculty needs for teaching and research purposes.

- The Department of Graduate and Interdisciplinary Studies has Coordinator to handle all Administrative and Coordination tasks, so that the faculty is free to concentrate on teaching and research. The Department has technicians to help manage the studio labs.

Standard 8-2: There must be an adequate number of high quality graduate students, research assistants and Ph.D. students.

- The first batch of BA (Hons.) IEDA program is yet to graduate in July 2023

Standard 8-3: Financial resources must be provided to acquire and maintain Library holdings, laboratories and computing facilities.

- **LIBRARY**
  - *Please refer to Standard 7- 2*
- **LABORATORY**
  - *Please refer to Criterion 3*
- **COMPUTING FACILITIES**
  - *Please refer to Standard 2- 1*

Beaconhouse National University

School of Visual Arts & Design

BA (Hons.) Interdisciplinary Expanded Design and Art

Prepared by: Program Team of SVAD

Presented by: Quality Assurance Department

Criterion 1 - Program Mission, Objectives and Outcomes	Weight = 0.05				
	Score				
	5	4	3	2	1
Does the program have documented outcomes for graduating students?	5				
Do these outcomes support the program objectives?	5				
Are the graduating students capable of performing these outcomes?	5				
Does the department assess its overall performance periodically using quantifiable measures?	5				
Is the result of the program assessment documented?	5				
Total Encircled Value (TV)	**25**				
Score 1 (S1) = {TV / (No. of Questions * 5)} * 100 * Weight	**5.00**				

Criterion 2 - Curriculum Design and Organization	Weight = 0.20				
	Score				
	5	4	3	2	1
Is the curriculum consistent?	5				
Does the curriculum support the program's documented objectives?	5				
Are theoretical background, problem analysis and solution design stressed within the program's core material	5				
Does the curriculum satisfy the core requirements laid down by respective accreditation bodies? (Refer to appendix A of the Self Assessment Report Manual)	5				
Does the curriculum satisfy the major requirements laid down by HEC and the respective councils / accreditation bodies? (Refer to appendix A of Self Assessment Manual)	5				
Does the curriculum satisfy the general education, arts and professional and other discipline requirements as laid down by the respective body / councils? (Refer to appendix A of Self Assessment Manual)	5				
Is the information technology component integrated throughout the program?	5				

Are oral and written skills of the students developed and applied in the program?	5				
Total Encircled Value (TV)	40				
Score 2 (S2) = {TV / (No. of Questions * 5)} * 100 * Weight	**20.00**				

Criterion 3 - Laboratories and Computing Facilities	Weight = 0.10				
	Score				
	5	**4**	**3**	**2**	**1**
Are laboratory manuals / documentation / instructions etc. for experiments available and ready accessible of faculty and students?	5				
Are there adequate number of support personnel for instruction and maintaining the laboratories?	5				
Are the University's infrastructure and facilities adequate to support the program's objectives?		4			
Total Encircled Value (TV)	**14**				
Score 3 (S3) = {TV / (No. of Questions * 5)} * 100 * Weight	**9.33**				

Criterion 4 - Student Support and Advising	Weight = 0.10				
	Score				
	5	**4**	**3**	**2**	**1**
Are the courses being offered in sufficient frequency and number for the students to complete the program in a timely manner?	5				
Are the courses in the major area structured to optimize interaction between the students, faculty and teaching assistants?	5				
Does the University provide academic advising on course decisions and career choices to all students?	5				
Total Encircled Value (TV)	**15**				
Score 4 (S4) = {TV / (No. of Questions * 5)} * 100 * Weight	**10**				

Criterion 5 - Process Control	Weight = 0.15				
	Score				
	5	4	3	2	1
Is the process to enroll students to a program based on quantitative and qualitative criteria?	5				
Is the process above clearly documented and periodically evaluated to ensure that it is meeting its objectives?	5				
Is the process to register students in the program and monitoring their progress documented?	5				
Is the process above periodically evaluated to ensure that it is meeting its objectives?	5				
Is the process to recruit and retain faculty in place and documented?		4			
Are the processes for faculty evolution & promotion consistent with the institution mission?	5				
Are the processes in 5 and 6 above periodically evaluated to ensure that they are meeting their objectives?	5				
Do the processes and procedures ensure that teaching and delivery of course material emphasize active learning and that course learning outcomes are met?	5				
Is the process in 8 above periodically evaluated to ensure that it is meeting its objectives?	5				
Is the process to ensure that graduates have completed the requirements of the program based on standards and documented procedures?	5				
Is the process in 10 above periodically evaluated to ensure that it is meeting its objectives?	5				
Total Encircled Value (TV)	54				
Score 5 (S5) = {TV / (No. of Questions * 5)} * 100 * Weight	14.72				

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Criterion 6 - Faculty	Weight = 0.20				
	Score				
	5	4	3	2	1
Are there enough full time faculty members to provide adequate coverage of the program areas / courses with continuity and stability?		4			
Are the qualifications and interests of faculty members sufficient to teach all courses, plan, modify and update courses and curricula?	5				
Do the faculty members possess a level of competence that would be obtained through graduate work in the discipline?	5				
Do the majority of faculty members hold Ph.D. degree in their discipline?			3		
Do faculty members dedicate sufficient time to research to remain current in their disciplines?	5				
Are there mechanisms in place for faculty development?		4			
Are faculty members motivated and satisfied so as to excel in their professions?	5				
Total Encircled Value (TV)	**31**				
Score 6 (S6) = {TV / (No. of Questions * 5)} * 100 * Weight	**7.32**				

Criterion 7 -Institutional Facilities	Weight = 0.10				
	Score				
	5	4	3	2	1
Does the institution have the infrastructure to support new trends such as e-learning?	5				
Does the library contain technical collection relevant to the program and is it adequately staffed?	5				
Are the class rooms and offices adequately equipped and capable of helping faculty carry out their responsibilities?	5				
Total Encircled Value (TV)	**15**				
Score 7 (S7) = {TV / (No. of Questions * 5)} * 100 * Weight	**10**				

Criterion 8 - Institutional Support	Weight = 0.10				
	Score				
	5	4	3	2	1
Is there sufficient support and finances to attract and retain high quality faculty?		4			
Are there an adequate numbers of high quality graduate students, teaching assistants and Ph.D. students?	4				
Total Encircled Value (TV)	8				
Score 8 (S8) = {TV / (No. of Questions * 5)} * 100 * Weight	5.33				

Overall Assessment Score = S1 + S2 + S3 + S4 + S5 + S6 + S7 + S8 =	81.7

AT Findings:

1. The trans disciplinary approach of this program requires a cross pollination of knowledge from various fields of study.

2. Unavailability of expertise in certain knowledge areas as the program focuses on multi-disciplinary approach