

Self Assessment Report



Beaconhouse National University

**School of Visual Arts and Design
MA in Art and Education Studies**

*Prepared by: Director of CADER and MA Programs Coordinator 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), MA in Art and Education Studies (MA AE) 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 February 4, 2015. 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 April 23, 2015.

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

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

The implementation plan indicates the resources to improve the infrastructure, environment in the classes and Laboratory manuals. The recommended target dates to complete the tasks observed by Assessment Team, presented in exit meeting on April 23, 2015 and proved 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 July 10, 2015.

General Manger (QA)

INTRODUCTION

MASTERS IN ART EDUCATION

The School of Visual Arts and Design at Beaconhouse National University in Lahore / Pakistan is offering the MA Art Education Program, the only one in Pakistan. It stretches over three intensive summer sessions. The program addresses teachers of Art and Design from primary schools to university levels and those who aim to become teachers in these fields and related subjects, particularly visual arts disciplines. The programme curriculum is based on that of the MA Art Education program at Columbia University, Teachers College (New York, US), and was developed with correspondence to this institution.

CENTRE FOR ART & DESIGN EDUCATION & RESEARCH

The Arts are a vehicle of learning, expression and human development and have a role to play in the education of all citizens yet are heavily under represented in the schools of Pakistan. Yet Pakistan has a very powerful tradition of fine arts education which to date has had very little impact on everyday life and values. The arts do exist but only in some independent schools leaving the children in the government schools without any connection to the culture in which they live. Pakistan is a nation of vibrant, diverse and dynamic citizens, with an unstable political landscape and persistent security concerns where energies need to be re-positioned and re-aligned towards humanistic values at this point in its tumultuous history. Arts and cultural literacy and education are tremendously strong tools that can promote this yet these have not been given due attention even in large scale educational development and teacher training initiatives that have been carried out in Pakistan recently. Given this, it has become imperative to enhance the pedagogy of art and design at the university level, particularly offering possibilities for art and design professionals from all strata of society to be educated as teachers for schools and higher education so that they might facilitate learning in these areas and promote peace, tolerance and humanistic values in Pakistan.

The Centre for Art & Design Education and Research (CADER) is a new initiative that was established with the above premise at the Mariam Dawood School of Visual Arts & Design, Beaconhouse National University, Lahore. CADER aims to build national leadership in art and design education as a discipline of research, teaching and learning of artists, designers and art & design educators in Pakistan. Through the establishment of CADER, BNU, SVAD aims, in the long term, to facilitate advocacy for and implementation of education and literacies *in, through* and *with* the visual arts and design in K-16 educational contexts in both specialized and general education. It also aims at extending the outreach of these fields into informal educational settings, locally and nationally, in culturally relevant ways. CADER plans to approach this through a threefold mission of (1) Research, (2) Curriculum and Assessment, and (3) Teacher Education.

Conceptualized and founded in 2013, with the mentorship and site evaluation by the Program in Art and Art Education at Teachers College, Columbia University, New York City, CADER

is the first hub of its kind in all of Pakistan dealing with these three areas together in the fields of art & design. Within these three focus areas CADER is currently running several distinct projects with different target markets and audiences, as well as having others in the pipeline which are expected to unfold over the next four years.

Amongst its first tasks, CADER took under its umbrella BNU's MA Art Education Summer program (established 2011), Pakistan's first art and design teacher education program. In addition, CADER has initiated a program of custom-designed need-based K-16 faculty professional development workshops for BNU and external institutions. In its curriculum and assessment area CADER is working on BFA program assessments and higher education policy development for art and design HEI's with plans for proposing teacher certification criteria and national standards in art and design in the future.

In the research area, CADER aims to foster scholarly activity in art and design and their pedagogy through a program of publications, conferences, and visiting scholar exchange. A core focus of its research mission is to facilitate intercultural collaboration and exchange opportunities for faculty and students through international residency programs and developing curatorial and research opportunities with several partner institutions all over the world. Such collaboration would ultimately foster intercultural dialogue and understanding, and contribute to the pool of global knowledge about the Arts and their pedagogy.

With respect to all three focus areas CADER seeks to foster and facilitate BNU SVAD's institutional partnerships and collaborations with relevant educational institutions and agencies both within Pakistan and abroad.

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 program of Art Education inculcating creative practice in art and its pedagogy at the school and college level, 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, scopic regimes, artistic

sensibilities and innovations.

Program Mission Statement MA Art Education (MA AE)

The MA Art Education is an HEC accredited low residence Master of Arts program. It is ideally suited for people with full time jobs. Conducted over 3 Years (3 Summer Semesters, 5 weeks each) it addresses teachers of Art, Design and related disciplines from primary schools to university levels, as well as those who aim to become teachers in these and related disciplines, particularly ones that rely on visual literacy.

The program offers students a core of courses in educational theory integrated with professional practice in teaching and studio art. Beyond this core students have the flexibility to design individual research projects under faculty supervision, in areas of concern that emerge from their educational experiences and their specific teaching context.

Program Objectives:

1. To enable students to explore and understand educational practice in art and design through parallel theoretical and studio content and inquiry.
2. To introduce students to educational research methods and strategies in order to carry out an action based self-study, historical, ethnographic or other field-based research on pedagogy, curriculum or policy in art and design education.
3. To introduce students to the curriculum design and implementation process and its constituents in real life situations.
4. To encourage independent thinking, self-reflection and self-assessment both in and through their professional practice as teachers or future teachers. Students are guided in this process by placing their educational practice in the broader contexts of society and knowledge of both past and current art educators.
5. To give students a contextual reference for art and design education and how technological, environmental, economic, social and political issues influence education in these areas for children, adolescents and adults in institutional as well as non-institutional contexts.
6. To make students proficient in contributing to the community through curriculum design and/or pedagogical interventions through art or design.

Strategic Plan

The first of its kind in the country, the MA Art Education program at BNU is a platform for integrating contemporary art and design sensibilities with pedagogical training in the same areas. We provide a space for rigorous professional development of highly skilled teachers of art, design or related fields, or those who aspire to become teachers in these fields.

To this end, the department follows the systems and procedures prescribed by the HEC as well as international art and design education models in the area of postgraduate teacher education.

Program Objective's Assessment

The following table illustrates how each of the above program objectives will be or has been measured and the actions taken as a result of these measurements. Thus far the program has used the first four tools 1-4 for measuring results. Tools 5 and 6 will be used in upcoming evaluations.

The six tools for assessments of program objectives are:

1. Current and Graduating Students Survey
2. Faculty focus groups
3. Student project outcomes
4. Teaching practice observations
5. Employer Survey
6. Alumni Survey

| Objectives | How Measured | When Measured | Improvement Identified | Improvement Made |
|------------|--|---|--|---|
| 1 | Current and Graduating Students Survey Faculty focus groups | Annually and at conclusion of three year program | Better integration of skills required between theory and practice. Content should be relevant to teachers and their experiences. | Development of projects, better program leadership and coordination, and instruction. Diversification and rotation of instructional staff. |
| 2 | Alumni Survey Graduating Students Survey | Conclusion of three year program and within one year of graduation | Supervision of individual theses needed to be better supported. Online resources for research were either inaccessible or not accessible at all. | Subject specific, academically suitable and easily accessible thesis supervisors were identified for students undertaking research in the second and third year of their program. IT resources were marginally improved to allow access to the HEC Digital Library resources via a BNU VPN. |
| 3 | Current and Graduating Students Survey. Employer Survey Faculty focus groups | At and within one year of graduation After completion of curriculum projects | Clarification of curriculum theory for Pakistan; site specificity missing. | Revision of course syllabus to engage students in curriculum design projects in real world settings – schools, colleges, and other contexts where art programs are offered - |

| | | | | |
|----|---|--|---|--|
| | | | | identified and studied through field research. |
| 4 | Alumni Survey Current Students Survey Faculty focus groups | Annually, and one year after completion of program | Relevance of course contents to personal practice, local contexts of teaching and immediate socio-cultural environment. | Curriculum readjustment and revision by making space for an additional course on diversity in education and visual arts. |
| 5 | Alumni Survey Current students surveys Employer surveys Faculty focus groups Student project outcomes Teaching practice observations | Annually, and one year after completion of program | Greater focus and contextualization of course contents to do with human development. Connections to understanding of this subject were not becoming evident in student projects and teaching practice. The area of andragogy or adult learning was missing from the courses taught which posed a gap for the knowledge base for those teaching in higher education. | New studio course introduced to connect human development theories with art making. Greater efforts for curriculum integration made by program leader. Adult learning psychology added to main course which only focused on childhood and adolescence. |
| 6. | Alumni Survey Graduating Students Survey Faculty focus groups Student project outcomes Teaching practice observations | Annually, and one year after completion of program At and within one year of graduation | Identification of educational problems/situations and engagement in the local community missing. | Curriculum and History of Art Education courses re-designed to address locally relevant problems to be studied, researched, analyzed and documented. Inclusion of South Asian art education histories and curricula in both courses. |

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

MA in Art Education (MA AE) has the following outcomes at the end of the 2.5 years part time study program:

1. Students have an adequate academic foundation from which they can pursue a professional career in art education as a teacher in school, college or university, as well as non institutional settings offering art programs.
2. Students get an opportunity to take their artistic and design education practice to another level through an intensive curriculum involving inquiry, problem identification and problem solving.
3. Through theoretical and studio inquiry students are able to enhance their concepts, strategies, aesthetics and ethics of teaching.
4. Students develop a command over basic research methods and methodologies by determining a researchable idea, concept or practice of education through a logical path of research and the generation of discourse through writing a comprehensive academic report about the topic.
5. Students are able to interact efficiently and respectfully with the educational setting for which they are designing curricula or delivering courses as teachers.
6. Students are able to provide adequate knowledge to empower and educate others of a diverse range of backgrounds and ages.
7. Students are able to become a reflective practitioner of the relevant field they teach and practice whereby they have the critical self-reflexivity to evaluate their on life-long learning with consistency and transparency.

| Program Objectives | Program Outcomes | | | | | | |
|--------------------|------------------|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 1 | X | X | X | | | X | |
| 2 | X | X | | X | | | |
| 3 | X | | | | X | X | |
| 4 | X | | X | | | | X |
| 5 | | | X | | X | | X |
| 6 | X | | | | X | 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.

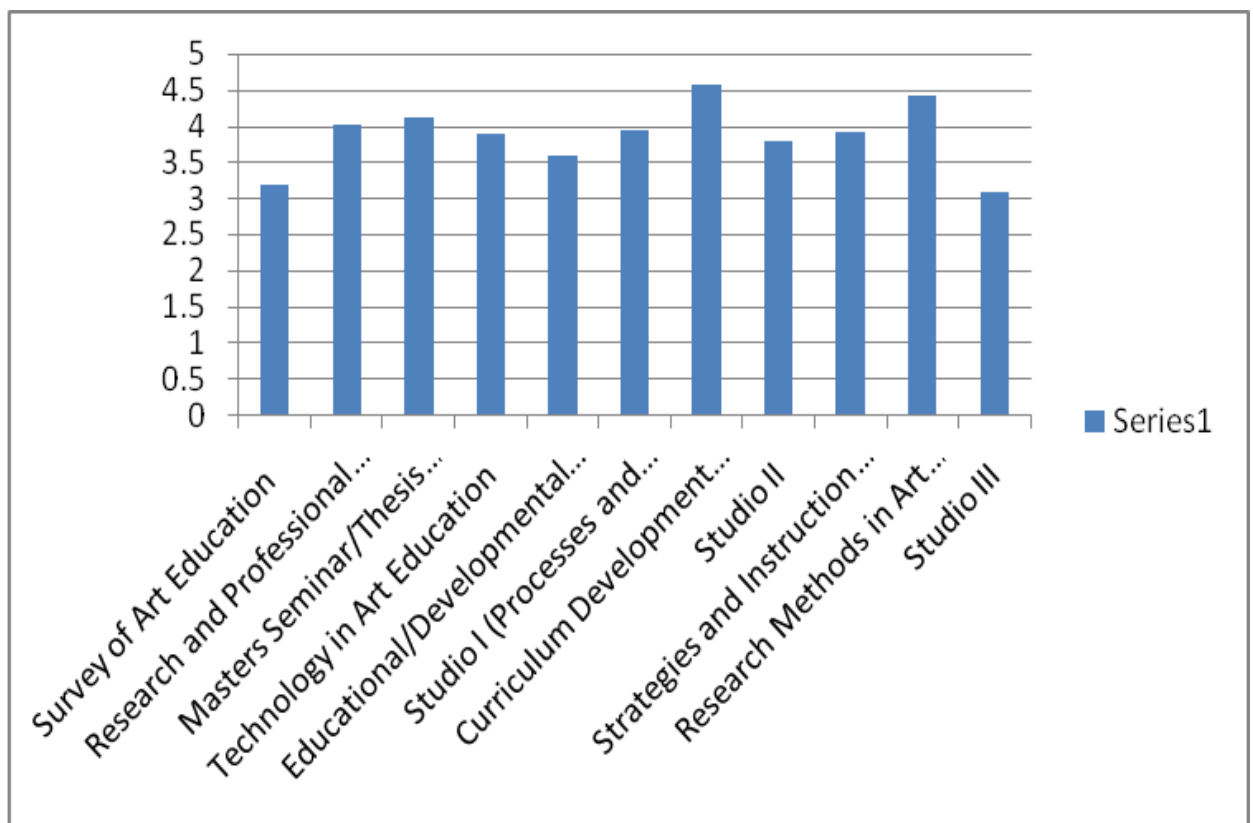
Standard 1-4: The department must assess its overall performance periodically using quantifiable measures.

- Present students enrolment 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 is strongly satisfied with the performance of the department’s graduates. Use employer’s survey.

