Self-Assessment Report

Beaconhouse National University

School of Visual Arts and Design
Bachelor of Fine Arts – Visual Arts

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) of BNU was established in September 2005. Program Team Members 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), Bachelor of Fine Arts program was selected for the documentary evidence of self-assessment, evaluation and improvements. The aim of this documentation is to be candid about the progress of the department and to improvise what is essential for further achievements. 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 be able to conceive, design and conduct small scale research project and analyze the information with the help of a parameter set by HEC

2. To identify the areas requiring improvements in order to achieve objectives through desired outcomes.

Execution

A soft and hard copy of self-assessment manual was given to Dean and faculty. Quality Awareness presentation of Self Assessment Report (SAR) was arranged for the Dean and Program Team Members (PT) of the selected program. Hard copies of HEC issued 10 performas with manual comprising of 8 criterion 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 30th October, 2014. 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 5th December, 2014.

The implementation plan, the discussion agenda of exit meeting has 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 5th December, 2014 and 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 July10, 2015.

General Manger (QA)

INTRODUCTION

<u>DEPARTMENT OF FINE ART</u>

The School of Visual Arts and Design at BNU was established in 2003. In the past ten years, the school has continued to examine modes of teaching Art, and each year, areas that require modification have been investigated and refined. This requires exceptional conviction and courage, and has been possible because of an excellent team of faculty, students, technical staff and administration at the University. The faculty is drawn from diverse backgrounds, and are well known cultural practitioners, in their respective fields within the broad discipline of Fine Art. It is their hands-on knowledge of contemporary practice, both local and international, that guides the experience of our students.

The Fine Art Department from the outset has offered students the possibility of intersecting through disciplines, blurring and questioning existing lines and engaging in a close dialogue between the local and the global. This is aimed at helping them develop a position on issues important to them in the context of their reality, using contemporary strategies of making, installing, and curating art. Students work closely with faculty and visiting artists, through electives, workshops and the Fine Art Major Studio; a largely independent, practice driven studio, where they are encouraged to explore individual concerns. Unlike other existing fine art programs in Pakistan, the program at SVAD encourages students to work fluidly, without the compulsion to select a major. Emphasis is given to helping students first discover their specific concerns through practice and exposing them to a variety of media before they arrive at the medium/s best suited for their practice. All of this is accomplished in conjunction with a strong component of theoretical courses, both mandatory and elective. These range from lectures and seminars on art history to courses such as Beyond Art Making; a course which familiarizes students with professional practice, legal aspects of art practice, alternative practices in contemporary culture, historical and current leanings in curating, collecting and exhibiting. This equips them with the tools required to set out into the world with confidence, and to enable them to continue to evolve a critical position. Students complete their degrees with an exhibition, which is assessed by external jurors as well as BNU faculty.

Since its inception, the Fine Art Department at the School of Visual Arts has contributed to the art scene of Pakistan immeasurably. It is the faculty and alumni of this department, with their practice of transnational sensibility, who have led the contemporary art scene of Pakistan in the first decade of the 21st century; undoubtedly a phenomenal achievement in itself.

Criterion 1: PROGRAM MISSION, OBJECTIVES AND OUTCOMES

INSTITUTION MISSION STATEMENT

"A truly national higher-education institution, emerging as a world-class Liberal Arts university with a merit-driven, need-based recruitment and admission policy at all levels; offering modern curricula in a range of conventional and new disciplines; while preserving the history and culture of Pakistani society; enriching 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

The mission of the School of Visual Arts and Design is to build a successful career of its students. The school provides a prolific and dynamic program designed to meet individual needs of students with diverse aspirations, learning capacities, scope regimes, artistic sensibilities and innovations.

Program Mission Statement (Fine Arts)

The Program aims to encourage, foster and expose the students to a more diverse art practice through research and developments within academic and professional parameters. From multidisciplinary approaches to self-directed studies, students initiate and integrate assimilated knowledge from a diverse range of subjects to arrive at innovative and challenging solutions to previously explored and unexplored notions including new ideas and techniques.

Program Objectives:

1. To enable the students to work systematically through research, conceptual development, for creative outcomes.

2. To give students a contextual reference in terms of art and how technological, environmental, economic, social and political issues influence ones concerns and the art world.

3. To develop linkages between academia and the visual art.

4. To train students to contribute to the community through art interventions within socio-cultural parameters.

5. Introduce students to the visual art process and in particular to the role research has to play in encouraging original and innovative thinking.

6. To encourage independent thinking through professional practice students are guided in the process of self-evaluation and criticism, placing their work in the broader contexts of society and with knowledge of current practitioners.

7. To gain an insight and understanding of the basic financial aspects of art market.

Strategic Plan

The first of its kind in the country, the Department of Fine Arts at BNU is a platform for integrating contemporary art keeping in view the historical perspective. We provide a space for ambitious art-makers and new entrants who aspire to become professional artists.

To this end, the department follows the systems and procedures prescribed by the HEC as well as international art and design education models. Further, the department has updated its curriculum in line with the recommendations of HEC.

Program Objective's Assessment

The following table illustrates how each of the above program objectives is measured and the actions taken as a result of these measurements.

The three tools for assessments of program objectives are:

1. Employer Survey
2. Alumni Survey
3. Graduating Students Survey

Objectives	How Measured	When Measured	Improvement Identified	Improvement Made
1.	Graduating Students Survey	Conclusion of four year program	3rd and 4th semester are of critical import, firm steps needs to be taken so the students do not feel lost.	Teachers are in reach, and always available for discussion.
2.	Alumni Survey Graduating Students Survey	Within one year of graduation	Teachers should follow up their students' career, even after they graduate could be helpful to improve the program.	University provides an equal opportunity to all its graduates, to join back as a teacher, or to contribute in other possible way.
3.	Employer Survey	Within one year of graduation After completion of community projects	Active meetings and discussions between teachers could help to understand the programs larger motive.	The program is open to new ideas, and allows a complete freedom to implement them.
4.	Graduating Students Survey	Conclusion of four year program	Students need to be identified, to all the career options available.	Having practicing artist in the facility, broader student's perspective.
5.	Alumni Survey Graduating Students Survey	Within one year of graduation	Useful steps needs to be taken, to develop a sense of community, after graduation.	Active role of social media is helping to keep the updates.
6.	Alumni Survey Graduating Students Survey	Conclusion of four year program	There should be collaborations, with other schools, within the university and outside.	A well structured program, best combinations of courses are offered every semester.
7.	Alumni Survey Employer Survey	Within one year of graduation	Inviting former students for presentations could help current students understanding.	Teachers continue their support in the best possible manner.

Table 4.1: Program Objectives Assessment

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

B. Fine Arts have the following outcomes at the end of four years full time study program:

1.   Students have adequate academic base from which they can pursue a professional career in art.

2.   Through practical and theoretical input students are capable of conceptually conceiving, designing and fabricating complex works of art.

3.   Students have command on visual research; reaching a final idea, concept or art work through a path of research and discourse

4.   Students have grasp on vast variety of technical tools to express their ideas.

5.   Students have essential set of skills to apply their knowledge to become professional artists.

6.   Students are able to articulate their ideas realized in art works through a verbal, theoretical discourse, as well as write about it.

7.   Students are able to interact efficiently with the visiting foreign artists locally and internationally.

8.   Provide adequate knowledge to empower and educate others in the same sector.

9.   Students are provided with sufficient awareness about ethical values and professional practices.

10.   Students are fully aware of the current, contemporary art movements taking place locally as well as internationally and they are able to contextualize their own position within these.

Program Objectives	Program Outcomes									
	1	2	3	4	5	6	7	8	9	10
1		x	x		x	x				
2	x		x	x			x		x	x
3	x		x			x		X		
4		x	x		X	x		X	x	x
5		x	x		X	x	x			x
6		x			x	x			x	x
7	x				X					

Table 4.2: 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.**

The program assessment has been done by launching HEC Performa number 1 and 10. The students of the program evaluated the courses offered in each semester.

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

- Present students enrolment (undergraduate and graduate) during the last three years indicating percentages of honor students, student faculty ratio, average graduating grade point average per semester, average time for completing the undergraduate program and attrition rate.

- Indicate percentage of employers that are strongly satisfied with the performance of the department's graduates. Use employer's survey.

Session	Admitted	Active	Graduated in 2007	Graduated in 2008	Graduated in 2009	Graduated in 2010	Graduated in 2011	Graduated in 2012	Graduated in 2013	Graduated in 2014	Expected Graduates in 2015	Left	Not Joined	Struck off	Grand Total
2003	20		14	1								5			20
2004	8			7					1						8
2005	12		1	1	6		1					3			12
2006	13			1	2	5	1		1		2			1	13
2007	15						12					3			15
2008	12							9		1		1		1	12
2009	12	1							9	2					12
2010	22	4								18					22
2011	19	19													19
2012	13	12												1	13
2013	20	19												1	20
2014	5	5													5
Grand Total	**171**	**60**	**15**	**10**	**8**	**6**	**12**	**10**	**10**	**22**	**2**	**12**		**4**	**171**

Sr. No	Course Code	Course Title	Credit hrs	Evaluation
1	V-FD 121	Visual Communication Theory I	3	**3.76**
2	V-FD 123	Art & Society	3	**3.71**
3	V-FA 351	Fine Art Major Studio II	3	**4.04**
4	D-FM 303	Fashion Major II (Fashion Drawing)	3	**2.72**
5	D-FM 404	Fashion Major IV (Sewing)	3	**3.74**
6	D-HC 346	Marketing I for TJF	3	**4.20**
7	V-FA 2101	Revisiting South Asian Art History: 17th Century till present	3	**4.33**
8	V-FA 231	Sculpture I / III	3	**3.25**

9	D-FM 404	Fashion Major IV (Fashion Drawing)	3	**2.76**
10	D-HC 444	Allied Thesis	3	**3.55**
11	V-FA 227	Drawing Through History	3	**4.19**
12	V-FD 225	Life Drawing: Exploring The Human Figure	3	**3.86**
13	D-HC 246	Textile Technology	3	**4.73**
14	V-FA 221	Painting I/III	3	**3.74**
15	D-FF 403	Fabrication for Fashion II	3	**3.98**
16	V-FA 333	Video Art II & III	3	**4.66**
17	D-FS 304	Sewing I	3	**2.43**
18	D-HC 242	History of Design	3	**3.83**

Course Evaluation Chart
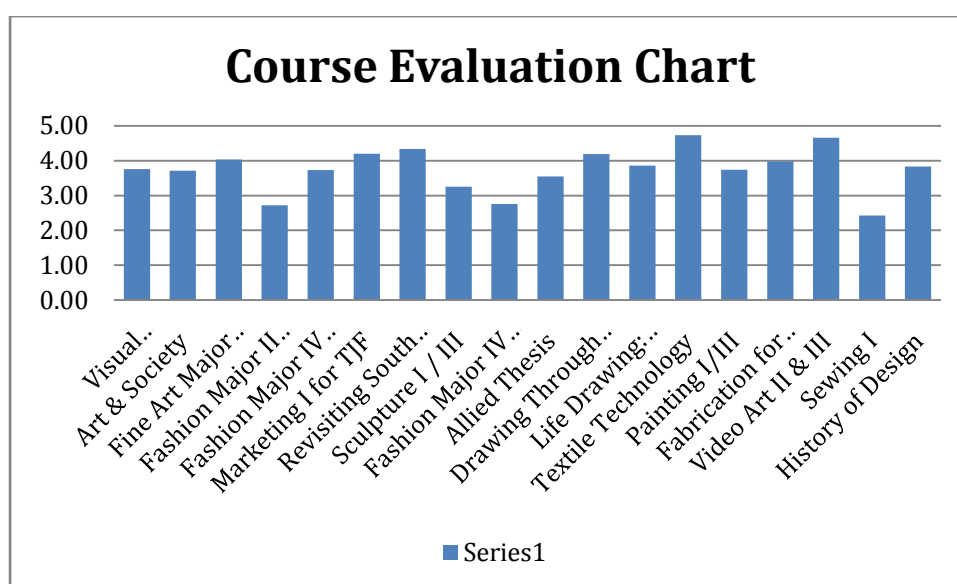
Sr. No	Teacher Name	Evaluation	Max Points
1	Mr. Rashid Rana / Ms. Unum Babar	3.76	5
2	Prof. Salima Hashmi / Ms. Mahrukh	3.71	5
3	Ms. Aroosa Naz / Mr. Mehbub Shah	4.04	5
4	Mr. Irfan Ali	2.72	5
5	Ms. Farwa Ali	3.74	5
6	Ms. Saima Rana	4.20	5
7	Mr. Asad Hayee	4.33	5
8	Mr. David Alesworth	3.25	5
9	Ms. Pakeeza Khan & Ms. Zeb Bilal	2.76	5
10	Ms. Iman Sheikh / Mr. Faseeh Saleem	3.55	5
11	Ms. Risham Syed / Mr. Ghulam Mohammad	4.19	5

12	Ms. Aroosa Naz Rana / Mr. Ayaz Jokio	3.86	5
13	Ms. Kamran Nawaz Malik	4.73	5
14	Mr. Mehbub Shah	3.74	5
15	Mr. Faseeh Saleem	3.98	5
16	Mr. Malcom Hutcheson	4.66	5
17	Ms. Pakeeza Khan	2.43	5
18	Prof. Naazish Ata Ullah	3.83	5

Teacher Evaluation Chart

A bar chart titled "Teacher Evaluation Chart" showing evaluation scores (y-axis from 0.00 to 5.00) for teachers: Mr. Rashid Rana /.., Prof. Salima.., Ms. Aroosa Naz /.., Mr. Irfan Ali, Ms. Farwa Ali, Ms. Saima Rana, Mr. Asad Hayee, Mr. David.., Ms. Pakeeza Khan.., Ms. Iman Sheikh /.., Ms. Risham Syed /.., Ms. Aroosa Naz.., Ms. Kamran.., Mr. Mehbub Shah, Mr. Faseeh Saleem, Mr. Malcom.., Ms. Pakeeza Khan, Prof. Naazish Ata.. Legend: Series1
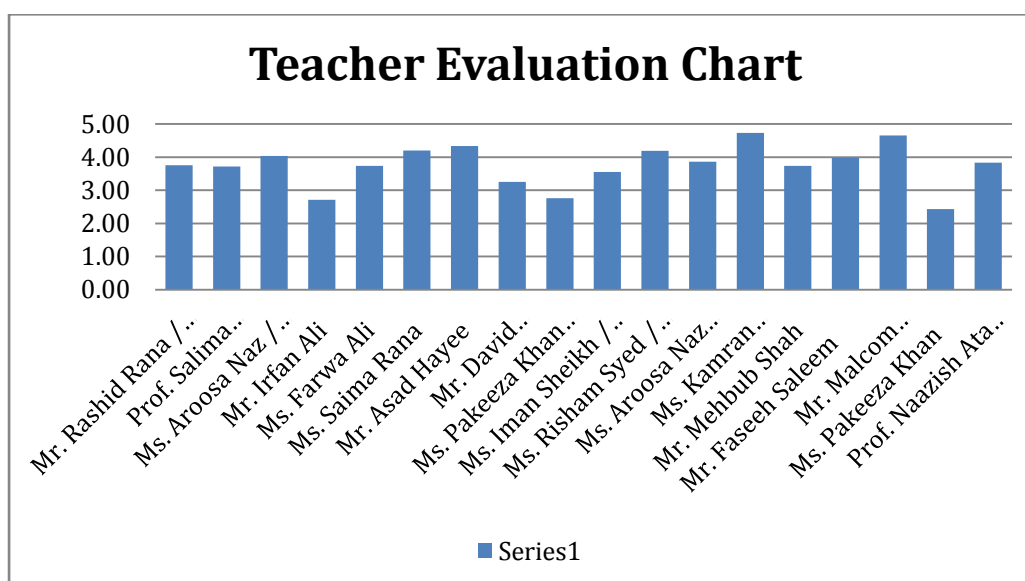
Criterion 2: CURRICULUM DESIGN AND ORGANIZATION

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

Title of Degree Program

B. Fine Arts

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 Bachelors of Fine Arts Visual Arts

Foundation Year \ Semester I

Course Code

V-FD 119	Histories of Art, Design and Architecture I	3
V-FD 121	Visual Communication Theory I	3
V-FD 123	Art and Society	3
V-FD 104	Foundation Drawing I	3
V-FD 105	Foundation 2D Studio I	3
V-FD 108	Foundation 3D Studio I	3
V-FD 106	Techniques and Techniques of Graphic Communication	3
Total Course Credit		21

Foundation Year \ Semester II

Course Code		
V-FD 120	Histories of Art and Design II	3
V-FD 122	Visual Communication Theory II	3
V-FD 114	Foundation Drawing II	3
V-FD 115	Foundation 2D Studio II	3
V-FD 118	Foundation 3D Studio II	3
V-FD 124	Techniques and Techniques of Graphic Communication	3
Total Course Credits		18

Year 2 | Semester III

Two Studio Electives	6

    i) V-FA 221 Painting I

    ii) V-FA 231 Sculpture I

    iii) V-FA 223 Photography I

One Drawing Elective	3

    i) V-FD 225 Life Drawing:Exploring the Human Figure

    ii) V-FA 227 Drawing Through History

    iii) V-FA 226 Structure In Drawing

iv) V-HC 239 History of Perception	3
Art History Elective	3

    i) V-FA 2101Revisiting South Asian Art History:17th Cen till present

    ii) XXXX Art and Artists of South Asia

    iii) V-HC 262 Modern/Anti Modern/Post Modern

SLA 102 Islamic Studies	3
Total Course Credit	18

Year 2 | Semester IV

V-FA 251 Fine Art Major Studio I	3
Two Studio Electives	6

    i) V-FA 321 Painting II

    ii) V-FA 331 Sculpture II

iii) V-FA 323 Photography II	
iv) V-FA 234 Video Art I	
Drawing Elective	3
i) V-FA 327 Drawing Production	
ii) V-FA 328 Study of Motion	
Art History Elective	3
i) XXXX Overlapping Narratives: Cinema and Art History	
ii) V-HC 262Modern/Anti Modern/ Post Modern	
SLA 103 Pakistan Studies	3
Total Course Credit	18

Year 3 | Semester V

V-FA 351 Fine Art Major Studio II	6
Studio Elective	3
i) V-FA 221 Painting I	
ii) V-FA 231 Sculpture I	
iii) V-FA 223 Photography I	
iv) V-FA 334 Video Art II	
Drawing Elective	3
i) *V-FA 227 Drawing Through History*	
ii) *V-FAD 225 Life Drawing: Exploring the Human Figure*	
iii) *V-FA 226 Structure in Drawing*	
Art History Elective	3
i) *XXXX Revisiting South Asian Art History:17th Cent Till Present*	
ii) *B-AE 1101 Art and Artists of Rising Asia*	
iii) *V-HC 262 Modern/ Anti Modern/ Post Modern*	
Total Course Credit	15

Year 3 | Semester VI

V-FA 371 Fine Art Major Studio III	6
Studio Elective	3
i) *V-FA 321 Painting II*	
ii) *V-FA 331 Sculpture II*	
iii) *V-FA 323 Photography II*	
iv) *V-FA 234 Video Art I*	
Theory Elective	3
i) *XXXX The Infra Ordinary*	
ii) *XXXX On Colour: Beyond the Spectrum*	
Art History Elective	3
i) *XXXX Overlapping Narratives:Cinema and Art History*	
ii) *V-HC 262Modern/Anti Modern/ Post Modern*	
Total Course Credit	15

Year 4 | Semester VII

V-FA 451 Fine Art Major Studio IV	9
Studio Elective (Independent Study)	3

    i)   V-FA 421 Painting III
    ii) V-FA 431 Sculpture III
    iii) V-FA 423 Photography III
    iv) V-FA 434 Digital Art III

V-HC 449 Contemporary Art Seminar	3
Total Course Credit	15

Year 4 | Semester 8

V-FA 471 Fine Art Major Studio V	12
V-HC 450 Beyond Art Making	3
A Degree Show Display & an Essay are required.	
Total Course Credit	15

Total Credit Amount	**133**

Course Outlines

School / Department: SVAD   **Session:**   SPRING 2015
Course Title: 20th CENTURY ART II (SUB TITLE) POST-WAR DEVELOPMENTS
Cr. Hrs: 3
Course Level: II_   **Course Code:**   V-HC 261
Course Instructor: Aisha Abid Hussain

Course Introduction:

Revolutionary changes took place in the concepts and practices of visual arts during the later half of the twentieth century. This course introduces the students to different types of art – ranging from painting and sculpture to photography, installation, performance art, architecture and to a variety of critical and theoretical interpretations of such art forms. The main focus is the post world war II art scenario and its dramatic execution. The course discusses artists from Pollock to Sherman, and movements from Abstract Expressionism to Post-Modernism.

Overall Aims & Course Objectives:
The question of postmodernism is central to the thematics and chronology of the course. Its second half will address a wide range of issues raised by the influence of postmodern theory: among them are the return to representation in painting; the rise of photography, film, new media and other expanding technologies of reproduction; a

shifting concern for audience, participatory practices, relational and public art; and issues of difference linked to identity, sub-cultural affiliations and globalization.

Course objective is to introduce students to historical, social and political concerns prevailing in Post-war times and its effect on the birth of numerous art movements.

Pre-requisites of Course (If any):
None

Intended learning outcomes of the course:

In 20thCentury Art II, students will be challenged to develop critical thinking and communication skills alongside knowledge of course topics. Will learn about the major developments during that era and its relation to various art movements.

Contents:
Assignments will include periodic short response papers, group discussions and a final research paper. The course will also include regular in-class screenings of films, documentaries and lectures discussing art works.

Weekly Teaching Plan:

Week 1-2: Abstract Expressionism
(Action Painting and Color Field Painting)

Artists to study: Jackson Pollock, Mark Rothko, Willem de Kooning, Arshile Gorky, Robert Motherwell, Barnett Newman, Franz Kline, Hans Hofmann, Jasper John, Robert Rauschenberg and Philip Guston.

Week 3-4: Documentaries

> Power of Art ; Simon Schama-Mark Rothko
> Life and Works of Jackson Pollock
> 20th Century Art Alexander Calder
> 20th Century Art William de Kooning
> 20th Century Art David Smith

Week 5-6: Op Art-Pop Art
Artists to study: Bridget Riley, Richard Hamilton, Roy Lichtenstein, Andy Warhol, Tom Wesselmann,
Ed Ruscha, Claes Oldenburg, David Hockney, R.B.Kitaj

Documentaries

> Andy Warhol
> Roy Lichtenstein
> Claes Oldenburg

Week 7-8: Minimalism
Artists to study: Donald Judd, Robert Morris, Richard Serra, Frank Stella, Eva Hesse

Week 9: Conceptual Art
Artists to study: Joseph Kosuth, John Baldessari, John Cage, Dennis Oppenheim, Jenny Holzer, Robert Gober

Week 10: Performance Art
Artists to study: Joseph Beuys, Gilbert and George, Allan Kaprow, Marina Abromavich
Week 11: Photorealism
Artists to study: Don Eddy, Chuck Close
Week 12: Earth Art
Artists to study: Robert Smithson, Christo, Robert Morris
Week 13: Neo-Expressionism
Artists to study: Francesco Clemente, Anselm Kiefer, Georg Baselitz, Eric Fischl, Jean-Michel Basquiat, Robert Longo, Julian Schnabel.
Week 14-15: Post-Modernism
Artists to study: Nam June Paik, Ann Hamilton, Barbara Kruger, Judy Chicago, Cindy Sherman, Jeff Koons, Tracey Emin, Rebecca Horn, Ilya Kabakov, Yves Klein, Richard Serra, Jenny Saville, Sarah Lucas, Rachel Whiteread

Documentaries

      Cindy Sherman
      Jeff Koons
      Tracey Emin

Teaching & Learning Methods:
Readings, screening of films/documentaries, power point presentations
Assessment and Evaluation:

Class Participation + Attendance	% 20	
Assignments	% 20	
Mid-Term Examination		
Quizzes		
Final Exam/Submission	60%	
Total:	100%	

Recommended Readings:

Caws, Mary Ann. *Manifesto: A Century of Isms*
Chipp, Herschel B., Peter Selz, and Joshua C. Taylor. *Theories of Modern Art: A Source Book by Artists and Critics*
Craven, Wayne. *American Art: History and Culture*
Crimp, Douglas. *On the Museum's Ruins*
Harrison, Charles and Paul J. Wood. *Art in Theory 1900-2000: An Anthology of Changing Ideas*
Hunter, Sam and John Jacobus. *Modern Art, Revised and Updated*
Hills, Patricia. *Modern Art in the USA: Issues and Controversies of the 20th Century*
Janson, H.W. *History of Art, 8th Edition*
Sandler, Irving. *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*
Sandler, Irving. *Triumph of American painting: a history of abstract expressionism*

Foster, Hal, Rosalind Krauss, Yve-Alain Bois, and Benjamin Buchloh, *Art Since 1900*, vol.

School / Department: SVAD   **Session:** Spring
Course Title: Beyond Art Making   **Cr. Hrs:** 3
Course Level: UG   **Course Code:** V-HC-450
Course Instructor: David Alesworth

Course Introduction:
The course aims to begin to prepare the Fine Art student for the issues of professional practice in their final semester of studies. It is an overview of both pragmatic working life concerns and more board reaching issues of developing their sense of responsibility towards the greater visual art community.

Overall Aims & Course Objectives:
To provide the graduating Fine Art student with a basic tool-set of documents and understandings to base their professional interactions upon. Also a review of the means and issues of contemporary art practice beyond the studio.

Pre-requisites of Course: The Contemporary Art Seminar, Semester-7

Intended learning outcomes of the course:
The student will develop a more thorough understanding of vital professional issues for the visual artist of today.

Contents:
Managing the Curriculum Vitae, Biography, Artists Statement, Contract of Sale, Certificate of Authenticity, Contracts, Digital Portfolio, Visibility, Record Keeping, Copyright and Copy Left, Residencies, further studies and other opportunities for the visual artist

Weekly Teaching Plan:

Week-1 Introducing the course, the Visual artists CV and setting the CV assignment.

Week-2 Reviewing the students CV's in a group presentation format, setting the setting the Biography assignment.

Week-3 Submission of the CV and Bio assignments, introducing the Artists Statement process and setting of this assignment. (Power-Point presentation of Selected of Contemporary Pakistani Artists).