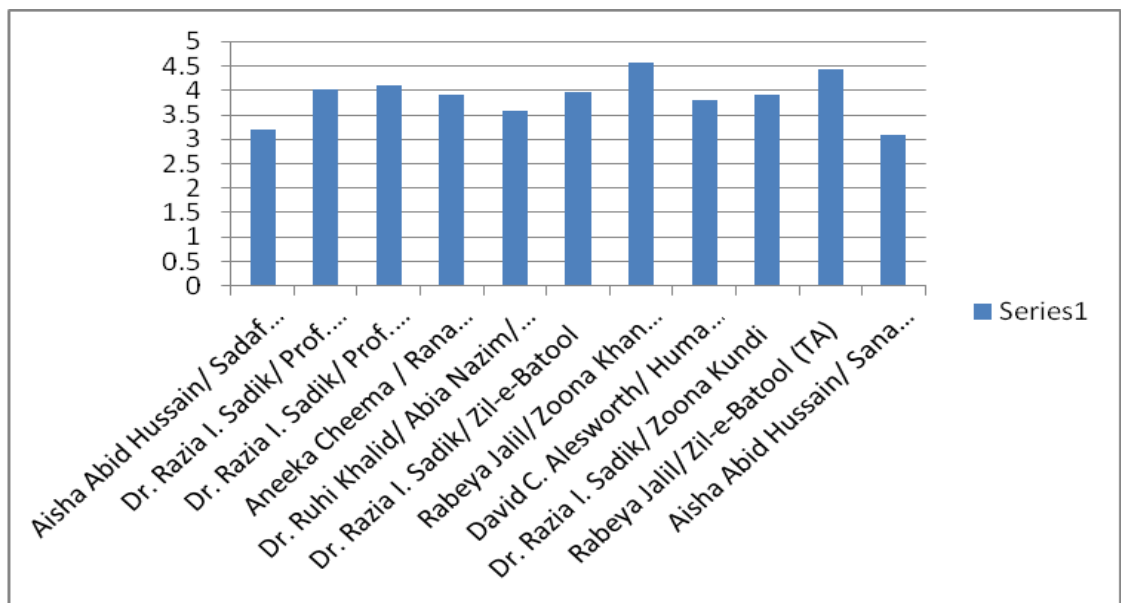
| Session | Admitted | Active | Graduated in 2011 | Graduated in 2012 | Graduated in 2013 | Graduated in 2014 | Expected Graduates in 2015 | Left | Not Joined | Struck off | Grand Total |
|-------------|----------|--------|-------------------|-------------------|-------------------|-------------------|----------------------------|------|------------|------------|-------------|
| SUM 2011 | 15 | | | | 10 | 4 | | 1 | | | 15 |
| SUM 2012 | 8 | 4 | | | | 4 | | | | | 8 |
| SUM 2013 | 13 | 12 | | | | | | | | 1 | 13 |
| SUM 2014 | 8 | | | | | | | | | | 8 |
| Grand Total | 44 | 16 | 0 | 0 | 10 | 8 | 0 | 1 | 0 | 1 | 44 |

| Reno. | Course Code | Course Title | Credit Hours | Course Evaluation |
|-------|-------------|------------------------------------|--------------|-------------------|
| 1 | AAE-5307 | Survey of Art Education | 3 | 3.20 |
| 2 | AAE-5500 | Research and Professional Practice | 3 | 4.01 |

| | | | | |
|----|----------|--|---|-------------|
| 3 | AAE-6100 | Masters Seminar/Thesis Advisement | 3 | 4.11 |
| 4 | AAE-5309 | Technology in Art Education | 3 | 3.90 |
| 5 | AAE-5308 | Educational/Developmental Psychology: Artistic Development | 3 | 3.59 |
| 6 | AAE-5105 | Studio I (Processes and Structures) | 3 | 3.95 |
| 7 | AAE-5309 | Curriculum Development and Assessment | 3 | 4.57 |
| 8 | AAE-5206 | Studio II | 3 | 3.79 |
| 9 | AAE-5310 | Strategies and Instruction for Teaching Art | 3 | 3.92 |
| 10 | AAE-5306 | Research Methods in Art and Art Education | 3 | 4.42 |
| 11 | AAE-6107 | Studio III | 3 | 3.09 |



| Sr.No. | Name of Faculty | Quantitative Analysis | Max Marks |
|--------|---|-----------------------|-----------|
| 1 | Aisha Abid Hussain/ Sadaf Mahmood Butt (TA) | 3.20 | 5 |
| 2 | Dr. Razia I. Sadik/ Prof. Naazish AtaUllah | 4.01 | 5 |
| 3 | Dr. Razia I. Sadik/ Prof. Naazish AtaUllah | 4.11 | 5 |
| 4 | Aneeka Cheema / Rana Faisal/ Imran Ahmad (TA) | 3.90 | 5 |
| 5 | Dr. Ruhi Khalid/ Abia Nazim/ Sana Obaid (TA) | 3.59 | 5 |
| 6 | Dr. Razia I. Sadik/ Zil-e-Batool | 3.95 | 5 |
| 7 | Rabeya Jalil/ Zoona Khan Kundi | 4.57 | 5 |
| 8 | David C. Alesworth/ Huma Mulji | 3.79 | 5 |
| 9 | Dr. Razia I. Sadik/ Zoona Kundi | 3.92 | 5 |
| 10 | Rabeya Jalil/ Zil-e-Batool (TA) | 4.42 | 5 |
| 11 | Aisha Abid Hussain/ Sana Obaid (TA) | 3.09 | 5 |



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

MA Art Education (MA AE)

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 MA Art Education Program (MA AE)

DEGREE REQUIREMENTS

MA Art Education

3 Years / Summer Semesters

36 Credits of coursework + Thesis

Prerequisites

Applicants with a minimum of 16 years of prior undergraduate education in art-design, or related fields (BA / BA Hons., BFA / B.Des., MA / MFA), may be admitted to the program and are required to complete 36 credits of coursework.

Students are required to continue their professional careers while working for the degree to enable the two experiences to inform each other thereby inculcating a model of reflective practice.

Requirements

- 3 year / 3 semester full-time study
- Thesis required at the end of three years
- Time allowed for completion of the program: minimum 3 years, maximum 5 years

Thesis Requirement

A thesis is required for completion of the degree. The MA Thesis is a written paper produced during the final year of graduate study that applies the students' problem solving and analytical skills developed in the coursework to investigate a topic relating to art, design or other visual form of education. Typically students select this topic from their own practice of education. The Thesis must demonstrate the students' abilities to design, produce, and present the results of professional inquiry in the broad field of art and design education. Areas of educational inquiry can range from art and design teaching and learning, curriculum projects,

socio-cultural perspectives, advocacy, to educational policy development and implementation.

Year 1 | Summer Semester 1

| | |
|--|-----------|
| AAE 5105 Studio I (Processes and Structures) | 3 |
| AAE 5307 Survey of Art Education: Historical Foundations and Philosophies | 3 |
| AAE 5309 Curriculum Development and Assessment | 3 |
| AAE 5308 Educational / Developmental Psychology: Artistic Development of Children and Adolescents | 3 |
| | 12 |

Year 2 | Summer Semester 2

| | |
|--|-----------|
| AAE 5206 Studio II (Sculpture, Film and Mixed Media) | 3 |
| AAE 5306 Research Methods in Art and Art Education | 3 |
| AAE 5310 Strategies and Instruction for Teaching Art | 2 |
| AAE 6101 Exploring Diversity in Teaching and Learning the Arts | 3 |
| | 12 |

Year 3 | Summer Semester 3

| | |
|---|-----------|
| AAE 6107 Studio III (Digital Media and Archive) | 3 |
| AAE 5500 Research and Professional Practice | 3 |
| AAE 6109 Technology in Art Education | 3 |
| AAE 6100 Master's Seminar / Thesis Advisement | 3 |
| | 12 |

Total Credit Amount **36**

Course Outlines

| | |
|----------------------|-------------------------------------|
| School / Department: | SVAD |
| Program: | MA Art Education |
| Session: | Summer |
| Course Title: | Studio I (Processes and Structures) |
| Credit Hours: | 3 |
| Course Code: | AAE 5105 |
| Course Instruction: | Dr. Razia I. Sadik |

Catalogue Description:

Ideas for teaching the visual arts and design come from several different sources. Some come from direct observation of children, adolescents and adults as they move about and make meaning from the flux of their everyday experiences. Other ideas come from our understanding of the forces and outcomes that shape both historical and contemporary art and design practices, while others come directly out of responses to the different and divergent materials with which we make art or design. Obviously, all three sources

intertwine in myriad ways as the process of practice and appraisal of results play themselves out in individual lives and experiences.

Our concern in this course will be to highlight and investigate the ways ideas for and about the visual arts and design emerge from our experiences with concrete materials and the different directions such ideas may lead us, as well as the different possibilities for teaching and learning they might suggest. The experiences offered in this course will involve you in critical questioning and re-examination of your own experiences of working with materials calling to the fore responses that are both *embodied* and *embedded* within the repertoire of your own knowledge as well as possibilities offered by these for your personal artistic growth. To this end we will be concerned particularly with the physicality of the hand-body and the role of the senses in the way ideas emerge, are shaped and re-presented materially.

The journey of learning in this course will follow a pattern of serious play, improvisation, investigation, and interpretation of how we encounter and give meaning to our experiences of self-world and the exploration of new and fresh possibilities for art making and teaching. Participants are requested to be open to new challenges, taking risks, and stepping outside their comfort zones with materials, processes and their already established understanding about these, as outcomes are only as good and interesting as the thoughtful and imaginative processes that inform them. As creative individuals who also teach we should continually be pushing these processes, regardless of the years of our experience.

An important aspect of the course will be reaching out for resources and inspiration from your peers and from cultures other than your own, processes and products of contemporary artists, designers, or other visual practitioners, and pedagogical practices from readings and/or your own or peers' experiences.

Course Objectives:

In fulfillment of the requirements of this course, students will:

Develop an understanding of and a repertoire for using concrete materials and artistic processes in experientially relevant and purposeful ways.

(Assessed through Course requirements 1 – Practical Work, and 2 – Journal)

Conduct a deep and sustained reflective inquiry into the potentiality of easily available materials by exploring them through a variety of artistic processes both

step--- by--- step and simultaneously.

(Assessed through Course requirements 1 – Practical Work, 2 – Journal and 3 – Site Visits)

Challenge, revisit and re--- contextualize previously developed notions and understandings about materials and their use in artistic practice.

(Assessed through Course requirements 1 – Practical Work, and 2 --- Journal)

Develop and articulate a repertoire of reflective thinking about their own and their peers' use of materials, which might serve as a resource for teaching art and other

visual media to children, adolescents and adults from both within and outside the disciplines of art and design.

(Assessed through Course requirement 2 – Journal and its sharing in class discussions)

Identify and articulate the experiential use of materials and processes in both historical and contemporary art and design practices from local as well as diverse global cultures.

(Assessed through Course requirements 1 – Practical Work, 2 – Journal and 3 – Site Visits)

Develop a bibliography of readings about materials and processes of art and design, relevant to their developing understanding of material exploration.

(Assessed through Course requirement 4 – Bibliography)

Assessment and Evaluation:

Students will be assessed on their Practical Work and reflective practice (through journals, class discussions and peer engagement) on a weekly basis according to the criteria in the rubric below. They will be assessed on their completed Personal Journal and Documentation, Site Visits and Bibliography at the end of the course based on the clarity and relevance of these items in communicating the course outcomes as they unfolded. An assessment rubric for the Personal Journal will be provided later in the course.

| GRADE | A | A⁻ / B⁺ | B / B⁻ | C⁺ and Below |
|-------------------------|--------------------|--------------------------------------|--------------------------|--------------------------------|
| <i>Grade Equivalent</i> | <i>Outstanding</i> | <i>Excellent / very good work</i> | <i>Acceptable/Fair</i> | <i>Unsatisfactory</i> |

| | | | | |
|--|--|---|---|--|
| <p>Studio Engagement with Materials and Processes</p> | <p>Exhausts all possible directions in the given time frame to investigate and explore the material and process.</p> <p>Engages with ease, purpose, focus, creativity and attention to detail in multiple attempts to grasp a progressively deeper understanding of the material</p> | <p>Indicates a broad ranging investigation and exploration of the material and process.</p> <p>Engages with focus, creativity and some attention to detail in multiple attempts to grasp a deeper understanding of the material and its limits and possibilities.</p> <p>Combines a variety of materials and processes to</p> | <p>Indicates some variety in investigation and exploration of the material and process.</p> <p>Engages with some focus effort to grasp an understanding of the material and its limits and possibilities.</p> <p>Combines some materials and processes to develop repertoire.</p> | <p>Indicates little or no variety in investigation and exploration of the material and process.</p> <p>Engages with little focus and effort to grasp an understanding of the material and its limits and possibilities.</p> <p>Combines few materials and processes to develop</p> |
| <p>Reflective, and critical acuity and depth</p> | <p>Consistently taps into personal experiences of art making and pedagogy to pursue the material investigation.</p> <p>Constantly challenges preconceived notions and personal comfort zones with skills, materials and processes.</p> | <p>Taps into personal experiences of art making and pedagogy to pursue the material investigation.</p> <p>Challenges preconceived notions and personal comfort zones with skills, materials and processes.</p> <p>Acknowledges the importance of building reflexivity</p> | <p>Rarely taps into personal experiences of art making and pedagogy to pursue the material investigation.</p> <p>Occasionally challenges preconceived notions and personal comfort zones with skills, materials and processes.</p> <p>Occasionally</p> | <p>Consistently taps into personal experiences of art making and pedagogy to pursue the material investigation.</p> <p>Constantly challenges preconceived notions and personal comfort zones with skills, materials and processes.</p> |
| <p>Observational, descriptive</p> | <p>Demonstrates a tacit non-judgmental</p> | <p>Demonstrates a non-judgmental approach to</p> | <p>Demonstrate s a somewhat non-</p> | <p>Demonstrates a judgmental and</p> |

| | | | | |
|---|--|---|--|--|
| <p>and communicative acuity</p> | <p>approach to observation and description while participating in class discussions and journal writing.</p> <p>Pays attention to details and is able to articulate nuances in situations observed.</p> <p>Is articulate in communicating about own</p> | <p>observation and description while participating in class discussions and journal writing.</p> <p>Pays attention to details. Is articulate in communicating about own artwork and does so with clarity and brevity.</p> | <p>judgmental approach to observation and description while participating in class discussions and journal writing.</p> <p>Is inconsistent in participating in class discussions.</p> <p>Pays little attention to details.</p> <p>Communicates about own artwork with some difficulty.</p> | <p>simplistic approach to observation and description while participating in class discussions and journal writing.</p> <p>Does not participate in class discussions.</p> <p>Does not pay attention to details.</p> <p>Is not able to</p> |
| <p>Attitudes to peer and instructor feedback</p> | <p>Is able to graciously receive the critical feedback of the instructor and indicates a clear understanding by incorporating it into developing work.</p> <p>Is able to use various opportunities for dialogue generated through class discussions, instructor and peer feedback in a productive way towards developing</p> | <p>Is able to graciously receive the critical feedback of the instructor.</p> <p>Is able to use some opportunities for dialogue generated through class discussions, instructor and peer feedback in a productive way towards developing own understanding of materials and processes.</p> <p>Sometimes gives useful and thoughtful feedback to peers respectfully.</p> | <p>Is unable to graciously receive the critical feedback of the instructor.</p> <p>Is unable to use opportunities for dialogue generated through class in a productive way.</p> <p>Rarely gives useful and thoughtful feedback to peers respectfully.</p> | <p>Ignores critical feedback of the instructor.</p> <p>Does not use opportunities for dialogue generated through class.</p> <p>Does not participate or respond in class discussions.</p> <p>Does not clearly respond in class discussions.</p> |