Week-4 Introduction of artists contracts, reviewing the Bill of Sale (Contract of Sale) and Certificate of Authenticity, setting of the BOS and COA assignments.

Week-5 Reviewing Progress on the Artists Statement process and interim project marking.

Week-6 Introduction of Copyright issues for the visual artist.
Week-7 Setting of the Digital Portfolio assignment. Presentation on contemporary Copyright   issues. Class discussion.
Week-8 Individual review sessions of the Artists Statement project and Digital Portfolio project.
Week-9 Artists presentations (as a continuation of the Contemporary Art Seminar). IE Kiki Smith at the Venice Biennale.
Week-10 Introduction of Sarah Thornton's : Seven Days in the Art World. Setting of readings and class discussion.
Week-11 Student presentations on "Seven Days in the Art World" and class discussion
Week-12 Student presentations on "Seven Days in the Art World" and class discussion.
Week-13 Student presentations on "Seven Days in the Art World" and class discussion.
Week-14 Student presentations on "Seven Days in the Art World" and class discussion.
Week-15 Student presentations on "Seven Days in the Art World" and class discussion.
Week-16 Student presentations on "Seven Days in the Art World" and class discussion. Final review of all projects and tasks, last opportunity for submissions/resubmissions.

Teaching & Learning Methods:

Teacher presentations via Power-Point presentations with lots of visuals, short video clips, International Artists working profiles on DVD IE The Illuminated Eye series, on screen word documents, PDF's and other multimedia. Student presentations in all formats. Readings, analysis and presentations by students to the class.

Assessment and Evaluation:

Class Participation		25%
Assignments		75%
Mid-Term Examination		NA%
Quizzes		NA%
Final Exam/Submission		NA%
Total:	100	

Recommended Readings:

"Seven Days in the Art World" : Sarah Thornton
"The Culture Industry" : Adorno
"The Society of the Spectacle" Guy Debord
"The Visual Culture Reader" : Mirzoeff
"Criticizing art" 2nd Edition : Terry Barrett
Flash Art periodical. Magazine.

School / Department: SVAD   **Session:** Spring 2013
Course Title: Beyond Art Making   **Cr. Hrs:**   3
Course Level: UG   **Course Code:**   V-HC-450
Course Instructor: David Alesworth

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Week-5 Reviewing Progress on the Artists Statement process and interim project marking.
Week-6 Introduction of Copyright issues for the visual artist.
Week-7 Setting of the Digital Portfolio assignment. Presentation on contemporary Copyright issues. Class discussion.

Week-8 Individual review sessions of the Artists Statement project and Digital Portfolio project.

Week-9 Artists presentations (as a continuation of the Contemporary Art Seminar). IE Kiki Smith at the Venice Biennale.

Week-10 Introduction of Sarah Thornton's : Seven Days in the Art World. Setting of readings and class discussion.

Week-11 Student presentations on "Seven Days in the Art World" and class discussion.

Week-12 Student presentations on "Seven Days in the Art World" and class discussion.

Week-13 Student presentations on "Seven Days in the Art World" and class discussion.

Week-14 Student presentations on "Seven Days in the Art World" and class discussion.

Week-15 Student presentations on "Seven Days in the Art World" and class discussion.

Week-16 Student presentations on "Seven Days in the Art World" and class discussion. Final review of all projects and tasks, last opportunity for submissions/resubmissions.

Teaching & Learning Methods:

Teacher presentations via Power-Point presentations with lots of visuals, short video clips, International Artists working profiles on DVD IE The Illuminated Eye series, on screen word documents, PDF's and other multimedia. Student presentations in all formats. Readings, analysis and presentations by students to the class.

Assessment and Evaluation:

Class Participation		25%
Assignments		75%
Mid-Term Examination		NA%
Quizzes		NA%
Final Exam/Submission		NA%
Total:	100	

Recommended Readings:
"Seven Days in the Art World" : Sarah Thornton
"The Culture Industry" : Adorno
"The Society of the Spectacle" Guy Debord
"The Visual Culture Reader" : Mirzoeff
"Criticizing art" 2nd Edition : Terry Barrett
Flash Art periodical. Magazine.

School of Visual Arts and Design   **Spring**
Course Title: Modern/anti-modern/postmodern
Proposed by: Rabbya Naseer   rabbyanaseer@gmail.com

As a follow up to the first installment of *Survey ofTwentieth Century Western Art*, which focused on major developments in the art of Europe and America from 1880s to 1940s, this course (Modern/anti-modern/postmodern) will begin with an examination of the ideological underpinnings of the Abstract Expressionist movement, a high watermark for modernist thought in art. From there, the course will quickly move on to assessing the game-changing rise of pop and minimal art in the 1960s, and the challenge that these movements posed to the core ideas of modernism. It will also explore how, Conceptual art, Feminism, art activism and performance practices transformed traditional ideas about media and subject matter, as well as their presentation and consumption in contemporary art.

The question of postmodernism is central to the thematics and chronology of the course. Its second half will address a wide range of issues raised by the influence of postmodern theory: among them are; the decentralization of art/art-historical narrative, the use of the term 'contemporary' as opposed to post-modern, hybridization of forms and genres, globalization of; cultures, races, images, capital, products, redefinition of boundaries, sense of fragmentation and decentered self; multiple, conflicting identities, a shifting concern for audience/participatory practices, art as process, art as recycling of culture, relational and public art, (to name but a few).

The objective is to assist the students in; gaining familiarity with many of the theoretical arguments about art and culture mounted today and developing critical thinking about the reading, writing, interpreting, making and function of art and art theory while polishing their communication skills alongside knowledge of course topics.

*Note: This course is preceded by a course titled "Survey of Twentieth Century Western Art I: *The Rise of Modernism, 1880 to 1945*," offered in the fall. The proposed courses are structured so that they may be taken independently, or in sequence.

Course Title: Life Drawing: Exploring the Human body
Course Code: V-FA225   Course Level: Undergraduate   Semester: Fall
Credits: 3   Tutor: Aroosa Naz Rana

Catalogue Description:

This course is a thorough study of Human anatomy and its underlying muscular and skeletal systems. By drawing from life models, students strengthen their observation skills and gain a clear understanding of the extra ordinary construction of human body. Materials and media are prescribed by the instructor.

Course Objectives:
This course seeks to give students a complete and comprehensive study of Human anatomy. The students through various exercises understand and observe the complex structure of the body. The emphasis is not only laid on the basic proportion but also to understand the expressive quality of the body which is explored through different mediums.

Course Contents:
Students are introduced to variety of media to explore Human body. Life models and set ups are arranged to meet the objectives of each assignment. Students are also shown drawings from history and contemporary times to understand the presence body in art. Materials and mediums like collage, pen and ink, oil paints, graphite etc are explored to understand of the relationship between media and body.

Evaluation method   Attendance 10%,Weekly projects 60%, Final Project 30%

PROJECT PLAN
LIFE DRAWING- EXPLORING THE HUMAN FIGURE
Class tutor: Aroosa Rana

PROJECT 1 WEEK 1
Blind contour- understanding negative / positive spaces:
Class begins with a basic warm up exercise of blind contour of the each other with a time restriction for each drawing.
Exercise time: 45 mins
Material used: felt tip pens and A4 sized paper
Negative and positive spaces are observed and drawn. Each drawing exploring negative / positive spaces individually.
Exercise time : 1hr for each drawing(total of two drawings; one exploring –ve and the other +ve space)
Material used : felt tip pens, 24 x 36 inch sheet

PROJECT 2 WEEK 2
Exploring the Negative and positive spaces:
Basic warm up exercise of blind contour of the model
Exercise time: 45 mins
Material used: felt tip pens and A4 sized paper
Drawings are constructed out of cut outs of black sheet. Black Cut outs are pasted in areas of Negative spaces leaving white spaces as the positive one with reference of the model. Two drawings are made with different positioning of the model
Exercise time: 1 hr for each drawing
Material used: Black sheets, 24 X 36 drawing sheets, Uhu, scissors/ cutters.

PROJECT 3 WEEK 3
Light and Volume:

A study of light and volume of the body is the prime objective of this exercise. Drawings are made with the help of sponge and ink, hence studying the basic gesture of the body built through the understanding of the volume. More over this exercise also works upon the hesitation students have with the drawing.
Exercise time:
Materials used: Sponge , Ink

PROJECT 4 WEEK 4
Value Patterns:
An in depth study of value is done using different techniques.
Drawings are made with ink and brush, focusing on the interaction of light with body.
Exercise time: 30 mins for each drawing (total two drawings with different postures of the model)
Materials used: ink, brush, brown sheets of paper
Value is then further studied with the use of line. Drawing is made with ink and reed pens. More over this exercise also focuses on breaking the conventional method of seeing. Students will draw the reference model from toe to head and later from head to toe.
Exercise time: 1hr for each drawing
Material used: Reed pen, ink, 24 x 36 inch sheet.

PROJECT 5 WEEK 5
Body as volume:
The model is wrapped in a printed lined cloth. Drawing focuses of the volume of the body following the pattern of the fabric.
Material used: 24x 36 inch sheet, pencils of variable intensities.

School / Department: **SVAD**   **Session: Sem.-7**
Course Title: **Contemporary Art Seminar**   **Cr. Hrs.: 3**
Course Level: **N/A**   **Course Code: V-HC-449**
Course Instructor: David Alesworth/Zaineb Siddiqui

Course Introduction:

In recent years, Pakistani artists and curators have begun participating more fully in the international cultural arena. This course charts major conceptual and practical strategies in contemporary art in Pakistan and abroad over the last few decades. Through videos, podcasts and slide presentations students are exposed to a diverse range of contemporary artists, situated around the globe. Intended as a stimulus to art making, the seminar enables students to position their own work in relation to contemporary art practice.

Overall Aims & Course Objectives:

Placing an emphasis on contemporary practice in Pakistan, global contemporary art is explored in its broadest terms. The aim of the course is for every student to build a

substantial awareness of the issues of contemporary practice both locally and globally and to know of many of the key players.

Pre-requisites of Course (If any): Earlier Art History courses, seminar electives in SVAD.

Intended learning outcomes of the course:

That the student should have a functional grasp of the contemporary art and design scene in a global as well as local perspective. That the student is able to situate their own practice in the context of other contemporary art and design practices. That the student is able to remember significant names, dates, themes and titles of artists, works and projects and to utilize these in their conversations about both their own work and that of others. That the student gains useful vocabulary and other conceptual tools with which to describe, analyze, situate and conceptualize their work and other works of art and design in their working lives.

Contents:

The course begins with a slide test based on contemporary Pakistani, established international and modernist art and artists. This serves to show each student the extent of their existing knowledge. Slide tests form an important part of the learning process in this class. Most of the artists considered are available on the classes own Blog-site. A multi-part power-point presentation (a work constantly in progress) on contemporary artists in Pakistan runs through a number of initial classes. Monographs in the form of DVD's, power-points, slide shows and the students own presentations along with class discussion and gallery visits form the balance of the course contents. Students will create brief experimental works and proposals in response to the material explored in class. The material will tackled both thematically and chronologically, as is appropriate. Student's work will be discussed during the afternoon session.

Weekly Teaching Plan:

100 Artists/Designers portfolio – begins summer semester-6 (precursor to class).
Weeks/Classes:
1. Course Introduction, Contemporary Pakistani Art PT.-1 (PT. = PowerPoint + discussion)
2. Contemporary Pakistani Art PT.-2 + discussion. Introduction of Identity theme.
3. Student Presentations on Identity theme + discussion (generally 10 mins each).
4. PPT-Identity conclusion, introduction of Environment theme. Video clips + PPT.
5. Student presentations on Environment theme + class discussion.
6. PPT- Environment theme conclusion, introduction of Body theme.
7. Student presentations on Body theme + class discussion.
8. PPT-Body theme conclusion, introduction of Space theme.
9. Student presentation on Space theme + class discussion.
10. PPT-Space conclusion, introduction of Graphic theme.
11. Student presentations on Graphic theme + class discussion.
12. PPT- Graphic theme conclusion, introduction of Gender theme.
13. Student presentations on Gender theme + class discussion.

14. PPT-Gender theme conclusion, introduction of History theme.,
15. PPT- History theme conclusion, introduction of Video theme.
16. Student presentation on Video theme + class discussion.
Other items may be touched upon according to the group's particular interests.
- Art as Activism,
- New Painting
- Contemporary Photography

Teaching & Learning Methods:

- Weekly short slide tests
- 100 Artists (designers) portfolio
- DVD presentations on artists/designers
- Power-point presentations on themes and artists/designers
- Extensive class discussions

Assessment and Evaluation:

A number of slide tests; presentations, essays and a portfolio (100 artists) will generate the grades for this class. Feedback is given promptly in each case. Numerous grade points are used to give the student a clear understanding of their progress in relation to course expectations.