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| Time management and organization | <p>Is able to sustain a fine balance in sequential as well as simultaneous application of competencies with material and process investigation developed in the course.</p> <p>Follows course organization sequence in a sustained manner, whereby experimental inquiry, is</p> | <p>Is able to sustain some balance in sequential as well as simultaneous application of competencies with material and process investigation developed in the course.</p> <p>Follows course organization sequence, whereby experimental inquiry, is followed by experimental organization and follow through to</p> | <p>Is unable to sustain balance in sequential as well as simultaneous application of competencies with material and process investigation developed in the course. Only focuses on one part.</p> <p>Follows course organization sequence inconsistently.</p> <p>Is rarely able to deal with the unexpected turns</p> | <p>Is unable to sustain balance in sequential and simultaneous application of competencies with material and process investigation.</p> <p>Leaves most of the work till the end of semester.</p> <p>Does not follow course</p> |
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| Contextualization within broader art and design practices | <p>and creatively with the unexpected turns and outcomes in the course of study and regain focus on the original goal of the investigation.</p> <p>Completes and submits all assigned tasks on time.</p> <p>Always arrives and leaves class at the designated class time.</p> | <p>outcomes in the course of study and regain focus on the original goal of the investigation.</p> <p>Completes and submits most assigned tasks on time.</p> <p>Arrives and leaves class at the designated class time in most cases.</p> | <p>investigation.</p> <p>Completes and submit some tasks on time.</p> <p>Arrives and leaves class at the designated class time inconsistently.</p> | <p>investigation.</p> <p>Arrives late and/or leaves class early several times.</p> <p>Is inconsistent in delivering work on schedule, asks for postponements, or asks for last minute meetings or does not show up to class at all.</p> |
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Recommended Readings:

While there are no required readings for the course, you are being provided the following Suggested Readings for your reference. Some of these readings are available as PDF's or hard copies with the instructor, should you be interested in them.

- Alfondy, S. (ed.). (2007). *NeoCraft: Modernity and the Crafts*. Nova Scotia: The Press of the Nova Scotia College of Art and Design.
- Arnheim, R. (1962). *Art and Visual Perception*. Berkely, CA: University of California Press. *
- Arnheim, R. (1962). *The Genesis of A Painting: Picasso's Guernica*. Berkley, CA: University of California Press.
- Behrenson, P. (1972). *Finding Ones Way with Clay*. NY: Simon and Shuster. Berger, J. (1972). *Ways of Seeing*. London: Penguin Books. *
- Burton, J.M. (1981). Developing Minds: With Three Dimensions in View. *School Arts*. February, 1981. *
- Burton, J.M. & Hafeli, M. (eds.) (2012). *Conversations in art: the dialectics of teaching and learning*. Reston, VA: NAEA*
- Burton, J.M., & Bildstein, I. (2010). *Challenging Thinking: Possibilities and Potentials for Teaching and Learning in the Visual Arts, Grades 3 – 8*. Teachers College, Columbia University. *
- Burton, J.M. (1996). *Art teaching and learning*. Unpublished manuscript. Teachers College, Columbia University. *
- Danto, A. C. (1997). *After the End of Art*. Princeton, NJ: Princeton University Press. *
- deSaumarez, M. (1983). *Basic Design: The Dynamics of Visual Form*. London: Herbert Press,
- Dewey, J. (1934). *Art As Experience*. NY: Minton Balch And Co. *
- Feldman, E.B. (1970). *Becoming Human Through Art: Aesthetic Experience in the School*. Reston, VA: NAEA Press *
- Eisner, E.W. (1972). *Educating Artistic Vision*. New York, NY: Macmillan. *
- Flam, J. (1978). *Matisse on Art*. NY: Dutton.
- Gardner, H (1990). *Art Education and Human Development*. Los Angeles. CA: J. Paul Getty Museum, occasional papers *
- Gombrich, E. *In Search of Cultural History*. (1978). Oxford, UK: Oxford University Press. *
- Gombrich, E. (1963). *Art and Illusion*. London: Phaidon Press. *
- Gordon, A, et al. (2008). *The Atlas of Radical Cartography*. Journal of Aesthetics and Protest Press*
- Harlan, C. (1974). *Visions and Invention*. NY: Prentice Hall.
- Harmon, K. (2003). *You are here: personal geographies and other maps of the imagination*. New York, NY: Princeton Architectural Press. *
- Harmon, K. (2010). *The map as art: Contemporary artists explore cartography*. New York, NY: Princeton Architectural Press. *
- Haynes, D. (2003). *Art Lessons: Mediations on the Creative Life*. Cambridge, MA: Westview Press.
- Henri, R. (1927). *The Art Spirit*. NY: Harper and Row.

- Hetland, L., Winner, E., Veenema, S., Sheridan, K.M., (2007). *Studio Thinking: The real benefits of visual arts education*. New York, NY: Teachers College Press. *
- Hetland, L. (2000). Listening to music enhances spatial-temporal reasoning. Evidence for the “Mozart Effect”. *Journal of Aesthetic Education*, 34(3-4), 105-108
- Hetland, L. (2000). Learning to make music enhances spatial reasoning. *Journal of Aesthetic Education*, 34(3-4), 179-238
- Hoffman, H. (1967). *Search for the Real*. Cambridge, MA: M.I.T. Press.
- Hopkins, D. (2000). *After Modern Art*. Oxford, UK: Oxford University Press.
- Hurwitz, A. and Day, M. (2007). (8th edition). *Children and Their Art*. Chapter 6, Drawing and Painting; Chapter 8, Sculpture and Ceramics. Belmont, CA: Thomson Wadsworth.*
- Ingold, T. & Hallam, E. (Eds.)(2008). *Creativity and Cultural Improvisation*. London, UK: Bloomsbury Academic. *
- Ingold, T. (2011). *Being Alive: essays on movement, knowledge and description*. London, UK: Routledge. *
- Ingold, T. (2011). *The Perception of the Environment: essays on livelihood, dwelling and skill*. London, UK: Routledge. *
- Itten, J. (1970). *The Elements of Color*. NY: Van Nostrand Reinhold.
- Jacobs, M.J. & Grabner, M. (2010). *The Studio Reader: on the space of artists*. Chicago, IL: University of Chicago Press. *
- Johnson, P. (1960). *Creating with Paper*. London: Nicholas Kaye Ltd.
- Kandinsky, W. (1977). *Concerning the Spiritual in Art*. NY: Dover Publications. *
- Keightley, M. (1985). *Investigating Art: A Practical Guide for Young People*. London and NY: Facts on File.
- Keinanen, M., Hetland, L. & Winner, E. (2000). Teaching cognitive skill through dance: Evidence for near but not far transfer. *Journal of Aesthetic Education*, 34(3-4), 295-306
- Kimmelman, M. (2005). *The Accidental Masterpiece: On the Art of Life and Vice Versa*. NY: The Penguin Group.
- Klee, P. (1959). *On Modern Art*. London: Faber and Faber.
- Klee, P. (1959). *Pedagogical Sketchbook*. London: Faber and Faber. *
- Lidstone, J. (1977). *Design Activities for the Classroom*. Worcester, MA: Davis Press.
- Lipard, L. (1976). *From the Centre: Feminist Essays on Women’s Art*. NY: Dutton and Co., Inc..
- Lipard, L. (1998). *The Lure of the Local: Sense of Place in a Multicentred Society*. London, UK: New Press. *
- Lowenfeld, V. (1947). *Creative and mental growth*. New York, NY: Macmillan. *
- Lucie-Smith, E. (1981). *The Story of Craft: A Craftman’s Role in Society*. Oxford, UK: Phaidon Press.
- Magliaro, J. and Hung, S. (2007). *By Hand: The Use of Craft in Contemporary Art*. NY: Princeton Architectural Press.
- Mau, B. (1998). *An incomplete manifesto for growth*.
- Mattil, E. (1979). *Meaning in Craft*. NY: Prentice Hall.
- Read, H. (1931). *Meaning in Art*. London: Penguin Books, 1931.
- Robinson, H. (1987). (edit). *Visibly Female: Feminism and Art*. London: Camden Press, 1987.
- Shahn, B. (1957). *The Shape of Content*. Cambridge, MA: Harvard University Press. *

Solnit, R. (2001). *Wanderlust: A history of walking*. New York, NY: Penguin Books.

Smith, N.R. (1983) *Drawing conclusions: Do children draw from observation?*, *Art Education*, 36(5), 22--- 25 *

Smith, N.R. (1988) *Drawing systems in children's drawings: contour and form*, *Visual Arts Education*, 14(1), 66--- 76

Smith, N.R. (1993) *Experience and art: Teaching children to paint*. New York, NY: Teachers College Press. *

Smith, N.R. et al.(1998) *Observation Drawing with Children*. New York, NY: Teachers College Press. *

Stokes, A. (1972). *The Image in Form*. NY: Harper and Row. Storr, A. (1972). *The Dynamics of Creation*. NY: Atheneum.

* Available as PDF's

* Available on request in hard copy during class time only

Course Outline

School / Department: SVAD
Program: MA Art Education
Session: Summer
Course Title: Survey of Art Education: Historical Foundations and Philosophies
Credit Hours: 3
Course Code: AAE 5307
Course Instruction: Aisha Abid Hussain

Catalogue Description:

This course provides an introduction to major historical events and underlying beliefs and values that have influenced contemporary art and design education programs within South Asia. Students analyze philosophies, theories and practices with focus on specific strategies for making and teaching art. Programs in schools and higher education are scrutinized through documentation (interviews, films, photographic records) to develop awareness of the art and design educational system in the local context. In addition, international educational movements and events that have influenced this context are also examined.

Course Objectives:

- A thorough account of historical aspect of Art Education
- An overview of most important National and International Educational philosophies and movements
- Exposure to critical thinking and analysis regarding development of Art Education through ages
- Awareness regarding implementation of existing philosophies in their own context

Insight through exploration of various Art Curricula using the mode of

Assessment and Evaluation:

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| Reading Responses 40% | |
| Project After having a thorough overview of historical context of Educational system in South Asia each student will need to propose an individual project. In order to explore the various aspects of the art programs in schools and higher education with in the local context, the project will be based on scrutinized research on the curricula and methodology of the art programs. Guidelines for the Project <ul style="list-style-type: none">• Project can be a study/survey of art curriculum of an institute through the ages (an accumulation of photographic record of curriculum documents from the archive of the institute or through interviews of the former students, teachers and heads. Example (Prof. Salima Hashmi, Prof. Naazish Ataullah former heads of National College of Arts)• Project can be a photo essay documenting the formal structure of pedagogical practice, classroom/studio environment and teaching methods.• Project can be 5minute film footage of the selected institute.• Students will submit the project in the form of a booklet (a sample will be shared)• In case of a film, the submission can be uploaded on vimeo and a link can be shared. Guidelines for Booklet <ul style="list-style-type: none">• Paper size 4x6 inches (a sample will be shared)• No. of pages minimum 20• Both sides of the paper should be used• Colour choice for the paper is white or off white• Text should be typed (Font: Times New Roman) (Size: 11)• Reference/source should be cited and interviewee be acknowledged. | 30% |

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| <p>Suggested list of Institutes as Case Study within Lahore</p> <ul style="list-style-type: none"> • National College of Arts (NCA) • Punjab University (PU) • Lahore College Women University (LCWU) • Kinnaird College (KC) • Naqsh School of Arts • Any other art school in Pakistan <p><u>Student Evaluation and Grading.</u> Late work cannot be accepted due to the accelerated nature of the class. If there are extenuating circumstances, please let me know.</p> | |
| <p>Attendance. Student-led discussion, solo or team and daily.</p> <p>Students will be expected to participate actively in class and for presentations/assignments. Students who are late for class will have points deducted unless the instructor is notified of compelling circumstances.</p> | 30% |
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| Project 30% | Response to Readings 40% | Attendance Class Participation 30% |
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Recommended Readings:

Education emergency Pakistan (2011) Retrieved from <http://www.educationemergency.com.pk/> The Pakistan education Task Force Press

Iqbal, A. *Where the money flows*. Retrieved from <http://www.educationemergency.com.pk/> or <http://www.pakistaneducationtaskforce.com/> The Pakistan education Task Force Press

Eisner, E. (2002) *The Arts and the Creation of Mind* chapter 4, What the Art Teach and How it Shows. (pp,70-92) Yale University Press

Gaitskell, C., Hurwitz, A., & Day, M, (1982). *Notes for a perspective on art education*. Retrieved from: <http://www.noteaccess.com/APPROACHES/ArtEd/History/Gaitskell/ContempBeliefs.htm>

Iwai, K. (2003). *Overview: Arts Education in Asia*. Retrieved from <http://www.unesco.org/search/>

Tarar, O. (2011) *Primitive Artisans to Modern Craftsmen*, The British Association of South Asian Studies, Routledge Press

Kantawala, A. (2012) *Art Education in Colonial India*, *Studies in Art Education: A journal of issues and research*, 53,(3) 208-222

Tarar, O. (2008) *Aesthetic Modernism in Post Colony*, The Author, Journal Compilation,

NSEAD/Blackwell Publishing
Sharma, M. (2008) *Indian Art education and Teacher Identity as Deluzo-Guattarian Assemblage*, Dissertation Graduate Program
Art Education, the Ohio State University
Partha, M. (1995) *Art and Nationalism in Colonial India 1850-1922 Occidental Orientation*, pp. 29-54, Cambridge University Press
Mathur, S. (2007) *India by Design Colonial History and Cultural Display*, Chapter 3, The Discrepant Portraiture of Empire, pp 89-95,
University of California Press
Ghosh, S. *Tagore's Thoughts on Educational Sustainability in 21st Century*, Excellence International Journal of Education and Research vol 2, Issue 3, pp 381-387
Eisner, E., Ecker, D., *Some Historical Developments in Art Education* pp. 13-25
The History of Art Education Timeline (n.d.). Retrieved from
<http://www.personal.psu.edu/faculty/m/a/mas53/timelint.html>
Goldblatt, P. (2006) *How John Dewey's Theories Underpin Education and Art Education*, Education and Culture, vol 22, pp 17-31, Purdue University Press

Course Outline

School / Department: SVAD
Program: MA Art Education
Session: Summer
Course Title: Curriculum Development and Assessment
Credit Hours: 3
Course Code: AAE 5309
Course Instruction: Aisha Abid Hussain

Catalogue Description:

This course examines curriculum policies, practices, programs and projects for developmental grades K-16. Curricula are accounts and prescriptions of pedagogy that represent something that is valued by communities, cultures, and different schools of pedagogical thought. Statements of value (axiology) are aligned with conceptions of reality (ontology) and notions of knowledge (epistemology) to define educational experiences that are seen to be necessary to function in life.