Class participation/attendance 25%100 Artists Research Project 30%, Class presentations 25%,
Class slide tests 20%

Class Participation		15%
Assignments		30%
Mid-Term Examination		15%
Quizzes		20%
Final Exam/Submission		20%
Total:	100%	

Recommended Readings:

Sarah Thornton - Seven Days in the Art World
Terry Barrett - Criticizing Art
Nicolas Bourriaud - Postproduction
Nicolas Bourriaud - Relational Aesthetics
Steven Henry Madoff - Art School: (Propositions for the 21st Century)

School / Department: **SVAD**   **Session: Spring**
Course Title: Sculpture II   **Cr. Hrs.: 3**
Course Level:Intermediate   **Course Code: V-FA 331**
Course Instructor: HUMA MULJI/ IMRAN AHMED

Course Introduction:
Sculptural Practice in the first decade of this century extended beyond the realm of three-dimensionality to include notions of time and image as these concerns became significant around us. Parallel to this reality, Sculpture electives at BNU reflected this. However, the impact of traversing eclectically took the specificity out of the sculpture course. This semester, we will critically question this, and re-evaluate how sculpture can be relevant, how meaningful form and conceptual solutions can be produced three-dimensionally.

Overall Aims & Course Objectives:
Following up on the three semesters of introduction to materials and processes, Sculpture II lays emphasis on developing ideas initiated by a project/image/text, through visual and textual research, learning to interpret material to create meaning. We will continue to explore a diverse range of materials and processes, and learn to translate ideas into three dimensional outcomes.
Pre-requisites of Course (If any): Sculpture I

Contents:
Students are given a stimulus/project, which require research driven data collection. These projects are based on contemporary social and aesthetic concerns, which require unique, individual responses. Discussions on 'sculptural strategy', methodology, material and meaning will help students interpret their ideas. The projects are developed in a way which will give students substantial experience, individually with a broad range of conventional and unconventional materials and methods, to develop a position for their work in contemporary art practice.

Weekly Teaching Plan:

Each project will be three or four weeks. There will be four projects in all, through the semester. Students work in the studio, where regular discussions take place.

Assessment and Evaluation:

Each class ends with a critique of the days work. A final crit takes place with teaching faculty, and occasionally with other SVAD faculty. A final grade for each project is given when the project ends. This grade will include class participation and engagement, as well as attendance for each class. Developing proposals for each project, research, enabling ideas to develop is also assessed.

Recommended Readings: Each project prescribes a reading.

Williams, Glynn. On Kicking out the cuckoo.
McEvilley, Sculpture in the Age of Doubt, 1999
Tucker, William. The Language of Sculpture, 1982
The 3-D Sculpture Reader (Collected essays from various sources. Available in the studio)

School / Department: **SVAD**
Course Title: **DRAWING THROUGH HISTORY**   **Cr. Hrs.: 3**

Course Level: **Course Code: VFA 227**
Course Instructor: RISHAM SYED

Course Introduction: This course surveys drawing media, materials and subject matter through a range of time and cultures.

Overall Aims & Course Objectives: To introduce various materials and techniques of drawing that have been used by artists of diverse cultures through history and exploring ideas about space and form through times, while letting the students explore their own creativity

Pre-requisites of Course (If any):The students should be prepared to experiment and fully take on the idea of working with various mediums and materials.

Intended learning outcomes of the course: The students should experience the medium keeping the historical perspective in mind and interpret the technique and exercise in their own personal expression.

Contents: A variety of techniques such as brush and ink, linoleum cut, silver point and drawing with grid method are explored. Through the study of materials and processes students are also exposed to various spatial and formal ideas that have existed in the history of drawing.

Weekly Teaching Plan:
Week1: An impressionist painting interpreted in magazine collage.

Week2:'ZINE' artists book.

Week3: Linocut (cutting and printing).

Week4: Embroider on printed cloth, drawing from an architectural space in campus

Week5:Extend the week 3 panel, giving the architectural space a landscape in acrylic/oil pastel.

Week6: Mughal miniature drawing in pencil. Line exercise and the drawing from an arranged still life
.
Week7: Mixed media exercise. Collage with 5 or more art historical references.

Week8: Exploring 'black'. Still life drawn with all possible black mediums/materials.

Week9: Silverpoint.

Week10: Working in a three dimensional space 'drawing' with thread.

Week11: Drawing in landscape (land art)

Week12: Exam problem

Week13: Exam problem

Week14: Ezam problem

Teaching & Learning Methods: Material list is emailed to the students well in advance and a list also put up so that the students come prepared with the materials. At the beginning of each class, a 20minute power point presentation is made to introduce them to the history of the medium they are going to be exploring. They are also shown examples of the application of these traditional techniques in contemporary art. Students produce very personal interpretation of the exercise.

Assessment and Evaluation:

Class Participation	10%
Assignments	60%
Mid-Term Examination	-%
Quizzes	10%
Final Exam/Submission	20%
Total:	100%

Recommended Readings:

Vitamin D: New Perspectives in Drawing (Phaidon)
The Artists Handbook of Materials and Techniques by Ralph Mayer

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School / Department: SVAD   **Session: Spring**
Course Title: FINE ART MAJOR 5   **Cr. Hrs.: 12**
Course Level: **Course Code:**
Course Instructor: RASHID RANA/SALIMA HASHMI/RISHAM HOSAIN SYED

Course Introduction: This course is the culmination of their experience of three years at SVAD. Students have the opportunity to combine their understanding of formal issues with various themes and ideas.
Overall Aims & Course Objectives: Basic objective of this course is to enable the students to bring their formal skills that they have learnt at studio electives and theoretical understanding gathered in theory electives, together. Students are encouraged to develop their research extensively into a coherent body of work while responding to critical thoughts and ideas within a broader context of the arts.
Pre-requisites of Course (If any): The students should have completed Fine Art Major Studio levels 1,2,3 and 4.

Intended learning outcomes of the course: This course is specifically designed to allow students to conduct a visual research and translate it in a body of work that is the final thesis. Through work produced together, students are able to compare and articulate their own position and choices of representation resulting in a body of work that is multi-disciplinary in nature.

Contents: The students pursue their independent projects and one on one tutorial with

assigned tutors provides a guidance to help them realize their ideas. Since the students are working on independent projects at this time, the content is worked out individually under the tutelage of personal tutors. Once again students push their chosen fine art areas towards a full and articulate expression of their individual subject matter that involves rigorous and extensive visual and textual research.

Weekly Teaching Plan:
There is at least once a week contact with personal tutor. Apart from this there are three to four group critiques over the semester (with internal as well as external tutors). Last two weeks of the semester are dedicated to display, final jury and public viewing of the thesis work.

Teaching & Learning Methods: Beginning of every week half an hour in the morning is dedicated to idea generating exercises like group discussions, watching a documentary or listening to an artist speak about their work. After that the students carry on with their work and meet their tutor at an assigned time.

Assessment and Evaluation:

Class Participation	20%
Weekly Assessment	20%
Mid-Term Examination	20%
Final Exam/Submission	40%
Total:	100%

Recommended Readings:

Peoples History of the World by Chris Harman
Vitamin series published by Phaidon
The Visual Culture Reader, edited by Nicholas Mirzoeff

School / Department: SVAD   **Session: Spring**
Course Title: Digital Arts 1   **Cr. Hrs.: 3**
Course Level:Beginning   **Course Code: V-FA 233**
Course Instructor: **Ismet Jawwad**

Course Introduction: A beginning level of video making, with introduction to video and audio recording equipment, editing software, alongside familiarizing students with new media and video art and artists.

Overall Aims & Course Objectives: to equip students with basic video making skills so that they may be able to use the medium of video art in their art practice.

Pre-requisites of Course (If any):A little photography skill, or Photography 1 (elective).

Intended learning outcomes of the course: For students to be confident with the skills they've acquired for the production of good quality new media art, and removal of hesitation in execution of their ideas freely in the medium of video and audio.

Contents: Video and audio shooting. Demonstrations of video making software such as Adobe premiere pro, and Adobe After Effects. Screenings of video art and films related to assignment context. Short presentations on artists working with video and film.

Weekly Teaching Plan: One assignment lasts 3weeks. First week: students introduced to software and assignment requirements, students collect material for work. Second week: students show work in progress with individual meetings and feedback. Third week: finish work and submit, joint class critique.

Teaching & Learning Methods: Individual discussions with student teacher, critiques, brainstorming together, showing relevant films and video art through the ages. Students asked to look up video artists and to present them in class.

Assessment and Evaluation:

Class Participation	10%
Assignments	80%
Mid-Term Examination	N/A
Quizzes	N/A
Final Exam/Submission	10%
Total:	100%

Recommended Readings:

www.ubuweb.com
www.vdb.org
www.vimeo.com
www.youtube.com
www.cultureunplugged.com

School / Department: SVAD   **Session:**
Course Title: Drawing Production   **Cr. Hrs.: 3**
Course Code: **Course Instructor: Aroosa Naz Rana**

Course Introduction:

Drawing Production is a course that bridges and acknowledges the importance of the process and the final product/ drawing. Raising questions and finding solutions and contributing to the debate on drawing in this present time and making use of all other tools from Photoshop to photography to collage to printed images to make reference to get the best desired results in the form of a two dimensional drawing.

Overall Aims & Course Objectives:

In this course the main objective is to explore beyond the boundaries of a conventional drawing; making use of all the tools present in today's time, to go through a process, acknowledging the importance of processes to arrive at a reference to build a drawing on. This will result into a conventional 2D drawing but through a

journey with different levels of experiences, solutions or at times using short cuts. The idea is to also make an effort to define/redefine drawing in retrospect and otherwise.

Intended learning outcomes of the course:
Learning and studying the subject matter in depth. Broadening the imagination and finding creative solutions to various problems or queries related to processes and reference building. Exploring the subject "Drawing" and attempt to re-think and challenge the given and known definitions.

Contents:
Hyper-realism, cubism, surrealism, hybrid, selfies, repetition are a few key words on which some of the projects will be revolving around. Students are supposed to read up and do research on the given projects and during the process they are supposed to explore various possibilities from Photoshop to photography, juxtaposing, overlapping, making collage or a sculpture etc to build a reference for the final drawing.

Weekly Teaching Plan:
Week1-2: Approaching Hyperrealism by drawing a burger or a pastry.Day 1 is for the process and reference building and Day 2 is for the final drawing. All projects are going to be followed by the same principal.
Week3-4: Any object of their choice; followed by cubism
Week5-6: Selfies from all the angles to make a perfect 3D portrait on a drawing sheet.
Week7-8:Making a hybrid by combining two celebrities portraits.
Week9-10: Exploring repetition by taking any artists work who has worked with this idea extensively and how in their work it's different or same in context to the work that they have selected.
Week11-12: Collaborative drawing by any of the two students.
Week13-14: Surreal drawing followed by a reference which again will be resulted into another drawing.
Week15-16: Exam problem; A collaborative piece.

Teaching & Learning Methods:
There are discussions prior to a project for them to think about and raise questions and some reading material is provided to set as a starting point till they reach to some conclusion in the form of their drawing that is followed by group critique.

Assessment and Evaluation:

Class Participation	20%
Assignments	60%
Mid-Term Examination	0%
Quizzes	0%
Final Exam/Submission	20%
Total:	100

Recommended Readings:
Vitamin D
Vitamin D3

The Philosophy of Andy Warhol
An Illustrated Life by Danny Gregory
Steal like an Artist by Austin Kleon

School / Department:　　　　SVAD
Session:　　Fall 2012　　Course Title:　FINE ART MAJOR STUDIO II
Cr. Hrs.: 3　　Course Level: UNDERGRADUATE Course Code: V-FA 351
Course Instructor:　RISHAM SYED/AROOSA RANA

Course Introduction: This course is a transitory level between the more structured levels 1 and more independent level 3 and hence involves a combination of the two approaches of teaching. Students have the opportunity to combine their understanding of formal issues with various themes and ideas.

Overall Aims & Course Objectives: Basic objective of this course is to enable the students to bring their formal skills (learnt at studio electives) and theoretical understanding (gathered in theory electives) together. Students are encouraged to experiment extensively with medium of their choice while responding to critical thoughts and ideas within a broader context of arts and literature.

Pre-requisites of Course (If any): The students should have completed Fine Art Major Studio levels 1&2.

Intended learning outcomes of the course: This course is specifically designed to allow students to manipulate media in a manner which best suits the ideas they want to convey. Through work produced together, students are able to compare and articulate their own position and choices of representation

Contents: John Berger's 'Ways of Seeing' and other conceptual projects to do with image in media, the body and the urban landscape are explored in this process. Once again students push their chosen fine art areas towards a full and articulate expression of their subject matter. Projects usually evolve from individual and group discussion sessions and respond to crucial ideas like the representation of body and space in visual arts and literature.

Weekly Teaching Plan:

Week1: Warming up exercises, space organization, setting up of mood board etc.
Week2: Taking a simple action and exaggerating it to a level that it loses/changes its meaning. Any medium.
Week3-7: Interpretation/Response to documentary 'Ways of Seeing' by John Berger (any medium)
Week:8,9: An exercise with medium (such as painting) specified.
Week10:A work in response to a short story (any medium)

Week11: Construct a game / a playful object with self invented mechanics. The game should be translated into a visual product (medium of choice) in which the mechanics of the game suggest the overall content of the visual work.
Week12-14:Exam problem

Teaching & Learning Methods: Reading list is provided to the students. The documentary 'Ways of Seeing' is provided to them and is also seen in the class. It's extensively discussed before the students set out to make work. After every assignment the students get a critique and are given room to re-do or improve the work.