The implementation of pedagogical policies into the teaching and learning processes necessary to achieve desired ends requires the articulation of theories and practices that are effective and where theory informs practice and practice informs theory. Theory without practice is mere rhetoric; practice without theory could be anarchical and elitist. Considered together, effective theory and practice is known as “praxis.” Consequently, curricula design and implementation is best described as an ongoing process.

Course Objectives:

- To introduce students to curriculum theory within the larger context of education and schooling. To achieve this lectures and seminars will deal with curriculum conceptions and definitions, ideologies and frameworks, and orientations and practices.
- To develop students' critical awareness of the curriculum issues and philosophies that impact art education. To achieve this, lectures and discussion will deal with art curricula

content, contexts and rationales involving critiques and reviews of selected curriculum models and texts.

- To involve students in basic curriculum design strategies and analysis for art teaching and learning. To achieve this, lectures and workshops will deal with the components and processes involved in planning curriculum modules, art lessons and implications for implementation.
- To develop students' confidence and ability to independently *and* collaboratively think critically, develop and communicate with clarity curricular ideas and recommendations. To achieve this the course will involve them in analytical and constructive curricular projects in group and independent formats, class debates and visual thinking and producing opportunities that emphasize clarity in the conveyance of ideas.
- To develop students proficiency in using technology to assist curriculum design in art education. To achieve this computer-based technologies are used to facilitate on-line class discussion and collaboration beyond that available in the lecture room; to access on-line information; and to use software to assist with information management.

Assessment and Evaluation:

TASK 1. Curriculum Theory and Practice: Personal Teaching Philosophy (Two page statement and visual representation) (25 %)

Students are required to conceptualize and create a personal philosophy of art education that includes descriptions of art teaching and art learning, expectations, roles and responsibilities. Particular attention is to be paid to linking theory and practice, and education and art practice. Guidelines for a teaching philosophy will be given in class. The idea of a teaching philosophy will also be work-shopped in the studio class.

TASK 2. Curriculum Issues: Art Curriculum Planning and Visual Representation and Documentation (Group* Project) (50%)

This assessment task will have a combined assessment for the core and studio co-requisite courses. The task will receive a group grade.

This task requires students to select a topical issue in art education that has a particular impact on curriculum thinking, and develop a curriculum resource for an audience of art educators (your colleagues).

This project will have three components. Components a & b. Component (a) will be a written component and Component (b) will be visual/verbal.

- a) **Curriculum Guide and Topical Analysis.** The written document will consist of a curriculum guide and an analysis of the selected topical issue. The curriculum guide will include an art educational rationale, developmental considerations, overview of sequence of five/six lessons, two sample art lessons, selected assessment strategies and resource considerations. The topical issue analysis will contain a description and analysis of the selected curriculum issue through a review of the literature. A literature review is a scholarly way of describing, interpreting and synthesizing issues surrounding a topic according to some conceptual framework of themes or ideas. The issue will be further clarified through an interpretive summary that leads to a series of summary points or a list of recommendations. The curriculum guide that you will design will be based on these recommendations.
- b) **Visual Representation of Curriculum.** This component will visually represent the curriculum you develop in (a). The format of the visual representation will be

restricted to a pamphlet or poster design no larger than 20 x 30 inches. This restriction is designed to encourage clarity in communication and presentation. As the emphasis is on interpreting a topic theme or issue within the context of curriculum, the interest is in the ideas and how they are 'storyboarded' to communicate to others. For some students proficient in computer graphic software the pamphlet may be formally designed, however, this is not a condition. Pamphlets as texts will be expected to be made available in a PDF format suitable for placing on Classweb as a curriculum resource.

*This project is to be carried out in groups of 3-4 students.

Class Participation 25 %

Recommended Readings:

REQUIRED TEXTS

Dunn, P. C. (1995). *Creating Curriculum in Art*. Reston, VA: National Art Education Association.*

Stewart, M.G., & Walker, S.R. (2005). *Rethinking Curriculum in Art*. Worcester, MA: Davis Publications, Inc.*

Recommended Readings

Eisner, E.W. & Day, M.D. (Eds.). (2004). *Handbook of Research and Policy in Art Education*. Mahwah, NJ: Lawrence Erlbaum Associates.

Eisner, E.W. (1985) *The educational imagination: On the design and evaluation of school programs*. New York: Macmillan

Glatthorn, A. A. (1994). *Developing a quality art curriculum*. Alexandria, VA: Association for Supervision and Curriculum Development.*

Wiggins, G.P. & McTighe, J. (2005). *Understanding by Design*. Pearson Education Inc.*

Course Outline

School / Department:

SVAD

Program:

MA Art Education

Session:

Summer

Course Title:

Educational / Developmental Psychology: Artistic of Children and Adolescents

Development

Credit Hours:

3

Course Code:

AAE 5308

Course Instruction:

Dr. Ruhi Khalid/ Abia Nazim

Catalogue Description:

The course provides a study of human development and psychology from childhood to adulthood. Theories of cognition, social learning, information processing, motivation and strategies to engage students in critical and creative thinking and problem solving are investigated as they apply to the teaching and learning processes, especially relating to art education. The course focuses this through a discussion of ways in which developmental insights are basic to designing challenging lessons in the visual arts that enrich learning and transformation.

Course Objectives:

To learn about all below mentioned:

Part I

- Introduction to Development in Children and Adolescents
- Importance of understanding child development for teachers
- Periods of Developments
- Overview of Different Perspectives in Developmental Psychology
- Basic Issues in Child Development
(Nature - Nurture; Active - Reactive; Continuity - Discontinuity)
- Major Theories of Cognitive Development
- Piaget's Cognitive Developmental Theory
- Basic Premises
- Key Elements
- Stages of Development
- Piaget's Theory and Education
- Vygotsky's Socio-Cultural Theory
- Socio-cultural Nature of Development
- Development of Higher Mental Functions
- The Zone of Proximal development
- Role of Language in Development
- Vygotsky Vs. Piaget
- Role of Make-believe Play in Child Development
- Teaching Strategies based on Vygotsky's Theory
- Erickson's Psychosocial Theory
- Bronfenbrenner's Ecological Systems Theory
- Bandura's Learning Theory
- Recommendations for developmentally appropriate education
- Tools for Measuring Cognitive Development

Part II

- The importance of Creative Arts (Education) for children and adolescents
- Psychology: behind Art education
- The Nature of Creativity
- Analyzing Creative processes in children and Adolescents
- Misperceptions about Creativity/Arts
- Creativity and Intelligence
- The Measurement of Creativity
- A Recipe for Creativity
- Importance of the Creative Process

- Opportunities for Creativity
- Varieties of Experience
- The stages of Artistic Development (Creative and Mental Growth)
- Fostering Creativity in Children
- Guidelines for Parents and Teachers to encourage Creativity
- General Activities to Promote Creativity
- Art and play activities as assessment tools
- Therapeutic aspects of Art

Assessment and Evaluation:

The course evaluation will be based on attendance 30%, class. Participation 10 %, assignments and quiz at the end of this course 60%

Recommended Readings:

All the content will be provided in class during lectures.

Course Outlines

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| School / Department: | SVAD |
| Program: | MA Art Education |
| Session: | Summer |
| Course Title: | Studio II (Sculpture, Film and Mixed Media) |
| Credit Hours: | 3 |
| Course Code: | AAE 5206 |
| Course Instruction: | Huma Mulji/ David C. Alesworth |

Catalogue Description: This is a studio course that aims to look at what we broadly call *sculpture*, in the various ways that it performs in urban or public space.

We will discuss related notions of the *monument*, the *monumental*, and *anti-monumental* (scale) the *ephemeral*, sculpture as *instigator*, sculpture as *memory*, (object and non-object), its relationship with time, its relationship with sound (invisibility). The city becomes the gallery, and discussions on theories of Psycho geography and the discourse on artist as flâneur will be introduced.

The course will engage with urban Lahore, and several sites will be selected as subjects for student's to respond to. The students are expected to visit the chosen sites, and collect qualitative data, to build an understanding of and a relationship with the site. They will then respond to the information, by proposing an artwork which is 'active', in one

way or another. That which interrogates, grows, dies, disappears, transforms or surprises. Here, the question of audience is intrinsically connected to the artworks, and will be brought into discussion.

There will be several required tasks that students will be asked to fulfill. The first task will be to build a proposal for a sculptural work, develop it and produce the proposal as a printed and bound work of art in itself. The second requirement will be

to fabricate the proposed work in the studio. The third task will be to digitally place this work, on location, and include this as part of the final proposal. Alongside, all exploratory artifacts (models, journals, mind maps, sound works or objects) that result from the students' engagement with the city, will be part of the work, and will be evaluated.

The final outcome may also include a temporary public intervention at the chosen site.

Course Objectives:

Initiate a research based attitude to collecting visual, aural and historical data to develop ideas around the subject/site.

Encourage a critical engagement with the city, beyond the candidate's immediate environment.

Consider the performance of artwork in the spaces they occupy. Consider the audience.

Making sculptural proposals: how to organize data, budgets, time frames to make workable proposals, as an end in itself.

Resolving ideas, curating artifacts, presenting data collected through research, installing, and cohesively exhibiting this information.

Assessment and Evaluation:

Attendance 30%

Class Participation 10%

Progress 20%

Final display and proposal 40%

Total 100%

Recommended Readings:

Solnit, Rebecca. *Wanderlust* A history of Walking, Penguin Books, 2000.

Calvino, Italo. *Invisible Cities*. Translated into English by Jovanovich, Harcourt Brace, 1974. Vintage, 1997.

Soja, Edward W.. *Postmodern Geographies*, The Reassertion of Space in Critical Social Theory. Verso UK, 1989.

Coverley, Merlin. *Psychogeography*. Pocket Essentials, UK, 2006.

Tuan, Yi-Fu. *Space and Place*, The Perspective of Experience. University of Minnesota Press, 2008

Lozano, Eduardo E., *Community Design and The Culture of Cities*, The crossroad and the Wall. Cambridge University Press, 1990.

Unmonumental, The Object in the 21st Century. Phaidon, UK. & the New Museum , USA, 2007.

Course Outline

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|-----------------------------|--|
| School / Department: | SVAD |
| Program: | MA Art Education |
| Session: | Summer |
| Course Title: | Research Methods in Art and Art Education |
| Credit Hours: | 3 |
| Course Code: | AAE 5306 |
| Course Instruction: | Rabeya Jalil |

Catalogue Description:

The course facilitates guided independent work in the study of art and art education, culminating in the development of a paper leading to either one or all of the below research methods

- a) Action Research
- b) Case Study Analysis
- c) Field Observational Research or
- d) Interview-Based Research

required for the Master's level Thesis Project. During the course, the students carry out a focused, in situ- study at SVAD, incorporating the basic tools and protocols of action research, case study analysis, field observational research or interview-based research.

RESAERCH PAPER

Candidates for the Master's degree at SVAD, BNU are required to complete a Thesis Project. The Thesis must demonstrate the student's abilities to design, produce, and present the results of an action research, case study analysis, field observational research or interview-based research in their respective professional practice and space.

The Thesis involves the investigation of a topic relevant to the theory and / or practice of art education in the context of the students' own teaching and learning practices. Topics of inquiry are researched through an in-situ action research, case study analysis, field observational research or interview-based research. The study can focus on various areas of art teaching and learning, curriculum projects, socio-cultural perspectives, advocacy, policy implementation, artistic inquiry in educational contexts, and the like. The study emphasizes self-reflection and criticality in practice.

Procedures for developing the study and paper during the course, as well as for the Thesis, will conform to acceptable scholarship and research practice that will be covered as part of the course content. Both the paper and the Thesis will include the following components:

- Introduction
- Literature Review

- Methodology
- Findings
- Analysis

ARTICLE REVIEW WORKSHEETS (1-4)

This assessment task involves the critique of a selected research article on any FOUR research methodologies discussed in class. The task is to identify the underlying theoretical position, the research issues and questions investigated, the approach used, and the findings. Using the Review of Research form, complete the information required in the designated spaces.