Assessment and Evaluation:

Class Participation	15%
Assignments	50%
Mid-Term Examination	15%
Quizzes:	05%
Final Exam/Submission	15%
Total:	100%

School/Department: SVAD   Session: Spring 2014
Course Title: Fine Art Major Studio I   Cr. Hrs.: 3
Course Level: Studio Course Code: V-FA 251   Course Instructor: Mahbub Shah

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Course Introduction:
In this course students are introduced to basic ideas and practices of art making. They are expected to interpret these in a medium of their choice. Diverse approaches towards the same subject matter are explored and critiqued within the same studio space. The formal and conceptual parameters provided to students are a springboard for the formulation of their own ideas and interests.

Overall Aims & Course Objectives:
Objectives of the course are to familiarize students with broadening scope of art making practices beyond the boundaries of one particular discipline and encourage them to experiment with diverse media. They are expected develop a multifarious individual practice with an informed and critical conceptual and technical base.

Pre-requisites of Course (If any):
Foundation year at SVAD.

Intended learning outcomes of the course:
The basic knowledge of art making as diverse formal practices and as media of creative individual expression and representation.

Contents:
Project 1:Word and Image: Relationship between verbal and visual languages.
Project 2: Visualizing the Verbal and Verbalizing the Visual.
Project 3: Poetic versus Prosaic: Creative expression.

Project 4: Composition: Inventive application of form.
Project 5: Translation: changing message through changing media.
Project 6: Appropriation: Responding to artistic dialogue

Weekly Teaching Plan:
The class is held once a week. One project usually consists of multiple exercises and may span over one to three weeks.

Teaching & Learning Methods:
Every project starts with an introductory lecture and group discussion. Students are overseen and guided during the working process. Project is concluded with review of produced work and a discussion about it.

Assessment and Evaluation:

Class Participation		10%
Assignments		60%
Mid-Term Examination		%
Quizzes		%
Final Exam/Submission		30%
Total:	100%	

Recommended Readings:
Art for Beginners, DaniCavallaro.
Art Fundamentals: Theory and Practice,Overik, Stinson, Bone, Caton.
Art and Illusion. E.H. Gombrich.

School / Department: SVAD   Session: Spring 2013
Course Title: FINE ART MAJOR STUDIO III   Cr. Hrs.: 6
Course Level: Undergraduate   Course Code: V-FA 371
Course Instructor: RISHAM SYED/AROOSA RANA

Course Introduction:
This course is a transitory level between the more structured levels 1 &2 and very independent levels 5 and 6 and hence involves a combination of the two approaches of teaching. Students have the opportunity to combine their understanding of formal issues with various themes and ideas.

Overall Aims & Course Objectives:
Basic objective of this course is to enable the students to bring their formal skills (learnt at studio electives) and theoretical understanding (gathered in theory electives) together. Students are encouraged to experiment extensively with medium of their choice while responding to critical thoughts and ideas within a broader context of arts and literature.

Pre-requisites of Course (If any):
The students should have completed Fine Art Major Studio levels 1&2.

Intended learning outcomes of the course: This course is specifically designed to allow students to manipulate media in a manner which best suits the ideas they want to convey. Through work produced together, students are able to compare and articulate their own position and choices of representation

Contents: John Berger's 'Ways of Seeing' and other conceptual projects to do with image in media, the body and the urban landscape are explored in this process. Once again students push their chosen fine art areas towards a full and articulate expression of their subject matter. Projects usually evolve from individual and group discussion sessions and respond to crucial ideas like the representation of body and space in visual arts and literature.

Weekly Teaching Plan:
Week1: Warming up exercises, space organization, setting up of mood board etc.
Week2: Taking a simple action and exaggerating it to a level that it loses/changes its meaning. Any medium.
Week3-7: Interpretation/Response to documentary 'Ways of Seeing' by John Berger (any medium)
Week:8,9: An exercise with medium (such as painting) specified.
Week10:A work in response to a short story (any medium)
Week11: Construct a game / a playful object with self invented mechanics. The game should be translated into a visual product (medium of choice) in which the mechanics of the game suggest the overall content of the visual work.
Week12-14:Exam problem

Teaching & Learning Methods: Reading list is provided to the students. The documentary 'Ways of Seeing' is provided to them and is also seen in the class. It's extensively discussed before the students set out to make work. After every assignment the students get a critique and are given room to re-do or improve the work.

Assessment and Evaluation:

Class Participation	15%	
Assignments	50%	
Mid-Term Examination	15%	
Quizzes:	05%	
Final Exam/Submission	15%	
Total:	100%	

Recommended Readings:
Ways of seeing by John Berger
Mythologies by Roland Barthes
Roland Barthes by Roland Barthes
On Photography by Susan Sontag

Peoples History of the World by Chris Harman
Vitamin series published by Phaidon
The Visual Culture Reader, edited by Nicholas Mirzoeff

School / Department: Mariam Dawood School of Visual Arts and Design
Session: 9:30-10:45 a.m. (Monday and Tuesday)
Course Title: Histories of Art and Design 1   Cr. Hrs.: 3
Course Level: Undergraduate   Course Code: V-FD 119
Course Instructor: Saher Sohail

Course Introduction: Paleolithic to Romanesque is a chronological art history survey. In this course, students are introduced to representative examples of art, architecture and civilization, from the Stone Age, Ancient Mesopotamian, Egypt, Aegean, Etruscan, Roman and Romanesque cultures. This course spans of a wide period between c. 30,000 BCE to 1200 CE. Key features of selected artistic media are discussed chronologically as well as thematically.

Overall Aims & Course Objectives: This course aims to introduce students to visual imagery from ancient civilizations and encourage them to examine the imagery analytically and acquire the tools to interpret formal and ideological aspects of the material.
More than the first half of the survey aims to present the images chronologically and study various aspects of the examples, such as development of medium, cultural context and formal aspects i.e. symbolism and design. The latter half aims to looks at the same images within the context of recurring themes in the history of art—for example, war, propaganda, monuments, religious artefacts, portraiture, technological advancements, , the role of the artist in society, etc.

Pre-requisites of Course (If any): An Intermediate level of English is required.

Intended learning outcomes of the course:
- Students by the end of the course should be familiar with a range of ancient civilizations' iconography. They should be equipped with the tools and knowledge required to place ancient art and architecture in a sequential order and to critically understand its symbolism and cultural context.
- Students should be able to carry out research and attempt written assignments that include formal analyses, object readings, etc.
- Students should be able to apply their knowledge of art history to other studio courses as well as their own art practices.

Contents:
Art, Culture and Visual Language of the following civilizations and eras:
Paleolithic and Neolithic
Ancient Mesopotamian
Ancient Egyptian
Aegean civilization

Ancient Greece
Ancient Etruscan
Ancient Roman
Ancient Asian Civilizations
Introduction to Romanesque

Weekly Teaching Plan:
WK1 Introduction
WK2 Prehistory: Paleolithic Art + Neolithic Art
WK3 Mesopotamian Art
WK4 Egyptian Art (assignment #1)
WK5 Eid Break
WK6 Egyptian Art contd.
WK7 Aegean Art + Test #1
WK8 Ancient Greece
WK9 Ancient Greece (assignment #2)
WK10 Etruscan Art
WK11 Ancient Rome
WK12 Ancient Rome Contd.
WK13 Indian Art
WK14 Ancient China + Test #2
WK15 Japanese Art
WK16 Submit Final Assignments + Wrap up Lecture

Teaching & Learning Methods:
- Lectures are given in the form of PowerPoint presentations.
- Assignments and quizzes are given to improve writing and learning skills.
- Movies and documentaries are chosen to enhance understanding and provide new perspectives on the given topic.
- Students will be provided with study guides containing a several images (they will be tested on a selection of these) at least two weeks prior to the test date.
- Students will be given a presentation on academic writing, which will tell them how to cite properly, how to structure an academic essay, etc.

Assessment and Evaluation:

Class Participation	20%
Assignments	40%
Quizzes	20%
Final Exam/Submission	20%
Total:	100%

Recommended Readings: Janson's History of Art: The Western Tradition, 7th edition. New Jersey: Pearson Prentice Hall, 2007

Gardner's Art through the Ages, 12th edition, California: Thomson Wadsworth, 2005

School / Department: Mariam Dawood School of Visual Arts and Design
Session: Mondays and Tuesdays 4:30-6:00 p.m.
Course Title: History of Perception   Cr. Hrs: 3
Course Level: Undergraduate   Course Code: V-HC 239
Course Instructor: Saher Sohail

Course Introduction: Various approaches to the methods and history of perception are studied. Different movements in art history are the primary mode through which changes in perception are studied. The course deals with concepts and schemes of representation as well as classification. Studying various modes of communication and the role of the viewer, this course is based upon the theory of semiotics. Psychology's role in shaping our perception will also be briefly examined.

Overall Aims & Course Objectives: This course will involve students looking critically at artworks from different time periods and varying cultures, and from their own knowledge and perception they should be able to comment on and engage with the artworks in front of them. Through the various methodologies of perceiving objects themselves, the students should be able to read the objects both objectively and subjectively. Philosophical discourse will be introduced into the class via readings and discussions based on the readings, which will provide students with a concrete background as to how certain philosophers and thinkers have played a key role in our understanding of art and aesthetics. The course aims to enrich and evolve the thinking process and critical mindset of art students.

Pre-requisites of Course (If any): An Intermediate level of English is required.
Intended learning outcomes of the course:
1. Understanding the meaning and the role of perception while tracing its changes in the art world.
2. Gaining a sufficient awareness of semiotic theory and the use of signs and symbols in visual culture.
3. Students should be able to better situate their own art practice with the help of this theoretical knowledge.
4. How matters of race, gender, cultural contexts, socio-political movements etc, all shape our perceptions and resultantly impact artworks themselves.

Contents:
Introduction to Semiotics
Introduction to Psychoanalysis
Changes in Perception through History (Avante-Garde, World War II, Dada, etc)
Feminism
Outsider Art/Art Brut
The Racial Other
Voyeurism
Performance Art
Art in Pakistan
Weekly Teaching Plan:
Week 1 Introduction, Types and Modes of Perception (Assignment #1)
Week 2 Secret Knowledge (Documentary) + Assignment #2
Week 3 Semiotic Theory

Week 4 Iconic, Symbolic and Iconoclastic
Week 5 Ways of Seeing (documentary) Parts 1, 3 and 4 + Assignment #3
Week 6 Changes in Perception (Looking Inwards through Symbolism)
Week 7 Introducing Psychoanalysis
Week 8 The Heralding of the Avante Garde and other movements
Week 9 Changes in Perception: World War II and the Brutalized Body, Feminism (Suggested Reading: The Body in Pieces, Linda Nochlin)
Week 10 Changes in Perception: Outsider Art, Surrealism, This is Not a Pipe (Suggested Reading: This is Not a Pipe, Michel Foucault)
Week 11 The Saatchi 100 (Documentary)+discussion (Assignment #4)
Week 12 Changes in Perception: The Neo-Avante Garde, Dada, Assemblage
Week 13 Snap, Crackle, POP! Sex, The Suburbs, Advertising and Warhol (Suggested Reading: That Old Thing, Art, Roland Barthes)
Week 14 Seeing the Self: The Racial Other, Voyeurism and Sartre (Suggested Readings: Excerpt from Mythologies, Barthes and excerpt from Sartre)
Seeing the Self: The artist's body as a medium, Performance Art
Week 15 Inside Perceptions: Internal & External Views of Pakistani Artists
Week 16 Final Assignments + Presentations

Teaching & Learning Methods:
- Lectures are given in the form of PowerPoint presentations.
- In-class and at-home assignments will be given to improve writing and thinking skills.
- Movies and documentaries are chosen to enhance understanding and provide new perspectives on the given topic.

Assessment and Evaluation:

Class Participation	20%
Assignments	40%
Final Exam/Submission	40%
Total:	100%

Recommended Readings:
- Mythologies, Roland Barthes
- Camera Lucida, Roland Barthes
- That Old Thing, Art…Roland Barthes
- This is Not a Pipe, Michel Foucault
- Critique of Judgment, Immanuel Kant
- Ways of Seeing, John Berger
- Secret Knowledge, David Hockney
- The Body in Pieces, Linda Nochlin
- Art in the Age of Mechanical Reproduction, Walter Benjamin

School / Department: SVAD   **Session: Spring 2014**
Course Title: Painting II   **Cr. Hrs.: 3- Studio**
Course Level: Course Code: V-FA 321   **Course Instructor: Mahbub Shah**

Course Introduction:
We continue exploring both form and content while concentrating on refining technical skills and individual expression. There is an emphasis on perceptual learning and observation of form, mass, colour, atmosphere and light as well as conceptual application of these formal devices. Projects consist of painting from life and self-derived imagery responding to common themes and genres. The influences and strengths in each student's work are located and discussed.

Overall Aims & Course Objectives:
Objectives of the course are to further enhance students' understanding of key painting media, its representational and expressive potential and its application. Students are expected to experiment with different techniques, subject matter, and genres while fostering and refining their own individual practice.

Pre-requisites of Course (If any):
Painting I.

Intended learning outcomes of the course:
Necessary ground for an informed practice of painting as a medium of creative visual expression and representation for students.