Course Objectives:

Students participating in this course will:

- Identify research topics and questions suitable for investigation in a reflective, in-situ, action research/ case study research/ interview-based research/ observational analysis
- Explore and analyze existing scholarship relevant to their research question
- Consider some research methods relevant specifically to action research, case study research, observational analysis and interview-based research in art education, i.e. interview, field observations, reflective journals
- Reflect on issues of ethics, scholarship and accountability in research
- Write a succinct research paper

Assessment and Evaluation:

Students will work on Article Review Worksheets and present the components of their research and paper throughout the course (see course synopsis below). They will receive ongoing feedback from the instructor and their peers. All assignments must be written thoughtfully and professionally. The complete paper will be submitted on the last day of class.

Assessment will be based on (1) timely submission of components and (2) the quality of worksheets and the research paper.

Timely submission of assignments:

One point will be deducted for every late day.

Written Assignments:

Article Review Worksheets (1-4) 25 %

Article Review Worksheets (1-2)

Article Review Worksheets (3-4)

Finished Paper 50 %

Introduction 10 %

Literature Review and annotated bibliography 10 %

Methodology 10 %

Findings 10 % Analysis 10 %

Class Participation 25 %

Recommended Readings:

Merriam, S. (2002) *Qualitative research and case study application in education*, San Francisco, CA: Jossey Bass

Publication Manual of the American Psychological Association, Sixth Edition American Psychological Association

Recommended: Research Methodologies: General

Becoming a Critically Reflective Teacher, Stephen Brookfield, 1st ed. 1995, Published by Jossey-Bass

Cohen, L., & Manion, L. (1989). *Research methods in education* (3rd ed.). London: Routledge.

Creswell, J. W. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches*. Thousand Oaks, CA: Sage.

Denzin, N.K. & Lincoln, Y.S.(Eds.). (1994). *Handbook of Qualitative Research*. London: Sage Publications.

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

Flick, U. (2002). *An introduction to qualitative research* (2nd ed.). London: Sage.

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

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

May, T. (Ed.). (2002). *Qualitative research in action*. Thousand Oaks, CA: Sage.

Maruyama, G., & Deno, S. (1992). *Research in educational settings*. Newbury Park, CA: CA: Sage.

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

Merriam, S. B. (1998). *Qualitative research and case study applications in education* (Rev. ed. of: *Case study research in education*. 1st ed. 1998.). San Francisco: Jossey-Bass Publishers.

Schön, D. A. (1991). *The reflective practitioner* (2nd ed.). New York: Jossey-Bass.

Seidman, I. E. (1991). *Interviewing as qualitative research: A guide for researchers in education and the social sciences*. New York: Teachers College Press.

Recommended: Literature Review Methods/Proposals

Thiroux, E. (1999). *The critical edge: Thinking and researching in a virtual society*. Upper Saddle River, NJ: Prentice Hall.

Hart, C. (1998). *Doing a literature review: Releasing the social science research imagination*. London: Sage.

Booth, W. C., Colomb, G. G., & Williams, J. M. (1995). *The craft of research*. Chicago: The University of Chicago Press.

Bazeley, P., & O'Rourke, B. (1996). *Getting started in research: A series of reflections for the beginning researcher*. Campbelltown, Australia: Research Office, University of Western Sydney, Macarthur.

Art Education Research Journals

National Art Education Association. *Studies in Art Education: A Journal of Issues and Research in Art Education*. [published quarterly]. NAEA, 1916 Association Drive, Reston VA, 20191-1590.

National Art Education Association. *Art Education: A Journal of the National Art Education Association*. [published bi-monthly]. NAEA, 1916 Association Drive, Reston VA, 20191-1590.

University of Illinois. *The Journal of Aesthetic Education*. [published quarterly]. College of Education, University of Illinois at Urbana-Champaign, 1310 S. Sixth Street, Champaign, IL 61820.

United States Society for Education through Art (InSEA). *Journal of Cultural Research in Art Education*. [published annually]. JCRAE, Tom Anderson, Editor, Journal of Cultural Research and Art Education, Department of Art Education, 126 MCH, Florida State University, Tallahassee, Florida 32306-4480.

The Caucus on Social Theory and Art Education (an NAEA affiliate). *The Journal of Social Theory in Art Education*. [published annually]. JSTAE, Sharon Wilson McKay, University of Houston, Department of Curriculum & Instruction, Art Education Program, Houston, TX 77204-5872.

National Society for Education in Art and Design. *The International Journal of Art and Design Education*. [published three issues/year]. Contact: Dennis Atkinson, NSEAD, The Gatehouse, Corsham Court, Corsham, Wiltshire, SN13 0BZ, U.K.

Australian Institute of Art Education. *Australian Art Education*. [published quarterly]. Penny Collet, Linda Ashton (Eds.). School of Arts Education, Latrobe University, PO Box 199, Bengigo Vic 3552, Australia.

Course Outline

| | |
|-----------------------------|--|
| School / Department: | SVAD |
| Program: | MA Art Education |
| Session: | Summer |
| Course Title: | Strategies and Instruction for Teaching Art |
| Credit Hours: | 3 |
| Course Code: | AAE 5310 |
| Course Instruction: | Dr. Razia I. Sadik |

Catalogue Description:

This course invites current and future teachers to reflect on how they might engage their art students in art making and learning activities in an educational program. It will focus on the theory and practice of teaching art drawing from the teaching and learning experiences and knowledge of the course participants. The instructor and students will try to make a connection between teaching art and our practice as visual artists, reaching beyond the pragmatic fact of making a living through our art or our teaching. Theories of art curriculum, teaching methodologies, classroom dialogue, and critical pedagogy will be used as a frame to discuss how teaching benefits us as human beings and artists, and the potential education has for transforming our students and the culture we live in.

The class will move chronologically through the preparation of a semester long class that students will teach in the institutions where they are employed, starting with preparing a syllabus and ending with devising assessment methods. Each session will have a guiding question, a reading assignment, a class discussion of ideas, and sessions when students will share their methods and reflections. In addition, we will tackle class content through the viewing of the processes of art and art teaching through lectures. The dialogue about teaching that will develop between the instructor and the students will be the most important aspect of this class.

Course Objectives:

- Learn a number of strategies in engaging students in their art classes.
- Deconstruct and critically analyze existing art teaching practices and examples.
- Develop a working knowledge of the major components of a studio art class syllabus/script/plan/sequence, projects/lessons and units, feedback/critique method, and assessment method.
- Develop an understanding of major trends in contemporary methods of teaching art
- Become familiar with the basics of reflective practice in art teaching.
- Learn how learner-centered art education and practices of critical pedagogy intersect in multiple ways.
- Demonstrate communication and presentation skills in front of a class.
- Develop an awareness of their own fluid and multilayered identities as both teachers and learners.

- Gain experience of collaboratively generating lesson and course designs with their peers.

Assessment and Evaluation:

Reflection 1: 5%

Reflection 2: 5%

Reading Responses: 15%

Art Lesson Deconstructed and Re-imagined: 30%

Syllabus/script/plan: 35%

Participation: 10%

Recommended Readings:

Some readings may be assigned as needed.

Burton, J.M. (2004). A Guide to *Teaching and Learning in the Visual Arts*. Unpublished manuscript. Teachers College, Columbia University.

□□Part 3: *The Art of Lesson Planning* (pp. 68-97 and 98-121)

Part 4: Lesson Sequence and Assessment (pp. 123-137)

Gude, O. (2009). Art Education for Democratic Life. *Art Education*, 62(6), 6-11

Gude, O. (2007). Principles of Possibility: Considerations for a 21st-Century Art & Culture

Curriculum. *Art Education*, 60(1), 6-17.

Guay, D.M. (1993). *Normalization in Art with Extra Challenged Students: A Problem Solving*

Framework. *Art Education*, 46(1), 58-63

Fisher, D. & Frey, N. (2001). Access to the Core Curriculum. *Remedial and Special Education*,

22(3), 148-157.

Hickman, R. (2007). In Defense of Whippet-fancying and Other Vices, in T. Rayment (Ed.),

The Problem of Assessment In Art & Design (pp.77-87). Bristol: Intellect Ltd.

hooks, b. (1994). *Teaching to transgress: Education as the practice of freedom*, pp. 1-11.

New York: Routledge.

Hurwitz, A. & Day, M. (2006). Children and their art: Methods for the elementary school.

8th Edition. Belmont, CA: Thomson Wadsworth Minter, M.C. (2011). Learner-centered Vs. teacher-centered (TCI) Instruction: A classroom management perspective.

American Journal of Business Education, 4(5), 55-62.

McCollister, S. (2002). Developing criteria rubrics in the art classroom. *Art Education*,

55(4),46-52. Nicastro, N.H. (2005). *Teaching from Both Sides of the Desk*. Thought &

Action, Fall, . Pgs 57-68 Traver, R. (1998). What is a good guiding question? *Educational Leadership*, 55(6), 70-74

Recommended texts

Brookfield, S. (2006). *The Skillful Teacher: On technique, trust and responsiveness in the classroom*. San Francisco, CA: Jossey-Bass.

- Brookfield, S. (1995). *Becoming a Critically Reflective Teacher*. San Francisco, CA: Jossey-Bass.
- Brooks, D. (Oct 9, 2007). *The Odyssey Years*. The New York Times. Retrieved on October 9, 2007 from <http://www.nytimes.com/2007/10/09/opinion/09brooks.html?pagewanted=print>
- Burton, J.M., & Bildstein, I. (2010). *Challenging Thinking: Possibilities and Potentials for Teaching and Learning in the Visual Arts, Grades 3 – 8*. NY: Teachers College, Columbia University.
- Castro, J.C., London, P. & The Study Group of Holistic Art Education, (2004). *Towards a Holistic Paradigm in Art Education*, Centre for Art Education, Maryland Institute College of Art, Monograph #1. Retrieved on June 15, 2012 from <http://www.mica.edu/Documents/Art%20Education/HolisticMonograph.pdf>
- Check, E. (2000). Caught between control and creativity: Boredom Strikes the Artroom. In D.E. Fehr, K. Fehr, & K.K. Boyd (Eds.), *Real World Readings in Art Education* (pp. 137-145). New York, NY: Routledge.
- Cohen-Evron, N. (2005). Students living within violent conflict: Should art educators "play it safe" or face "difficult knowledge"? *Studies in Art Education*, 46(4), 309-322.
- Cooper, B. (n.d.) Deficit thinking. In *Learn NC*. Retrieved on June 13, 2012 from <http://www.learnnc.org/lp/editions/brdglangbarriers/990>
- Dewey, J. (1897). *My Pedagogic Creed*. Chicago: A. Flanagan & Co.
- Darts, D. (2004). Visual culture jam: Art, pedagogy, and creative resistance. *Studies in Art Education*, 45(4), 313.
- Dyson, A. H. & Genishi, C. (1994). Introduction: The need for story. In A. H. Dyson & C. Genishi (Eds.), *The need for story: Cultural diversity in classroom and community* (pp. 1-10). Urbana, Illinois: National Council of Teachers of English. <http://www.eric.ed.gov/PDFS/ED365991.pdf>
- Eisner, E.W. (2002b.). *The Arts and the Creation of Mind*. New York, NY: Macmillan
- Eller, R. G. (1989). Johnny can't talk, either: The perpetuation of the deficit theory in classrooms. *The reading teacher*, 42(9), 670-674.
- Freedman, K. (2003). *Teaching Visual Culture*. New York, NY: Teachers College Press.
- Freire, P. (1998). *Pedagogy of Freedom: Ethics, Democracy and Civic Courage*. Lanham, MD: Rowman & Littlefield Publishers.
- Freire, P. (1998). *Teachers as Cultural Workers: Letters to those who dare to teach*. Boulder, CO: Westview Press.
- Guay, D. (2006). Special needs students in the art room: A journey. In B. Gerber and D. Guay (Eds.), *Reaching and Teaching Students with Special Needs Through Art* (pp. 3-14). Reston, VA: National Art Education Association.
- Guay, D.M. (2002). The Dynamic Project, Contemporary Issues, and Integrative Learning. In Y. Gaudelius & P. Speirs (Eds.), *Contemporary Issues in Art Education* (pp. 302-316). Upper Saddle River, NJ: Pearson Education.
- Happe, F. and Frith, U. (2010). Introduction: The beautiful otherness of the autistic mind. In F. Happe and U. Firth (Eds.), *Autism and Talent* (pp. xi-xx). Oxford, England: Oxford University Press.

- Loesl, S.D. (1999). Art education for students with disabilities: practical strategies for successful inclusion. In A.L. Nyman and A.M. Jenkins (Eds.), *Issues and Approaches to Art for Students with Special Needs* (pp. 55-62). Reston, VA: The National Art Education Association.
- Lopez, J.K. (n.d.) Funds of knowledge. In *Learn NC*. Retrieved January 13, 2012 from <http://www.learnnc.org/lp/pages/939>
- Lubeck, S. (1998). Is Developmentally Appropriate Practice for Everyone? *Childhood Education*, 74(5), 283-292.
- Marche, T. (1998). Looking Outward, Looking In: Community in Art Education. *Art Education*, 51(30), 6-13.
- Rabkin, N. & Redmond, R. (2006). The Arts Make a Difference. *Educational Leadership*. 63(5), 60-64.
- Schon, D.A. (1990). *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions*. San Fransisco, CA: Jossey-Bass.
- Simons, M. & Masschelein, J. (2005). Inclusive education for exclusive pupils: A critical analysis of the government of the exceptional. In S. Tremain (Ed.), *Foucault and the Government of Disability* (pp. 208-228). Ann Arbor, MI: The University of Michigan Press.
- Sikes Scering, G. E. (1997). Themes of a Critical/feminist Pedagogy: Teacher Education for Democracy. *Journal of Teacher Education*, 48(1), 62-68.
- Stewart, M.G., & Walker, S.R. (2005). *Rethinking Curriculum in Art*. Worcester, MA: Davis Publications, Inc.
- Chapter 4: Making Choices: Selecting Lesson Content to Build on Unit Foundations, pp. 38-61
- Chapter 5: Helping students learn: Instruction, pp. 62-85
- Walsh, C. (2011). I am no other! In *Equality, participation, and inclusion: Learning from each other*. UK: The Open University.
- Welter, C. H. (1993). Grade-Level Assessment in the Arts: Of Stoppages and Stratagems. *Arts Education Policy Review*, 94(5), 2-8.
- White, D.A. & Robinson, R. (2001). Critical Thinking and Artistic Creation. *Journal of Aesthetic Education*, 35(2), pp. 77-85.