Contents:
Project 1:Colorist Painting: Expressive application of Color.
Project 2: Representational and Non-representational in Painting.
Project 3: Portraiture: Expressive characterization.
Project 4: Still Life: Expressive representation of material/ temporal.
Project 5: Figure: Re-viewing body.
Project 6: Space: Re-imaging the location.
Project 7: History painting: Visualizing the past.

Weekly Teaching Plan:
Class is held once a week. Every project can consist of multiple exercises and may span over one to three weeks.

Teaching & Learning Methods:
Every project starts with an introductory lecture and discussion. The working process is checked and guided through. Project is concluded with review of produced work and a discussion about it.

Assessment and Evaluation:

Class Participation	10%
Assignments	60%
Mid-Term Examination	%
Quizzes	%
Final Exam/Submission	30%
Total:	

Recommended Readings:
Painting Today, Tony Godfrey.

Painting: Documents of Contemporary Art Edited by Terry R. Myers .
Art and Illusion. E.H. Gombrich.
Health Hazards, Manual for Artists. Mike McCann.

School / Department: SVAD / FINE ARTS **Session: FALL 2012**
Course Title: SCULPTURE 1 **Cr. Hrs. 3**
Course Level:Undergraduate **Course Code: V-FA 231**
Course Instructor: EHSAN UL HAQ

Course Introduction:

This course is the first step towards understanding of three-dimensionality through complex object making. Through this course diverse methods of developing and fabricating objects towards sculpture-making will be explored.

Overall Aims & Course Objectives:
Overall aims and objectives of the course are to equipped the students with problem solving and discovering formal and conceptual solutions to the issues of three dimensionality.

Pre-requisites of Course (If any):
Intended learning outcomes of the course:

Contents:
The course includes teaching of the following materials and techniques:

Materials:
- Clay
- Wood
- Plaster of Paris
- Fiber glass
- Cement
- Iron
- Silicon
- Wax

Techniques:
- Construction
- Fabrication
- Modeling
- Molding
- Casting
- welding

- Sanding

Weekly Teaching Plan: Attached
Teaching & Learning Methods:
Teaching methods are divided into following steps
- Introductory Briefing
  Students are introduced to the material they are going to work with through various perspectives, its common usage in our daily lives, and its usage in industrial field, its chemical and physical properties and its behavior towards different environments. Later they are briefed about the way they are suppose to treat it while it usage. They are briefed about the project, its methods and techniques and what is required from them in the end.
- Slide show
  Students are shown a collection of various slides which gives them a prior knowledge about the techniques they are going to apply and how these techniques and material have been used by artists and designers in their works.
- Individual briefing
  Students start working on their individual projects and are guided personally time to time about the problems that they face during their work.
- submission
  After the submission students are given a group criticism over the works that they have produced. This criticism is to highlight the weak and positive points in their works.

Assessment and Evaluation:

Class Participation	10%
Assignments	70%
Mid-Term Examination	%
Quizzes	%
Final /Submission	20%
Total:	

School / Department: SVAD Session: Fall 2012
Course Title: Structure in Drawing Cr. Hrs.: 3
Course Level: Undergraduate Course Code: V-FA 226
Course Instructor: Mahbub Shah

Course Introduction:

This course explores tools and formats for visualizing and communicating thought processes. The students will look at three-dimensional objects and render them as two-dimensional working drawings using free hand and hard line drawings. They will then translate these working drawings into technical production drawings. All students working with any aspect of three-dimensional design will be able to best utilize this course.

Overall Aims & Course Objectives:

Key objective of this course is to improve students' understanding of drawing as a two dimensional pictorial structure as well as an essential medium to study, document and visualize three-dimensional structures. The aim is to enable students to better observe, understand and represent graphic as well as conceptual structures through drawing.

Pre-requisites of Course (If any):
Basic drawing skill and art education.
Intended learning outcomes of the course:
To equip students with a better skill to employ drawing as a medium of visualization and creative thinking.

Content:
Project 1
Drawing as Pictorial and Conceptual Structure.
Project 2
Drawing a structure while deconstructing it.
Project 3
Drawing with Graph: Deconstructing the Visual.
Project 4
Drawing as Composition.
Project 5
Drawing as Reproduction.
Project 6
Drawing as Invention/ Reinvention.
Project 7
Drawing from Representational to Non-representational.
Project 8
Drawing as Visual Conceptualization.
Weekly Teaching Plan:
One project usually consists of multiple exercises and may span over one to three weeks.

Teaching & Learning Methods:
Every project starts with an instructional lecture, discussion and demonstration. Students are overseen and guided during the working process. Project is concluded with review of produced work and a discussion about it.

Assessment and Evaluation:

Class Participation	10%
Assignments	30%
Mid-Term Examination	%
Quizzes	%
Final Exam/Submission	60%

Recommended Readings:
Art Fundamentals, Theory and Practice. Overik, Stinson, Bone, Caton.
Drawing on the Right Side of the Brain. Betty Edwards.
Obsessed by Lines. Barbara Tversky.
The Bigger Picture of Drawing. Stephen Farthing.

School / Department: SVAD   Session: Spring 2014
Course Title: Study Of Motion   Cr. Hrs.: 3- Studio
Course Level: Course Code: V-FA 328
Course Instructor: Mahbub Shah

Course Introduction:
The body has been a recurring theme in drawing. In this age of moving images, the human eye has become accustomed to register the body in flux more than in any other period in history. This course studies the body in motion and its representations and guises in multiple ways: performing, gesturing, static, agitated or virtual. The course bridges the gap between conventional practices of making drawings and digital forms of expression such as film, video and installation.

Overall Aims & Course Objectives:
Main objectives of this course are to improve students' understanding of motion as a visual phenomenon and their skill to interpret and represent it in two-dimensional media.

Pre-requisites of Course (If any):

Foundation year at SVAD.

Intended learning outcomes of the course:
Basicknowledge and skills for students to study and employ the bodies in motion in drawing.
Content:
Project 1
Illusive movement in 2D: Use of basic elements in creating illusion of motion.
Project 2
Still versus Moving.
Project 3
Op Drawing: Still moving visual.
Project 4
Stop Motion.
Project 5
Flip book.
Project 6
Animating Drawing: Responding to William Kentridge.

Weekly Teaching Plan:
Class is held once a week. One project usually consists of multiple exercises and may span over one to three weeks.

Teaching & Learning Methods:
Every project starts with an instructional lecture, discussion and demonstration. Students are overseen and guided during the working process. Project is concluded with review of produced work and a discussion about it.

Assessment and Evaluation:

Class Participation	10%
Assignments	30%
Mid-Term Examination	%
Quizzes	%
Final Exam/Submission	60%
Total:	

Recommended Readings:
Art Fundamentals, Theory and Practice byOverik, Stinson, Bone, Caton.
Drawing on the Right Side of the Brain by Betty Edwards.
William Kentridge edited by Lilian Tone.

School / Department: SVAD   **Session: Spring**
Course Title: FINE ART MAJOR V   **SCr. Hrs.: 12**
Course Code: V-FA 471
Course Instructor: RASHID RANA/SALIMA HASHMI/RISHAM HOSAIN SYED

Course Introduction: This course is the culmination of the final year students' experience of four years at SVAD. Here they have the opportunity to combine their understanding of formal issues with various themes and ideas and produce a substantial body of work.

Overall Aims & Course Objectives: Basic objective of this course is to enable the students to bring their formal skills (learnt at studio electives) and theoretical understanding (gathered in theory electives) together in a way that the students are able to work independently with their themes and concerns under the tutors' supervision. Students are encouraged to focus on ideas that they have arrived at as a result of consistent practice and experimentation earlier.

Pre-requisites of Course (If any): The students should have completed Fine Art Major Studio levels 1,2, 3,4.

Intended learning outcomes of the course: This course is specifically designed to allow students to work independently while manipulating media in a manner which

best suits the ideas they want to convey. As a result, the work produced is multi-disciplinary in nature. Students are able to compare and articulate their own position and choices of representation and produce a body of work that is shown as thesis display at the end of the semester.

Contents: Since the students are working on independent projects at this time, the content is worked out individually under the tutelage of personal tutors. Once again students push their chosen fine art areas towards a full and articulate expression of their individual subject matter that involves rigorous and extensive visual and textual research.

Weekly Teaching Plan:

Week1-14: There is at least once a week contact with personal tutor. Apart from this there are three to four group critiques with internal as well as external tutors over the semester.

Week14-16:Thesis display, final critique and public viewing.

Teaching & Learning Methods: Beginning of every week, a joint discussion is held which may involve watching an inspiring documentary or listening to an interview before the students get on with their individual projects under the supervision of individual tutors. Students meet their personal tutor at least once a week to discuss their progress/ideas. They make a formal presentation of their work every three weeks that gives them the experience of professional practice. This studio course ends with a final thesis presentation, critiqued by external jurors.

Assessment and Evaluation:

Class Participation	20%
Assignments	20%
Mid-Term Examination	20%
Final Exam/Submission	40%
Total:	100%

Semester	No. of Courses	Category (Credit Hours)					Total Credit hrs/Semester
		Studio		Theory			
		Core/Pre-Requisite for Fine Arts	Core Elective* (Studio elective for other depts and core for fine art major)	Core/ Pre-Requisite for Fine Arts	Elective		
1	7	12	-	9			**21**
2	6	12	-	6			**18**
3	6	3	6	3	6		**18**
4	6	6	6	3	3		**18**
5	4	9	3	-	3		**15**
6	4	6	3	-	6		**15**
7	3	12	-	3			**15**
8	2	12	-	3			**15**
							133

Table 4.3: Curriculum course requirements

Standard 2-1: The curriculum must be consistent and supports the program's documented 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. List the courses and tick against relevant outcomes.

Courses / Groups of Course	Program Outcomes									
	1	2	3	4	5	6	7	8	9	10
Contemporary Art Seminar	X				X	X				X
History of Perception		X	X							X
Fine Art Major Studio I, II, III, IV, V	X	X	X	X	X	X		X		
Theory Electives							X		X	X
Art & History Electives								X		X
Drawing Electives	X	X	X	X	X	X		X		
Studio Electives	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 in standard

Elements	Courses
Theoretical background	Histories of Art and Design 1&2, Visual Communication Design, Art History Elective, Islamic Studies, Pakistan Studies, Professional Practice, Beyond Art Making

Problem analysis	Foundation Drawing 1&2, Foundation 2D Studio 1&2, Foundation 3D Studio 1&2, Fine Arts Studio 1,2,3,4,5, Studio Electives, Drawing Electives, Beyond Art Making
Solution design	Foundation Drawing 1&2, Foundation 2D Studio 1&2, Foundation 3D Studio 1&2, Fine Arts Studio 1,2,3,4,5, Studio Electives, Drawing Electives, Beyond Art Making, Degree Show Display

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 Fine Arts integrate technical skills with hands on skills for all studio courses and facilitate the students and faculty with technical knowledge by offering the following labs on campus.

1-Foundation Lab
There are 30 computers. The detail of computers is as
follows

10 COMPUTER WITH THESE SPECS

Intel Core-i5 3.0 GHz, RAM 3GB, HDD 320GB

----

10 COMPUTER WITH THESE SPECS

Intel Core-i5 3.1 GHz, RAM 4GB, HDD 500GB

----

10 COMPUTER WITH THESE SPECS

Intel Core-i5 3.2 GHz, RAM 4GB, HDD
500GB

2-Walk in Lab
Walk in Lab 31 computers. Their detail is given below
here.

9 COMPUTER WITH THESE SPECS

Xeon 2.99GHz, 200 HD, 2GB RAM

----

7 COMPUTER WITH THESE SPECS

Core   i7   3.40GHz,   500   HD,   4GB   RAM

----

15 COMPUTER WITH THESE SPECS

Intel Core-i5 3.2 GHz, RAM 4GB, HDD
500GB

1. **Photo Lab**

The detail of Photo Lab systems is as below

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 48 E	1362268	1	Available

BNU-C5	Sony HD Video Camcorder	HC 48 E	1351260	1	Broken
BNU-C6	Nikon Digital Still Camera	D700 FX	2243193	1	Available
BNU-C7	Nikon Still Camera With 18-70 mm lens	D40 X	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 With 18-55 lens	550d	1633927747	1	Available
BNU-C17	Canon Photo/Video With 18-55 lens	550d	1633928484	1	Available
BNU-C18	Canon Photo/Video With 18-55 lens	550d	1733901936	1	Available
BNU-C19	Canon Still Camera Digital	G6	8961007174	1	Available
BNU-C20	Canon Powershot Still Camera Digital	A40	PC1019	1	Broken
BNU-C21	Minolta film canera with 70-300mm lens	Maxxum 70 MN	31414698	1	Available
	Lenses				
BNU-L1	Nikon Micro Lens	55mm	405605	1	Available
BNU-L2	Nikon Micro Lens	105mm	266548	1	Available
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 Gun Yashica	CS240	N/A	2	Available
	Hard Drives				
BNU-HD2	External Hard Drive 320 GB	WD	WCARW1226649	1	Available
BNU-HD3	External Hard Drive 320 GB	WD	WCAPZ2786625	1	Available
BNU-HD4	External Hard Drive 1000GB	Lacie	N2870	1	Available
BNU-HD5	HD Videotape recoeder	HVR-M10P	1310614	1	Available
BNU-HD6	Matrox Cable		TAA12391	1	Available
BNU-HD7	Graphic Tablet Wacom	CTE-630	SF2033103	1	Available

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

The above mentioned labs facilitate the students in accomplishing lab exercises and projects relating to the course offered in Bachelors in Fine Arts. Laboratory manuals and important safety instructions are given to the students at the beginning of the course.