Texts on higher education

- Castro, J.C. (2004). Responding to Existential Questions: A Holistic Approach to Teaching Photography in Peter London & The Study Group of Holistic Art Education *Towards a Holistic Paradigm in Art Education*, Centre for Art Education, Maryland Institute College of Art, Monograph #1. Retrieved on June 15, 2012 from <http://www.mica.edu/Documents/Art%20Education/HolisticMonograph.pdf>
- College Art Association, (2005). CAA News Special Issue on Art Pedagogy. 30(5), 1-44

- Doren, M. (2010). Re-thinking Critique: Questioning the Standards, Changing the Format, Engaging Meanings Constructed in Context, in E.Clapp (ed.) *20 Under 40: Re-Inventing the Arts and Arts Education for the 21st Century*. Bloomington, IN: AuthorHouse
- de Duve, T. (2007). When Form has Become an Attitude--and Beyond. In Z. Kocur and S. Leung, (Eds). *Theory in Contemporary Art since 1985* (pp. 19-31). Malden, MA: Wiley-Blackwell.
- Elkins, J. (2001). Why art cannot be taught: A handbook for art students. Chicago: University of Illinois Press.
- Jackson, T. A. (1999). Ontological Shifts in Studio Art Education: Emergent Pedagogical Models. *Art Journal*, 58(1), 68-73.
- James, P. (1996). The Construction of Learning and Teaching in a Sculpture Studio Class. *Studies in Art Education*, 37(3), 145 – 159
- Limbagh, B. & Waugh, W. (2005). Questioning the Lecture Format. *Thought & Action*, Fall, 47-56
- Mckenna, S. E. (1999). Theory and Practice: Revisiting Critical Pedagogy in Studio Art Education. *Art Journal*, 58(1), 74-79.
- Mezirow, J. (ed.) (2000). Learning to think like an adult, in *Learning as transformation: Critical perspectives on a theory in progress* (pp. 3-33). San Francisco, CA: Jossey-Bass Inc.
- Tavin, K. et al. (2007). Shaking the foundations of postsecondary art(ist) education in visual culture. *Art Education*, 60(5), 13 – 19
- Tomkins, C. (April 15, 2002). Can art be taught? How a dismissal at Harvard threw an entire field into question. *The New Yorker*, 78, 44 – 50

Course Outline

| | |
|-----------------------------|--|
| School / Department: | SVAD |
| Program: | MA Art Education |
| Session: | Summer |
| Course Title: | Exploring Diversity in Teaching and Learning the Arts |
| Credit Hours: | 3 |
| Course Code: | AAE 6101 |
| Course Instruction: | Dr. Razia I. Sadik |

Catalogue Description:

In a culturally diverse context such as Pakistan the diverse classroom holds the promise of a potent learning community. However, often schools and educational systems create problems for students that are deemed different, failing to help develop their unique potential and for their learning to be meaningfully contextualized for them. Using self-reflective writing, dialogue and discussion this course offers current and future teachers the opportunity to reflect

on how they might help every student succeed in a diverse learning environment and how they might negotiate issues of diversity in their teaching.

Course Objectives:

Students in this course will:

- Develop awareness about their own fluid and multilayered identity in relationship to the social and cultural groups in which they participate.
- Gain new consciousness on how their positionality colors the way they respond to the world and the people around them.
- Become familiar with the tenets of culturally responsive pedagogy and with specific examples of culturally responsive teaching.
- Learn how learner-centered art education and culturally responsive teaching intersect in multiple ways.
- Become familiar with various ways in which the arts can engage people with issues related to diversity within and beyond the art room.
- Understand how art teachers might be empowered to (a) respond to social inequities in their schools and universities and (b) nurture the promise of the diverse classroom.
- Become familiar with the basics of digital video production on iMovie.
- Learn first hand how artful video production can drive inquiries into issues related to diversity and help raise awareness about these issues.

Assessment and Evaluation:

Thoughts/notes on 4 experiences of discrimination (not to be handed in).

Personal Narratives

Personal narrative 1

Personal narrative 2

Personal narrative 3

Course conversations and readings will bring to mind situations you or people you know have experienced. Throughout the semester, you may also become more aware and sensitive to issues of diversity in the world around you. For each narrative, select a real-life situation related the course and tell the story. You can narrate from your own perspective and/or from that of other people. For example, you might converse with other people to get a sense of their viewpoint – make sure to approach them sensitively! In your narrative, make reference to at least two course readings that relate to what you have to say.

You can craft the story in the format of your choice: you may write it as a short story, as a long poem, as a graphic novel, as a letter, as a dialogue between two or more people, etc. The expected length is somewhere between **900 and 1,200** (this can be adjusted depending on your format).

Video narrative/script/plan

Submit a 300-600 word proposal (narrative/script/plan) for a 5-minute video related to the content of the course. You may work on this project (the video plan and the video) on your own, with a partner, or with two other people. We will brainstorm ideas and clarify expectations further as the course progresses.

Reflective paper (900-1,200 words)

Write a 900-1,200 word paper on who you might be as a diversity and social justice-minded educator, and on what sort of art or design classroom you want to create based on the content of this course.

Video

Ongoing video development

Participation

Grading

Personal narrative 1: 10%

Personal narrative 2: 10%

Personal narrative 3: 10%

Video narrative/script/plan: 10%

Video 20%

Reflective paper 20%

Ongoing studio work: 10%

Participation: 10%

Recommended Readings:

Required texts

Alvarez, J. (1998). So much depends. In J. Alvarez (Ed.), *Something to declare* (pp. 163-170). Chapel Hill, NC: Algonquin.

Burhnam, R. (1994). If you don't stop, you don't see anything. *Teachers College Record*, 95(4).

Cotter, H. (2005, March 30). Outside in. *The New York Times*.

Cohen-Evron, N. (2005). Students living within violent conflict: Should art educators "play it safe" or face "difficult knowledge"? *Studies in Art Education*, 46(4), 309-322.

Cooper, B. (n.d.) Deficit thinking. In *Learn NC*. Retrieved January 13, 2012 from <http://www.learnnc.org/lp/editions/brdglangbarriers/990>

Darts, D. (2004). Visual culture jam: Art, pedagogy, and creative resistance. *Studies in Art Education*, 45(4), 313.

Desai, D. (2000). Imaging difference: The politics of representation in multicultural art education. *Studies in Art Education*, 42(2), 114-120.

Dyson, A. H. & Genishi, C. (1994). Introduction: The need for story. In A. H. Dyson & C. Genishi (Eds.), *The need for story: Cultural diversity in classroom and community* (pp. 1-10). Urbana, Illinois: National Council of Teachers of English.

<http://www.eric.ed.gov/PDFS/ED365991.pdf>

Eller, R. G. (1989). Johnny can't talk, either: The perpetuation of the deficit theory in classrooms. *The reading teacher*, 42(9), 670-674.

Guay, D. (2006). Special needs students in the art room: A journey. In B. Gerber and D. Guay (eds.), *Reaching and Teaching Students with Special Needs Through Art* (pp. 3-14). Reston, VA: National Art Education Association.

Hafeli, M. (2002). Angels, wings and Hester Prynne: The place of content in teaching adolescent artists. *Studies in Art Education*, 44(1), 28-46.

Happe, F. and Frith, U. (2010). Introduction: The beautiful otherness of the autistic mind. In F. Happe and U. Frith (Eds.), *Autism and Talent* (pp. xi-xx). Oxford, England: Oxford University Press.

- Hubard, O. (2011). Being across homes. *Teachers College Record*, 113(6), 8.
- Hubard, O. (2007). Negotiating personal and cultural significance: A theoretical framework for art museum education. *Curator: The Museum Journal*, 50(4), 401-416.
- Ladson-Billings, G. (2001). *Crossing over to Canaan: The journey of new teachers in diverse classrooms*. San Francisco: Jossey Bass.
- Lopez, J.K. (n.d.) Funds of knowledge. In *Learn NC*. Retrieved January 13, 2012 from <http://www.learnnc.org/lp/pages/939>
- Nochlin, L. (1988) [1971]. Why have there been no great women artists? *Women, Art and Power and Other Essays*. New York: Harper & Row. Online version retrieved June 30, 2009 from <http://www.miracosta.edu/home/gflore/nochlin.htm>
- Sealey-Ruiz, Y. (2007). Wrapping the Curriculum Around Their Lives: Using a Culturally Relevant Curriculum with African American Adult Women. *Adult Education Quarterly*, 58(44), 44-60
- Sealey-Ruiz, Y. & Greene, P. (2010). Embracing Urban Youth Culture in the Context of Education. *Urban Rev*. Springer. April 2010.
- Simons, M. & Masschelein, J. (2005). Inclusive education for exclusive pupils: A critical analysis of the government of the exceptional. In S. Tremain (Ed.), *Foucault and the Government of Disability* (pp. 208-228). Ann Arbor, MI: The University of Michigan Press.
- Sue, D.W. et al. (2007). Racial microaggressions in everyday life: Implications for clinical practice. *American Psychologist*, 62(4), 271-286.
- Sue, D.W. & Rivera, David. Microaggressions in Everyday life: A new view on racism, sexism, and heterosexism (blog). In *Psychology Today*. Retrieved January 13, 2012 from <http://www.psychologytoday.com/blog/microaggressions-in-everyday-life>
- Toku, M. (2001). What is Manga?: The influence of pop culture in adolescent art. *Art Education*, 54(2), 11.
- Walsh, C. (2011). I am no other! In *Equality, participation, and inclusion: Learning from each other*. UK: The Open University.
- Yosso, T.J. (2002). Critical race media literacy: Challenging deficit discourse about Chicanas/os. *Journal of Popular Film & television*, 30(1), 52-62.

Recommended texts

- Allan, J. (2005). Inclusion as an ethical project. In S. Tremain (Ed.), *Foucault and the Government of Disability* (pp. 281-297). Ann Arbor, MI: The University of Michigan Press.
- Campbell, F.C. (2005). Legislating disability: Negative ontologies and the government of legal identities. In S. Tremain (Ed.), *Foucault and the Government of Disability* (pp. 108-132). Ann Arbor, MI: The University of Michigan Press.
- Loesl, S. D. (1999). Art education for students with disabilities: practical strategies for successful inclusion. In A.L. Nyman and A.M. Jenkins (Eds.), *Issues and Approaches to Art for Students with Special Needs* (pp. 55-62). Reston, VA: The National Art Education Association.
- Salomon, N. (1998). The art historical canon: Sins of omission. In D. Preziosi (Ed.), *The art of art history: A critical anthology* (pp. 344-355). Oxford: Oxford University Place.
- Sealy-Ruiz, Y. *Using Culturally Responsive Pedagogy with Our Male Students*. New York City Department of Education, advancing classrooms that work: Explicit attention to culture. 16 march, 2011. Keynote Address. Retrieved January 13, 2012 from <http://schools.nyc.gov/StudentSupport/EmpoweringBoys/TakeAction/CAG+March+16.htm>
- Sacks, O. (1995). *An anthropologist on Mars: seven paradoxical tales*. New York, NY: Vintage Books.

- Chapter on dealing with disability caused by an accident: *The Case of the Colorblind Painter* (pp. 3-41)
 - Chapter on working through Tourette's Syndrome: *A Surgeon's Tale* (pp. 77-107)
 - Chapter on artistic savantism: *Prodigies* (pp. 188-243)
- Documentary: Amish: The world's squarest teenagers. Chanel 4, Britain.

Course Outline

School / Department: SVAD
Program: MA Art Education
Session: Summer
Course Title: Studio III (Digital Media and Archive)
Credit Hours: 3
Course Code: AAE 6107
Course Instruction: Aisha Abid Hussain

Catalogue Description:

Digital media is an integral part of art teaching at every level. This advanced level studio explores the use of technology in art by providing a theoretical and practical context. It encourages students to formulate independent conceptual projects emerging from the mode of archiving to redefine the relationship of technology with it. Students develop an understanding of research-based practice and its formal aspects through individual thematic projects in the form of book, film, sculpture, collage or photographic series.

Course Objectives:

Students will learn about **Archival Mode in Art Practices**.

Assessment and Evaluation:

| | | |
|--|---------------------------------------|--|
| Student Evaluation and Grading. Late work cannot be accepted due to the accelerated nature of the class. If there are extenuating circumstances, please let me know. | | |
| Attendance. Student-led discussion, solo or team and daily. Students will be expected to participate actively in class. Students who are late for class will have points deducted unless the instructor is notified of compelling circumstances. | | |
| Project 60% | Research and Project brief 30% | Attendance Class Participation 10% |

Recommended Readings:

Suggested Readings and Visual References

Walter Benjamin's Archive (Book will be shared for reading sessions)

Walid Raad: <http://www.walkerart.org/channel/2007/artist-talk-walid-raad>

<http://cielvariablearchives.org/en/component/content/article/1384-the-atlas-group-and-walid-raad-.html>

Zarina Hashmi: <http://artasiamerica.org/documents/3392/151>

Zarina Bhimji: http://www.ucl.ac.uk/art-history/about_us/academic_staff/dr_tj_demos/Demos-Bhimji.pdf

Elizabeth Price: <http://www.tate.org.uk/context-comment/video/turner-prize-2012-elizabeth-price>

<http://www.theguardian.com/artanddesign/video/2012/dec/04/elizabeth-price-woolworths-choir-video>

Video links of Symposiums on Contemporary Art, The Graduate Centre, City University of New York

<http://centerforthehumanities.org/james-gallery/events/Sexing-Sound-Music-Cultures-Audio-Practices-and-Contemporary-Art>

Course Outlines

School / Department:

SVAD

Program:

MA Art Education

Session:

Summer

Course Title:

Research and Professional Practice

Credit Hours:

3

Course Code:

AAE 5500

Course Instruction:

Dr. Razia I. Sadik

Catalogue Description:

The Thesis Advisement component (Component A) of the Research and Professional Practice course takes the form of a guided Independent Study, where an assigned instructor – thesis advisor – guides students in independent work culminating in the completion of the Master's level Research Paper (or "Thesis").

Course Objectives:

Students participating in this course will design and complete a research project for

their final thesis utilizing an appropriate range of research protocols, referencing their various professional contexts, and demonstrate the application of a specific method of inquiry in a small research study. In the process they will specifically:

- Learn how to draw upon their learning experiences in the Program and teaching experiences in the field to integrate them in a research study that might develop their understanding of teaching, curriculum or other aspect of education
- Learn how to identify and investigate a research question and focus based on this integration.
Learn to enact various qualitative data collection processes.
- Learn to analyze qualitative data and to identify findings that illuminate their research question.
- Learn to represent findings, discussion, and conclusions in a qualitative research report.
- Learn that the process of research is often messier than the tidy proposals researchers develop.
- Learn to negotiate the messiness of the research process.
- Learn that writing up research involves multiple rewritings and incorporation of feedback.
- Learn how to develop an original example of scholarly writing and research independently while receiving instructor guidance and mentorship.

Assessment and Evaluation:

- 1) Timely submission of components of research – worksheets, chapters and drafts according to agreed upon timeline with advisor.
- (2) An advisement tutorial report created by the student and submitted at the end of each Advisement Meeting with their advisor.
- (3) The quality of the Research Process (please see the rubric below)
- (4) The quality of the Research Project (please see the rubric below)

Assessment Weightage

Process Work 50%
Timeline 5%
Analytical Worksheets 25%
Drafts 20%
Finished Thesis 50%

The grade for 1 credit of each of the Advisement Periods will be unofficially assigned at the end of each of these periods. The final grade for the Thesis will be assigned at the end of Advisement Period 2 when the thesis has been completed and submitted following the advisor's final review and changes of the FINAL DRAFT of the Thesis. The grade will be defined in conversation with each student's research advisor.

| | Introduction | Literature Review | Methodology | Results of the Study | Conclusion and Discussion |
|--------------------------|---|--|--|--|---|
| Excellent A | <p>Articulates the background of the problem clearly and convincingly.</p> <p>Research question is focused and relevant.</p> <p>Question has real significance for student's future practice.</p> | <p>Review covers a broad range of relevant literature, drawing from the appropriate sources to construct and argument relevant to the research question.</p> <p>Literature review is structured clearly to indicate fluid connections of</p> | <p>All aspects of the research design are addressed thoughtfully and laid out clearly.</p> <p>Student's understanding of methodology and methods is indicated clearly in practice while implementing the research study.</p> | <p>A well-written narrative that articulates findings that are consistent with the research question.</p> <p>Elegant and clear use of relevant visual data representation methods to convey findings.</p> <p>A rigorous analysis of the data</p> | <p>Insightful and clearly articulated reflection on the implications of the findings in relation to the student's future practice.</p> <p>A critical and mature analytical purview of the findings in relation to the research question and the theoretical framework</p> |
| Good/Acceptable A-/B+ | <p>Articulates the background of the problem.</p> <p>Research question is focused.</p> <p>Question is significant for student's future practice</p> | <p>Review covers some relevant literature.</p> <p>Literature review is well structured and organized.</p> <p>Indicates the beginnings of a critical attitude.</p> | <p>All aspects of the research design are taken into account.</p> <p>Student's understanding of methodology and methods is indicated in practice while implementing the research study.</p> | <p>A well-written narrative that articulates findings that are consistent with the research question.</p> <p>Use of relevant visual data representation methods to convey findings.</p> | <p>Clearly articulated reflection on the implications of the findings in relation to the student's future teaching practice.</p> <p>Provides a fair analytical purview of the findings</p> |
| | Offers some background | Review | Most aspects of the | Findings relate | Superficial consideration |

| | | | | | |
|------------------------------------|--|---|--|--|---|
| Fair B/B- | the problem. Research question and significance are articulated. | literature, however without much structure to develop arguments. Little or no critical attitude. | addressed. Student's research implementation indicates an inconsistent understanding of methods and methodologies. Ethical considerations | question. Data analysis methods are basic and provide only a narrow possibility of resulting findings. | implications of the findings in relation to the student's future practice. Little fluidity and relevant criticality in discussing the findings in reference to theoretical |
| Unsatisfactory C+ and Below | There is no background for the problem. The research question is unfocused or problematic. No real significance for student's future practice. | Review misses some central ideas. No critical attitude and poor organization. | Procedures and understanding of research are not clear. Research implementation is not done completely or with much understanding of methods and methodologies. No | Findings are not clearly articulated either verbally or visually or not relevant to the research question. Lack of solidity and breadth in data analysis. | No real consideration of the implications of the findings to the student's future practice. No critical engagement in discussion with theoretical frameworks explored. |

Recommended Readings:

American Psychological Association (2009). Publication Manual of the American Psychological Association (6th Ed.). Washington, DC: APA

Texts relevant to each student's research topic and methodology will also be assigned by advisor.

Recommended

Anderson, G.H.K. & Nihlen, A.S. (1994). Studying your own school: An educator's guide to qualitative practitioner research. Thousand Oaks, CA: Corwin Press.

- Ball, M.S. & Smith, G.W.H. (1992). *Analyzing visual data: Qualitative research methods series, 24*. Newbury Park: Sage Publications.
- Booth, W. C., Colomb, G. G., & Williams, J. M. (1995). *The craft of research*. Chicago: The University of Chicago Press.
- Bazeley, P., & O'Rourke, B. (1996). *Getting started in research: A series of reflections for the beginning researcher*. Campbelltown, Australia: Research Office, University of Western Sydney, Macarthur.
- Cohen, L., Manion, L., & Morrison, K. (2011). *Research methods in education* (7thed.). London: Routledge.
- Creswell, J. W. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches*. Thousand Oaks, CA: Sage.
- Dana, N.F. & Yendol, S.D. (2003). *The reflective educator's guide to classroom research: Learning to teach and teaching to learn through practitioner inquiry*. Thousand Oaks, CA: Corwin Press
- Denzin, N.K. & Lincoln, Y.S.(Eds.). (1994). *Handbook of Qualitative Research*. London: Sage Publications.
- Eisner, E. W., & Day, M. D. (Eds.). (2004). *Handbook of research and policy in art education*. Mahway, NJ: Lawrence Erlbaum Associates.
- Flick, U. (2009). *An introduction to qualitative research, (4th ed.)*. London: Sage.
- Hart, C. (1998). *Doing a literature review: Releasing the social science research imagination*. London: Sage Publications.
- Huberman, M.A. & Miles, M.B. (2002). *The qualitative researcher's companion*. Thousand Oaks: Sage Publications.
- LeCompte, M. & Preissle, J. (1993). *Ethnography and Qualitative design in educational research*. San Diego: Academic Press, Inc.
- Levy, D.A. (1997). *Tools of critical thinking: Metathoughts for psychology*. Boston: Allyn and Bacon.
- May, T. (Ed.). (2002). *Qualitative research in action*. Thousand Oaks, CA: Sage.
- Maruyama, G., & Deno, S. (1992). *Research in educational settings*. Newbury Park, CA: CA: Sage.
- Merriam, S.B. (1998). *Qualitative Research and Case Study Applications in Education*. San Francisco, CA.: Jossey-Bass.

- Merriam, S.B. (Ed.). (2002). *Qualitative research in practice: Examples for discussion and analysis*. San Francisco, CA.: Jossey-Bass.
- Milinki, A.K. (1999). *Cases in qualitative research: Research reports for discussion and evaluation*. Los Angeles, Ca: Pyrczak Publishing.
- Mills, G.E. (2011). *Action research: A guide for the teacher researcher* (4th Ed.). New York, NY: Pearson
- Pink, S. (2001). *Doing visual ethnography: Images, media and representation in research*. London: Sage Publications.
- Seidman, I. E. (1991). *Interviewing as qualitative research: A guide for researchers in education and the social sciences*. New York: Teachers College Press.
- Shensul, J.J., Le Compte, M.D., Nastasi, Bonnie, K. & Borgatti, S.P. (1999). *Enhanced ethnographic methods: Audio visual technique, focused group interviews, and elicitation techniques*. Walnut Creek: Altamira Press.
- Schwandt, T.A. (1997). *Qualitative inquiry: A dictionary of terms*. Thousand Oaks: Sage Publications.
- Schön, D. A. (1991). *The reflective practitioner*. (2nd ed.) New York: Jossey-Bass
- St. Pierre, E. A. & Pillow, W. S. (Eds.) (2000). *Working the ruins: Feminist poststructural theory and methods in education*. New York: Routledge.
- Sullivan, G. (2005). *Art Practice as Research: Inquiry in Visual Arts*. Thousand Oaks, CA: Sage
- Thiroux, E. (1999). *The critical edge: Thinking and researching in a virtual society*. Upper Saddle River, NJ: Prentice Hall
- Thomas, R.M. & Brubaker, D.L. (2000). *Theses and dissertations: A guide to planning research, and writing*. Westport, Connecticut: Bergin & Garvey.
- van de Vijver, F. & Leung, K. (1997). *Methods and data analysis for cross-cultural research*. Thousand Oaks CA: Sage Publications.

Art Education Research Journals

- National Art Education Association. *Studies in Art Education: A Journal of Issues and Research in Art Education*. [published quarterly]. NAEA, 1916 Association Drive, Reston VA, 20191-1590.
- National Art Education Association. *Art Education: A Journal of the National Art Education Association*. [published bi-monthly]. NAEA, 1916 Association Drive, Reston VA, 20191-1590.
- University of Illinois. *The Journal of Aesthetic Education*. [published quarterly].

College of Education, University of Illinois at Urbana-Champaign, 1310 S. Sixth Street, Champaign, IL 61820.

University of Illinois. Visual Arts Research. [published biannually]. University of Illinois at Urbana-Champaign, 143 Art and Design, Champaign, IL 61820

United States Society for Education through Art (USSEA). Journal of Cultural Research in Art Education. [published annually]. JCRAE, Tom Anderson, Editor, Journal of Cultural Research and Art Education, Department of Art Education, 126 MCH, Florida State University, Tallahassee, Florida 32306-4480.

Intellect Books/ International Society of Education through the Arts. (InSEA). [Published three issues/year]. International Journal of Education through Art. IJETA, Contact: Glen Cloutts, ijetaeditor1@gmail.com

The Caucus on Social Theory and Art Education (an NAEA affiliate). The Journal of Social Theory in Art Education. [published annually]. JSTAE, Sharon Wilson McKay, University of Houston, Department of Curriculum & Instruction, Art Education Program, Houston, TX 77204-5872.

National Society for Education in Art and Design. The International Journal of Art and Design Education. [published three issues/year]. Contact: Dennis Atkinson, NSEAD, The Gatehouse, Corsham Court, Corsham, Wiltshire, SN13 0BZ, U.K.

Australian Institute of Art Education. Australian Art Education. [published quarterly]. Penny Collet, Linda Ashton (Eds.). School of Arts Education, Latrobe University, PO Box 199, Bencraig Vic 3552, Australia

Intellect Journals, UK. Journal of Visual Art Practice. [published three issues/year]. Contact: Chris Smith The University of Nottingham, UK. christopher.smith@nottingham.ac.uk

Intellect Journals, UK. Art, Design and Communication in Higher Education. [published biannually]. Contact: Francis Kennedy, Glasgow School of Art, UK, f.kennedy@gsa.ac.uk

Intellect Journals, UK. Visual Inquiry: Learning and Teaching Art. [published three issues/year]. Contact: G. James Daichendt Azusa Pacific University, Azusa, CA, gdaichendt@apu.edu

Intellect Journals, UK. The Journal of Arts and Communities. [published three issues/year]. Contact: Hamish Fyfe, University of Glamorgan, UK, hfyfe@glam.ac.uk

Taylor, Francis and Routledge. Arts Education Policy Review. (Published quarterly). Contact: Colleen Conway, University of Michigan. Taylor & Francis, Inc., 325 Chestnut Street, Suite 800, Philadelphia, PA 19106

Course Outline

| | |
|-----------------------------|------------------------------------|
| School / Department: | SVAD |
| Program: | MA Art Education |
| Session: | Summer |
| Course Title: | Technology in Art Education |
| Credit Hours: | 3 |
| Course Code: | AAE 6109 |
| Course Instruction: | Aneeka Cheema |

Catalogue Description:

Behind every good learning environment, such as a website, app, webinar, online course, workshop, or interactive museum exhibit, is the work of an instructional designer. Instructional design is a creative process that uses learning theories and frameworks, project planning, content expertise, communication, writing, and technology to architect experiences for today's learners. The best instructional designers are agile and adaptable; they can quickly synthesize unfamiliar content, evaluate new technologies, and develop learning solutions that best meet the needs of a diverse audience. In this class, students will work together to produce learning experiences using today's media and technologies. The gap between theory and practice is an issue in many fields. By using this project based approach, we'll work to close that gap by learning about instructional design theories and frameworks while working to plan short online courses, webinars, or applets about engaging topics. This course is helpful for those professionals who work directly or indirectly to support and improve learning in their organizations, or those lifelong learners who want to better understand how to use technology to manage their own learning.

Course Objectives:

The design of this class is to address three important, enduring understandings. Students taking this class will understand that:

1. Good instructional design makes for better learning.
2. Everyone needs to be a lifelong learner in the 21st century.
3. Learning can be fun.

We'll be doing many activities during class, creating easy opportunities for participation—this is an active learning class with very little lecture. Our activities most often involve working in small groups, both talking and actively listening to others. If you really don't want to ask questions, work in small groups, draw with magic markers, or get involved during class, this may not be the class for you. However, for those of you that do decide to join us, welcome! You will contribute to and enjoy a positive learning environment where participants are active, constructive, social, and respectful of individual contributions and ideas, while working through authentic, real world tasks and challenges.

Assessment and Evaluation:

Visual Representation: You As a Learner (5%) Create an image, collage, or mindmap that represents who you are as a learner and how you think of learning, and present that image at the beginning of our second class. Write about this image and what it means in your first blog entry.

Blogging (40%): John Dewey wrote, “We do not learn from experience, we learn from reflecting on experience.” You will maintain a daily blog in the class, reflecting upon the readings, activities, and the connections you are making with your previous knowledge. This blog entry is due everyday.

Mindcasting (15%): You will use Twitter to mindcast—not lifecast—multiple times each week. We will mindcast everyday.