The complete detail of Tools & Equipments and the equipments and instruction provided to students is as follows:

Tools/ Materials for Studio Classes

Basic Tool Kit (available from Technical assistant)

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

- Saw Frame
- Dividers
- Bow Drill
- Steel Ruler 150mm
- Center punch
- Bench Hammer
- Scribe
- Pin vise

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

Sculpture studio for 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
- C clamps
- Solder gun
- Pliers
- Nose pliers
- Screwdriver set
- Clay tools
- Plaster s tools
- Carving tools
- Chisels

- Clay work boards
- Turntables
- Plastic bowls
- Plastic buckets
- Surgical tools
- SVAD - Fixed items

Workstation   135
Wooden Desk   38
Visitor Chair   66
Tool Trolley   16
Table (total)   256
Student locker   50
Student chair (2010 to 15) 560
Storage unit   156
Large easels   25
Easels   32
Donkey   110
Drawing Board   40

Information &Introduction to 3D studio

SCHOOL OF VISAUL ARTS & DESIGN
BEACONHOUSE NATIONAL UNIVERSITY

CONTENTS

Introduction to Three Dimensional Studios
Schedule for 3D Studios
Schedule for Studio Technician

Course Description- What you will learn this year

The Sculpture Studios
Where you can find what

Studio Facilities
Equipment, Tools, and other Material

Modeling and Casting area
Wood workshop
Metal Workshop

Building a Vocabulary of Sculpture Terms
Jargon you should know
Schedule of Work Submission

Sketchbooks
Object a month

Reading List

Rules and Regulations

General Rules
Health and Safety
Borrowing Tools
Storage Spaces
Care of your work
Grading Policy

Welcome to the School of Visual Arts and the 3D studios! The Sculpture handbook is meant to familiarize you with what the sculpture studios offer. It will give you information on the Foundation Year Sculpture course, the faculty, policies regarding evaluation, and other rules and regulations. We hope you will find the handbook useful and look forward to the many hours of 'discovering', 'thinking' and 'making' ahead of you.

INTRODUCTION

Three Dimensional practices in the past two decades has produced some of the most exciting work in contemporary art. Traditional boundaries between disciplines have blurred, to create a new space for negotiating perceptions, and methods of production.3-Dimensional Studios at the School of Visual Arts and design, provide a stimulating context in which notions of three dimensional fabrication and sculptural space and contemporary practice can be examined. The Foundation Studies Program will enable you to explore a diverse range of studio practices, prior to selecting an area particularly suited to your ability & interest. The Foundation Year and subsequent courses traverse a broad span of attitudes and concepts, ranging from a traditional understanding of form and material, to diverse notions of approaches to art production, its meaning, installation and reading. Individual and group tutorials, encourage a vibrant interaction between critical thinking, writing, and art making by addressing crucial social, political, and aesthetic issues which provide for lively discourse as well as inspiration for individual practices.

What you will learn this year

There are several materials that you will explore with the help of various techniques which will lead you to understand several concepts of 3 dimensional arts.

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.

HAND TOOLS

- A range of stainless steel modeling tools
- Rasps
- Filers
- Cutting wires
- Sponge
- Spray guns
- Plaster of Paris
- Cement
- Marble Dust
- Terracotta
- Stoneware 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
- Electrodes 2.5
- shears
- Safety equipment:
- Arc welding goggles
- Leather gloves
- Clear Goggles
- Leather Apron
- Arc Welding Mask

- Set of Drill bits for wood , and masonry
- Hardware (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

!
WHAT YOU MUST BE CAREFUL OF

Keep the clean clay separate from the clay that contains impurities like plaster, color, stones etc
Ensure that the sink is not clogged by impurities like cotton waste, stones, solid clay, or large amounts of clay. Wash these off in a separate bucket of water before using the sink.
!
WHAT YOU MUST BE CAREFUL OF

Under no circumstances are you allowed to operate any of the woodcutting equipment or power tools unsupervised.
It is your responsibility to wear safety gear while handling the equipment and power tools.

It takes very little for a serious accident to occur. Do not fool around in this area.
!

WHAT YOU MUST BE CAREFUL OF

PLEASE DO NOT FOOL AROUND WITH THE WELDING EQUIPMENT.

The gas welding hoses are equipped with flashback arresters to avoid accidents. However, no student is allowed to use it without supervision.

Ensure that you turn the switch off every time you are through with using power tools, or the Arc Welder.

Never work in water or in wet areas with electrical tools, or the arc welder.

BUILDING A VOCABULARY OF SCULPTURE TERMS

Jargon you should know!
ALTO RELIEF- high relief
ARMATURE- A rigid framework or skeleton made to support clay or other malleable material, for sculpture.
BAS RELIEF- low relief
BEVEL- The slope or rounding- off of an edge eg. Of paper, wood, metal.
MOLD-
CASTING- The process of taking an impression formed in a mold or matrix often, by running liquid material into a *Mould*.
CONTOUR- A line that describes a form, and suggests plasticity. The visible edges of a mass, figure or object.
CURING- The hardening process of a material which is worked in a moist or liquid form, such as resin and concrete. To mature.
FORGE- A furnace run by coal, coke , electricity or gas, which is used to wrought or heat metal to a temperature that makes it malleable enough to be hammered into shape, and in some cases, to fuse.
FOUNDRY- A workplace where metal is melted and poured into molds.
FURNACE- Generally the term is used for a kiln which generates a very high temperature enabling metal to melt into liquid form, usually for casting forge –
GROG- previously fired clay that has been ground into small pieces, to add structural strength to clay. Grog hastens drying and reduces clay shrinkage.
KILN- A special oven or furnace that can reach very high temperatures and is used to bake, or fire clay.
MALLET-A wooden hammer used to apply force to chisels in wood carving.
MAQUETTE- A (often small) three dimensional sketch or model, for a larger sculpture.
MASS- Refers to the effect and degree of bulk, density, and weight of matter in space; the area occupied by a form such as a building or sculpture. As opposed to plane and area, mass is three-dimensional.
Plastic Art generally refers to three dimensional art.
Plasticityis the elastic quality of clay. Its malleability.
SAND CASTING -A method of casting in metal in which a mold is made by firmly packing layers of very fine damp sand (locally mixed with molasses) around a sculpture. When the original is removed an exact impression is left in the sand, into which molten metal is poured.
SLIP: liquid clay, often used for casting in ceramic.
SOFT SCULPTURE- An approach known to have begun in the 60's by Pop artists like Claus Oldenburg, and subsequently developed widely. Sculpture made of materials like vinyl, latex, canvas and fabric etc.
SOLDER- A process of joining metals with low melting points e.g. silver. Term used for the alloy used to join metals together which have a melting point higher than itself.

STONEWARE - High Temperature clay, made from clay and fusible stone. E.g. white clay, porcelain

TACTILE A term that suggests texture and relief surface quality of an object or material.Of or relating to the sense of touch.

TEMPER- The process to harden a piece of metal specially any metal tool of steel

WASTE MOULD- As opposed to a flexible mould, a waste mould is made from materials like plaster, ludo and sand, which are chipped away to release the cast sculpture.

GENERAL RULES

CONCERNING YOUR WORKSPACE

- Always CLEAN UP after yourself! Allow at least 15 minutes in your schedule for cleaning up and putting away your work, tools, and to put the studio furniture in order.
- Neither food nor drink is permitted in the sculpture studios.
- The sculpture studios are NOT to be used for hanging out during class, during breaks, after school hours or on holidays. Please respect this rule.
- It is your responsibility to replace any tools , materials or furniture that you may have damaged.
- Store your work in allotted spaces at the end of the day.
- You are not to use the sculpture studios without informing either the faculty or the studio technician.
- Future privileges regarding the use of the studios are in direct proportion to the use or abuse of the school facilities during the Foundation year.

HEALTH AND SAFETY

Use of Power Tools

1. Do not use power tools unsupervised, even if you think you know how to use it.
2. Stay alert , do not let yourself be distracted while working with power tools.
3. Be careful of loose clothing that can get caught in the rotating head.
4. Always wear eye protection (goggles available in the equipment room) .
5. Keep you hands and body away from sharp edges or other moving abrasive parts.
6. Make sure your colleagues are a safe distance away, to ensure their safety. This is also your responsibility.
7. Never work in water or in wet areas with electrical tools.
8. Familiarize yourself with the tool before you attempt to use it. Know the operating procedure thoroughly.
9. Do not play around while using power tools. Always take tools seriously.
10. Tools also need breaks. Be aware if the tool is getting too hot or if you think it is not in perfect working shape.
11. Replace where you picked it up. Clean the blade and wipe off dust particles when you finish. This sustains the life and working of a tool.
12. Unplug when changing attachments.

Raising Hammers

Used in conjunction with a raising stake to form sheet metal into bowls, vases, and other hollow forms. This hammer is used on the outside surface of the metal, with the sheet positioned on the raising stake at a slight angle. The cross sections of both faces are rectangular with a slight vertical curve. Size and weight vary.

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, lightweight hammer used for riveting and light forging.

Cross Peen Hammer

Although it's more commonly associated with blacksmithing, 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.

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. Technician's 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 introduction about the equipment and how to handle the machinery .The technicians along with the course instructor help and 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 shared/common computer labs are adequate to support the objectives of the Bachelor in Fine Arts program. Labs are open for students under supervision to utilize other than the course contact hours.

Criterion 4: STUDENT SUPPORT AND ADVISING

Student must have adequate support to complete the program in 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 details.

- 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.

- Courses are planned to provide students with effective learning. The studio /class are divided into three sessions. Class begins with a detail 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. At 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.

- Students are informed about the new programs and requirements by advertising in newspapers and by providing updates 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 counselor on board; students are advised to consult the counselor on regular basis.

- 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 B.Fine Arts.

  - 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

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.

- Fine Arts 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.

- Students academic progress is monitored by their work and class participation. Students are evaluated after every 4 weeks to ensure the standard of the course is maintained.

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 practitioners and professionals in their field. Keeping with the vision of the Fine Arts, department strong emphasis is laid on recruiting individuals who have strong linkages with academia and visual arts.

- The hiring of the faculty is an extensive process. The identified personal 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 and approval by the Board of Governors is conducted to hire them on permanent basis.

- 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 Fine Arts department has made internal Performa's to evaluate the courses. Every semester under the supervision of HOD an assessment is conducted to ensure students are getting the best learning outcomes.

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 Academic Coordinator maintains a complete record of the students. These records are reviewed at the start and end of every semester to ensure the students are 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 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.

Complete the following table indicating program areas and number of faculty in each area.

Course Code	Course Title	Cr Hrs	Teacher Name	Qualification
V-FD 119	Histories of Art, Design and Architecture I	3	Saher Sohail	MA History and Theory of Contemporary Art
V-FD 121	Visual Communication Theory I	3	Rashid Rana	MA Fine Art
V-FD 123	Art and Society	3	Prof. Salima Hashmi	M.A (Honours) in Art Education
V-FD 104	Foundation Drawing I	3	Ayaz Jokhio	B.FA (Fine Arts),
V-FD 105	Foundation 2D Studio I	3	Sadaf Chughtai	MA Art in Design,
V-FD 108	Foundation 3D Studio I	3	Mirela Olga Radulescu	MFA (Studio for Interrelated Media)
V-FD 106	Techniques and Techniques of Graphic Communication	3	David Alesworth	MFA (New Media Arts)
V-FD 120	Histories of Art and Design II	3	Sofia Shahiid	B. Fine Arts
V-FD 122	Visual Communication Theory II	3	Rashid Rana	MA Fine Art

Course Code	Course Title	Cr Hrs	Teacher Name	Qualification
V-FD 114	Foundation Drawing II	3	Ghulam Muhammad	Bachelor of Fine arts
V-FD 115	Foundation 2D Studio II	3	Basir Mehmood	BFA (Visual Arts)
V-FD 118	Foundation 3D Studio II	3	Mirela Pirzada	MFA (Studio for Interrelated Media)
V-FD 106	Techniques and Techniques of Graphic Communication		David Alesworth	MFA (New Media Arts)
2nd Year				
Course Code	**Course Title**	**Cr Hrs**	**Teacher Name**	**Qualification**
V-FA 221	Painting I(Studio Elective)	3	Mehbub Shah	B.FA (Fine Arts)
V-FA 231	Sculpture I (Studio Elective)	3	David Alesworth	MFA (New Media Arts)
V-FA 223	Photography (Studio Elective)	3	Malcolm Hutcheson	BA (Honours) Photographic Arts
V-FD 225	Life Drawing:Exploring the Human Figure(Drawing Elective)	3	Ayaz Jokhio	B.FA (Fine Arts), National College of Arts, Lahore
V-FA 227	Drawing Through History(Drawing Elective)	3	Risham Syed	MA Fine Art
V-FA 226	Structure In Drawing(Drawing Elective)	3	Mehbub Shah	B.FA (Fine Arts)
V-HC 239	History of Perception	3	Saher Sohail	MA History and Theory of Contemporary Art
V-FA 2101	Revisiting South Asian Art History:17th Cen till present(Art History Elective)	3	Asad Hayee	MA Art Education
XXXX	Art and Artists of South Asia(Art History Elective)	3	Aisha Abid Hussain	MA Fine Arts
V-HC 262	Modern/Anti Modern/Post Modern (Art History Elective)	3	Rabbya Naseer	MA in Art History (Theory & Critcism)
SLA 102	Islamic Studies	3	Riffat Sohail	MA in English Literature
V-FA 251	Fine Art Major Studio I	3	Mehbub Shah	B.FA (Fine Arts)
V-FA 321	Painting II (Studio Elective)	3	Mehbub Shah	B.FA (Fine Arts)

Course Code	Course Title	Cr Hrs	Teacher Name	Qualification
V-FA 331	Sculpture II (Studio Elective)	3	Mirela Peerzada	MFA (Studio for Interrelated Media)
V-FA 323	Photography II(Studio Elective)	3	Malcolm Hutcheson	BA (Honours) Photographic Arts
V-FA 327	Drawing Production (Drawing Elective)	3	Aroosa Naz Rana	B. FA (Fine Arts)
V-FA 328	Study of Motion (Drawing Electives)	3	Sofia Shahid	B. Fine Arts
XXXX	Overlapping Narratives: Cinema and Art History (Art History Elective)	3	Nurjahan Akhlaq	MFA Fine Art
V-HC 262	Modern/Anti Modern/ Post Modern (Art History Elective)	3	Rabbya Naseer	MA in Art History (Theory & Critcism)
SLA 103	Pakistan Studies	3	Qamar Abbas	MA in History & MA in Urdu
3rd Year				
Course Code	**Course Title**	**Cr Hrs**	**Teacher Name**	**Qualification**
V-FA 351	Fine Art Major Studio II	6	Mehbub Shah	B.FA (Fine Arts)
V-FA 221	Painting I (Studio Elective)	3	Mehbub Shah	B.FA (Fine Arts)
V-FA 231	Sculpture I (Studio Elective)	3	David Alesworth	MFA (New Media Arts)
V-FA 223	Photography I (Studio Elective)	3	Malcolm Hutcheson	BA (Honours) Photographic Arts
V-FA 334	Video Art II (Studio Elective)	3	Malcolm Hutcheson	BA (Honours) Photographic Arts
V-FA 227	Drawing Through History (Drawing Elective)	3	Risham Syed	MA Fine Art
V-FAD 225	Life Drawing:Exploring the Human Figure (Drawing Elective)	3	Ayaz Jokhio	B.FA (Fine Arts)
V-FA 226	Structure in Drawing (Drawing Elective)	3	Mehbub Shah	B.FA (Fine Arts)
XXXX	Revisiting South Asian Art History:17th Cen Till Present (Art History Elective)	3	Asad Hayee	MA Art Education

Course Code	Course Title	Cr Hrs	Teacher Name	Qualification
B-AE 1101	Art and Artists of Rising Asia (Art History Elective)	3	Aisha Abid Hussain	MA Fine Arts
V-HC 262	Modern/ Anti Modern/ Post Modern (Art History Electve)	3	Rabbya Naseer	MA in Art History (Theory & Critcism)
V-FA 371	Fine Art Major Studio III	6	Risham Syed	MA Fine Art
V-FA 321	Painting II (Studio Elective)	3	Mehbub Shah	B.FA (Fine Arts)
V-FA 331	Sculpture II (Studio Elective)	3	Mirela Peerzada	MFA (Studio for Interrelated Media)
V-FA 323	Photography II (Studio Elective)	3	Malcolm Hutcheson	BA (Honours) Photographic Arts
V-FA 234	Video Art I (Studio Elective)	3	Mehbub Shah	B.FA (Fine Arts)
XXXX	The Infra Ordinary (Theory Elective)	3	Rabbya Naseer	MA in Art History (Theory & Critcism)
XXXX	On Colour: Beyond the Spectrum (Theory Elective)	3	Saher Sohail	MA History and Theory of Contemporary Art
XXXX	Overlapping Narratives:Cinema and Art History (Art History Elective)	3	Nurjahan Akhlaq	MFA Fine Art
V-HC 262	Modern/Anti Modern/ Post Modern (Art History Elective)	3	Rabbya Naseer	MA in Art History (Theory & Critcism)
4th Year				
Course Code	**Course Title**	**Cr Hrs**	**Teacher Name**	**Qualification**
V-FA 451	Fine Art Major Studio IV	9	Risham Syed	MA Fine Art
V-FA 421	Painting III (Studio Elective)	3	Mehbub Shah	B.FA (Fine Arts)
V-FA 431	Sculpture III (Studio Elective)	3	David Alesworth	MFA (New Media Arts)
V-FA 423	Photography III (Studio Elective)	3	Malcolm Hutcheson	BA (Honours) Photographic Arts
V-FA 434	Digital Art III (Studio Elective)	3	Malcolm Hutcheson	BA (Honours) Photographic Arts
V-HC 449	Contemporary Art Seminar	3	David Alesworth	MFA (New Media Arts)

V-FA 471	Fine Art Major Studio V	12	Rashid Rana	MA Fine Art
V-HC 450	Beyond Art Making	3	David Alesworth	MFA (New Media Arts)

Table 4.6: Faculty Distribution by Program Area

- FACULTY RESUMES

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 residencies, exhibitions 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.

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

- 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 acccess to digital libraries globally.

- 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 year 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 related to 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.

Professional Development

The librarians have been trained in MARC records development and cataloging in a new integrated Library System (ILS). Further, training in the use of the software has been given. Any Archives and Records Finance Course for all librarians and representatives of each university department have been trained. The need for this has arisen as a new Archives and a Records Finance program has been initiated at the University.

Library Committee

The BNU Library is guided by the Library Committee for effective management. Dean, Heads of schools are members and library liaisons are nominated from all departments.

Annual Report

The Chief Librarian prepares an annual report to present to the Vice Chancellor of the University, highlighting the accomplishment, problems and needs of the library. Utilization of resources and statistical data is presented in this report.

Library Budget

Annual Budget of BNU Library is Rs. 5.9 million

List of All Materials in BNU Library

Sr.#	Name of Item	Quantity 2015
1	Books	13224
2	Photocopies of Books	66
3	Downloaded E-Books	3000
4	DVD's (movies for TFT)	1053
5	Downloaded Movies (for TFT)	725
6	VHS's	626
7	Art Catalogues	1173
8	Theses	593
9	Reports	2070

Journals / Magazine , Newspapers

Sr.No	Name of Item	Quantity
1	Journals / Magazines (Subscribed)	35
	Journals / Magazines (Complementary)	60
2	Daily Newspapers	13

Online Resources

Sr.No	Name of Source	Availability
1	EVERGREEN OPAC	Online

2	HEC Digital Library	Online
3	ARTSTOR	Online
4	JSOTR	Online

Library Staff

Sr.No	Campuses / Library	No. of Staff Members
1	City Campus	1
2	New Campus Library	6
	Total Staff Members	**7**

BNU Library URL

http://WWW.bnu.edu.pk/index.php?otion=com_content&view=article&id=165&ltemid=484

Library Membership

Membership: 2236
Faculty: 0263
Students: 1895
Staff: 0078

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. The Studios are equipped with required facilities which accommodate the needs of the students. Each student is allocated an individual or shared studio space to facilitate fabrication and storage of work. Each studio is also equipped with common tables and chair. However, specialized equipment is available in the common studios for all the students to access them under supervision of trained studio attendants.
- The faculty offices are fully equipped with desktop computers/ Laptops with internet and wifi connectivity, printers and scanners for each of the permanent faculty members of the department. In house intercom system between faculty offices throughout the university helps to facilitate communication between faculty members and different studios and working areas within the university.
- Stationary materials and printing services required for preparation of teaching materials, handouts and documentation are all available in the 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

Facility	Description
Land	The total land area of Beaconhouse National University's New Campus is 33 acres.
Buildings	The built-up area of the Beaconhouse National University New Campus is 322,000 sqft. In Phase – I, the New Campus has three academic blocks, one central block and one administration block. The first academic block comprising 107,000 sqft areas is operational at the New Campus. The second academic block comprising 56,000 sqft areas has been operational since September, 2011. The Administration Block comprising 32,498 sft was made operational in December 2013. The remaining buildings are at different stages of construction.
Roads network & Parking	BNU has an internal road network of 1.5 Km. This black top road ring links different academic and administrative buildings. Walkways on the sides of the roads have been constructed for easy movement of students and staff. Fire hydrants at different points along the road have also been provided. The New Campus in phase – I has a parking space for 400 cars. The adjoining areas of the campus can accommodate more than 600 vehicles.
Lawns & Open Spaces	BNU is an environment friendly organization. In the campus design phase special attention was paid to maintaining bio-diversity of the area. More than 50 % of the campus spaces have been left open and green. Each of the academic and other blocks has a lawn attached to it and is equally used by students, faculty and staff for academic and recreational purposes. The total cost of the planned landscape is Rs.10 m.
ICT	BNU's focus on information and communication technologies is evident from the 1800 nodes system planned for the campus. Already 600 nodes are active providing the users internet connection and IP telephony facility. This back bone is also meant for IP surveillance and access control systems for the buildings.
Sports facilities	Students are given ample opportunity to participate in sports and extra-curricular events at BNU are not too infrequent. The University already has set up different indoor and outdoor sports facilities for students. A football field with dimensions

	of 180 ft x 330 ft is available. This facility also has a cricket turf for hard ball matches. The university has also set up badminton courts and table tennis play areas for students.
Canteen	With current full-time canteen operations catering to the needs of the university community, BNU is making significant investment in setting up a four floor purpose built cafeteria for its students, faculty and staff. Work on the structure is underway. Once completed this facility will provide dine in and take away options to the users. The lower ground floor will comprise an executive dining hall for faculty and senior staff of the university. The ground floor would comprise of a restaurant area offering variety of foods and drinks. The first floor of the cafeteria would be reserved for female students and contain a common room and a prayer area. The top floor of the cafeteria would include separate gyms and work out areas for male and female students. The new canteen would provide campus community the opportunity to relax in their free time. Like other campus areas, the cafeteria would have Wi-Fi facilities on all floors.
Furniture	Ergonomically designed furniture has been planned across the campus. Services of design firms have been hired to meet the bespoke requirements for studios and classrooms.

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 Fine Arts Department receives salary according to the market standards 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 Fine Arts has their 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 Department of Fine Arts does not have a Masters Program therefore, there are no graduate students currently.

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 Criterion 3*

Self Assessment Report

(Rubric Form)

Beaconhouse National University

School of Visual Arts & Design

Bachelors in Fine Arts

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?			3		
Do these outcomes support the program objectives?		4			
Are the graduating students capable of performing these outcomes?		4			
Does the department assess its overall performance periodically using quantifiable measures?		4			
Is the result of the program assessment documented?			3		
Total Encircled Value (TV)	**18**				
Score 1 (S1) = {TV / (No. of Questions * 5)} * 100 * Weight	**3.6**				

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

councils? (Refer to appendix A of Self Assessment Manual)					
Is the information technology component integrated throughout the program?	5				
Are oral and written skills of the students developed and applied in the program?		4			
Total Encircled Value (TV)	33				
Score 2 (S2) = {TV / (No. of Questions * 5)} * 100 * Weight	**16.5**				

	Weight = 0.10				
Criterion 3 - Laboratories and Computing Facilities	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	**9.3**				

	Weight = 0.10				
Criterion 4 - Student Support and Advising	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				

	Weight = 0.15				
Criterion 5 - Process Control	**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?		4			
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?		4			
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?			3		
Are the processes in 5 and 6 above periodically evaluated to ensure that they are meeting their objectives?			3		
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?		4			
Is the process to ensure that graduates have completed the requirements of the program based on standards and documented procedures?		4			

Is the process in 10 above periodically evaluated to ensure that it is meeting its objectives?	4			
Total Encircled Value (TV)	**45**			
Score 5 (S5) = {TV / (No. of Questions * 5)} * 100 * Weight	**12.27**			

	Weight = 0.20				
Criterion 6 – Faculty	**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?	5				
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?				2	
Do faculty members dedicate sufficient time to research to remain current in their disciplines?		4			
Are there mechanisms in place for faculty development?		4			
Are faculty members motivated and satisfied so as to excel in their professions?		4			
Total Encircled Value (TV)	29				
Score 6 (S6) = {TV / (No. of Questions * 5)} * 100 * Weight	**16.5**				

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?		4			
Are the class rooms and offices adequately equipped and capable of helping faculty carry out their responsibilities?		4			
Total Encircled Value (TV)	13				
Score 7 (S7) = {TV / (No. of Questions * 5)} * 100 * Weight	8.6				

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	8				

Overall Assessment Score = S1 + S2 + S3 + S4 + S5 + S6 + S7 + S8 =	84.77

Weaknesses:

1. Facilitation of frequent faculty-student exchange programs with international universities in the discipline can add value to the program vision.

2. Because of lack of State support of the Visual Arts and arts in general, there is no infrastructure like active public national galleries and museums that usually art students benefit from

3. Art teaching cannot be limited to the studio and the experience of the city is crucial to art practice. Here that happens in a limited way because of distance from the cultural hub. Students would benefit from frequent, planned trips outside the campus.

4. Training programs and workshops for faculty and technical staff can further enhance skills and quality of teaching.