Instructional Design: Learning Experience (35%) Design a learning experience to support either formal or non-formal learning, facilitated or self-directed. Justify the design by connecting it to the learning theories, instructional design frameworks, and other materials we explored during the semester.

Project Expo +Gallery Walk (5%): Create a poster to share a high level view of your project with the class. Choose one activity you have designed for your project, or some part of an activity that we can actively try during our expo, and set it up as a station. You will present these posters and stations at a Gallery Walk on our last class.

Recommended Readings:

While we will provide some articles for you through emails. The text mainly used is

- Understanding by Design, Expanded 2nd Edition, by Grant Wiggins and Jay
- Design for How People Learn, by Julie Dirksen
- How People Learn: Brain, Mind, Experience, and School, by National Research Council

(Note: You may buy the paper book or download a free PDF to read in digital format)

If you want to do some reading this summer to be inspired about learning and thinking about how to help people learn in the 21st century, as well as get a sense of the “tone” of the class, we highly recommend that you read *A Whole New Mind* by Daniel Pink. It is a fun read and as close to a “page-turner” as you’ll find in nonfiction.

I will have the physical books available for copying but the kindle versions can be sought out and is highly recommended. We will try that a PDF version is available.

Course Outline

| | |
|-----------------------------|---|
| School / Department: | SVAD |
| Program: | MA Art Education |
| Session: | Summer |
| Course Title: | Master’s Seminar / Thesis Advisement |
| Credit Hours: | 3 |
| Course Code: | ADS 6100 |
| Course Instruction: | Dr. Razia I. Sadik |

Catalogue Description:

This seminar course guides the students’ independent work in research, culminating in the

development of a master’s thesis. The MA thesis is a unified, comprehensive body of work produced during the capstone experience of graduate study that encompasses the student’s research or problem solving and must be completed during the final semester. The thesis paper utilizing the APA Manual describes and clarifies the student’s work in the context of art and art education, including philosophy, methods, media, sources and influences.

Course Objectives:

Students participating in this course will:

- Learn how to write up their research through developing an argument and other writing strategies
- Learn how to explore and analyze existing scholarship relevant to their research question.
- Learn to analyze qualitative data and to identify findings that illuminate their research question.
- Learn to represent findings, discussion, and conclusions in a qualitative research report.

Assessment and Evaluation:

Students are required to present the components of their thesis throughout the course, according to a timeline they have developed earlier on in the year with their individual thesis supervisor in the course Research and Professional Practice. All assignments must be written thoughtfully and professionally - even if they are “process pieces”. The complete thesis will be submitted in October according to the Registrar’s deadlines.

Assessment will be based on (1) **timely** submission of components (2) the quality of the thesis in process.

Timely submission of assignments:

One point will be deducted for every late day following failure to meet a deadline.

Recommended Readings:

American Psychological Association (2001). Publication manual of the American Psychological Association (5th Ed.). Washington, DC: APA Texts relevant to each students’ research topic and methodology.

| Semester | No. of Courses | Category (Credit Hours) | | | | Total Credit hrs/Semester |
|----------|----------------|------------------------------|----------|------------------------------|----------|---------------------------|
| | | Studio | | Theory | | |
| | | Core/Pre-Requisite for MA AE | Elective | Core/Pre-Requisite for MA AE | Elective | |
| 1 | 4 | 1 | 0 | 3 | 0 | 12 |
| 2 | 4 | 1 | 0 | 3 | 0 | 12 |
| 3 | 4 | 2 | 0 | 2 | 0 | 12 |
| | | | | | | 36 |

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 |
| Studio I, II, III | X | X | X | X | | | X |
| Survey of Art Education Historical Foundation & Philosophy | | | X | | | X | |
| Curriculum Development & Assessment | X | X | X | | X | X | X |
| Research Methods in Art & Art Education | | X | | X | | | X |
| Strategies & Instructions for Teaching Art | X | X | | | X | X | X |
| Exploring Diversity in Teaching & Learning Art | X | X | X | | X | X | X |
| Research & Professional Practices | 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 | AAE 5307 Survey of Art Education: Historical Foundations and Philosophies, AAE 6101 Exploring Diversity in Teaching and Learning the Arts, AAE 5308 Educational / Developmental Psychology: Artistic Development of Children and Adolescents, AAE 5309 Curriculum Development and Assessment, AAE 5306 Research Methods in Art and Art Education, AAE 5310 Strategies and Instruction for Teaching Art, AAE 6109 Technology in Art Education, AAE 6100 Master's Seminar / Thesis Advisement |
| Problem analysis | AAE 5307 Survey of Art Education: Historical Foundations and Philosophies, AAE 6101 Exploring Diversity in Teaching and Learning the Arts, AAE 5308 Educational / Developmental Psychology: Artistic Development of Children and Adolescents, AAE 5105 Studio I (Processes and Structures), AAE 5309 Curriculum Development and Assessment, AAE 5206 Studio II (Sculpture, Film and Mixed Media), AAE 5306 Research Methods in Art and Art Education, AAE 5310 Strategies and Instruction for Teaching Art, AAE 6107 Studio III (Digital Media in Archive or Documentary mode), AAE 5500 Research and Professional Practice, AAE 6109 Technology in Art Education, AAE 6100 Master's Seminar / Thesis Advisement |
| Solution design | AAE 5105 Studio I (Processes and Structures), AAE 5309 Curriculum Development and Assessment, AAE 5206 Studio II (Sculpture, Film and Mixed Media), AAE 5306 Research Methods in Art and Art Education, AAE 5310 Strategies and Instruction for Teaching Art, AAE 6107 Studio III (Digital Media in Archive or Documentary mode), AAE 5500 Research and Professional Practice, AAE 6109 Technology in Art Education, AAE 6100 Master's Seminar / Thesis Advisement |

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 School of Visual Arts & Design integrate design 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. Which includes:

Tools and Machines Facilities for students:

Weaving Stations, Stitching stations, Block printing, small print making stations, soldering stations (gas fired torches), casting machine, Furnaces, ultrasonic machine, tumbler machine, wood cutting machines, welding machines, all tools from wood carving, clay carving, hammers, drill machines, glues, tapes, rolling mill, wire rolling mill, flex shafts, drill machines, grinder, polisher, heavy anvils, vulcaniser, wax injecting unit, etc.

Computing and Technical Equipment:

2 Computer labs with systems, softwares, viacom tablets, Mac lab, DSLR cameras, tripods, audio recorders, video cameras, lights, etc.

Detailed equipment list is mentioned below in Standard 3-1.

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

The below mentioned labs facilitate the students in accomplishing lab exercises and projects relating to all the undergraduate and graduate course/programs offered School of Visual Art &

Design. Laboratory manuals and important safety instructions are given to the students at the beginning of the course.

Photography Lab and Equipment

| 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 |
| Bnu Code | Name Of EQPT | Model Name | S# | QTY | Status |
| BNU-M1 | AKG Studio Mic | RE 50 B | N/A | 1 | Available |
| BNU-M2 | AKG Studio Mic | RE 200 | N/A | 1 | Available |
| BNU-M3 | Studio Mic Pro | B-2 Pro | N/A | 1 | Available |
| BNU-M4 | AKG Studio Mic | N/D 767 a | N/A | 1 | Available |
| BNU-M5 | Sennhieser boom mic | | N/A | 1 | Available |
| BNU-M7 | Sure Coller Mic | 84A | N/A | 1 | Available |
| | Headphones | | | | |
| BNU-HP1 | Studio headphone | AKG-K240 | 2058ZOO13 | 1 | Available |
| BNU-HP2 a-c | Stero headphone | AKG-K55 | N/A | 3 | Available |
| | Sound Device | | | | |

| | | | | | |
|-------------|---------------------------|------------|---------------|-----|-----------|
| BNU-SD1 | Sound Capturing device | M-audio | N328 | 1 | Available |
| | Tripod Stand | | N/A | 1 | Available |
| BNU-T1 | WF tripod Dolly | | | | |
| BNU-T2 A-C | Tripod video | Libec | N/A | 3 | Available |
| BNU-T3 | Tripod video Pro | Libec | N/A | 1 | Available |
| BNU-T4A-F | Tripod Photo | FT676 | N/A | 6 | Available |
| | Stand Lights | | | | |
| BNU-LA 1-24 | Tangsten Lights | | N/A | 12 | Available |
| BNU-LB 1-18 | Light Stands | | N/A | 12 | Available |
| BNU-LC 1-3 | Studio Lights | Polychrome | N/A | 6 | Available |
| | Others | | | | |
| Bnu-01 | Boom Rod | | N/A | 1 | Available |
| BNU-04 A-C | Soft box | | N/A | 3 | Available |
| BNU-05 A-B | Product Box | | N/A | 2 | Available |
| BNU-06 A-B | Boom Arm Stand | | N/A | 2 | Available |
| BNU-07 A-C | Background hanging system | | N/A | 3 | Available |
| BNU-08 A-B | Background Stand | | N/A | 2 | Available |
| BNU-09 | Barn door | | N/A | 1 | Available |
| BNU-010 | Honey comb filter | | N/A | 1 | Available |
| BNU-011 | Snoot filter | | N/A | 1 | Available |
| BNU-013 | Wierless tracer | | N/A | 1 | Available |
| BNU-014 | Octo Box 6 feet | | N/A | 1 | Available |
| BNU-015 A-0 | XLR cables | | N/A | 185 | Available |
| BNU-016 | Mac pro os X 10.5.1 | A1186 | YN704063 | 1 | Available |
| BNU-017 | Mac Lcd 20 inches | A1082 | 2A649080UGO | 1 | Available |
| BNU-018 | Mouse | A1155 | KY6440M5SU3MD | 1 | Available |

| BNU-019 | Keybord | A1048 | KY65113MPVZSA | 1 | Available |
|----------|--|--------------|-------------------|-----|-----------|
| BNU-020 | Mac pro os X 10.6.2 | A1289 | YM00100R4PC | 1 | Available |
| Bnu Code | Name Of EQPT | Model Name | S# | QTY | Status |
| BNU-021 | Mac LCD 20 inches | A1267 | 2A9503TGOKO | 1 | Available |
| BNU-022 | Mouse | A1152 | 8B70205PHUCUA | 1 | Available |
| BNU-023 | I MAC | A1311 | W8009P005PC | 1 | Available |
| BNU-024 | I MAC | A1311 | W80057UJ5PC | 1 | Available |
| BNU-025 | I MAC | A1311 | W80057YOSPC | 1 | Available |
| BNU-026 | I MAC | A1311 | W8944MM95PC | 1 | Available |
| BNU-027 | I MAC | A1311 | W800557X85PC | 1 | Available |
| BNU-028 | I MAC | A1208 | W86488D2VUX | 1 | Available |
| BNU-029 | Keybord | A1048 | KY6440F3WV2SA | 1 | Available |
| BNU-030 | Mouse | A1152 | 8870205PHUCUA | 1 | Available |
| BNU-031 | Wireless Key Board | A1314 | 339420K6N848A | 1 | Available |
| BNU-032 | Wireless Key Board | A1314 | 330042KVQ848A | 1 | Available |
| BNU-033 | Wireless Key Board | A1314 | 3300210KH848A | 1 | Available |
| BNU-034 | Wireless Key Board | A1314 | 330021KP848A | 1 | Available |
| BNU-035 | Wireless Key Board | A1314 | 330030AF9848A | 1 | Available |
| BNU-036 | Wireless Mouse | A1296 | 8B0042918DZTA | 1 | Available |
| BNU-037 | Wireless Mouse | A1296 | 8B0042RD9DZTA | 1 | Available |
| BNU-038 | Wireless Mouse | A1296 | 8B0063KG5DZTA | 1 | Available |
| BNU-039 | Wireless Mouse | A1296 | 8B9380XYP48SA | 1 | Available |
| BNU-040 | Wireless Mouse | A1296 | 8B0042NIFDZTA | 1 | Available |
| BNU-041 | | | | | |
| BNU-042 | TV SONY | KV-TG21M80/1 | 5X2087305 | 1 | Available |
| BNU-043 | Acer LCD Monitor 21 inches | P226HQ | 77B4371 | 1 | Available |
| BNU-044 | Acer LCD Monitor 21 inches | V223HQ | A628501 | 1 | Available |
| BNU-045 | Acer LCD Monitor 21 inches | V223HQ | A978501 | 1 | Available |
| BNU-046 | Optoma Projector with VGA/Power Cable | EX538 | Q8FE104AAAAAC0005 | 1 | Available |

| | | | | | |
|---------|----------------------|--------|------------|---|-----------|
| BNU-047 | Printer H p 130 | C7791C | MY5AC3C011 | 1 | Available |
| BNU-048 | Scanner A4 Epsn 4990 | | | 1 | Available |

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

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
- 2003 to 2015

| | |
|----------------------------|-----|
| 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 |

Foundation Computer Lab Equipment

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

in walk in lab thereare 31 computers, specs are mention
below.

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

Information of 3D Studio

STUDIO FACILITIES

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

HAND TOOLS

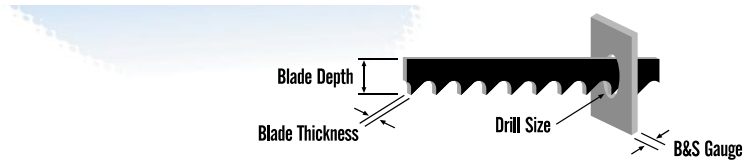
- A range of stainless steel modeling tools
- Rasps
- Filers
- Cutting wires
- Sponge
- Spray guns
- Plaster of Paris
- Cement
- Marble Dust
- Terracotta
- Stoneware clay
- Water based Powdered pigments
- Oil based Powdered pigments
- Boot polish
- Wood to make customized tools
- Sandpaper
- Sharpening 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/Buffering disc
- Jigsaw
- Hammer Drill
- Angle Grinder 4"
- Solder iron
- Portable Jigsaw

TECHNICAL HANDOUT CHARTS



SAW BLADE & DRILL SIZES

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













FILE CUTS, STYLES, & SHAPES

File Cuts

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

File Styles

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

| | | | |
|---|---|---|---|
|  <h3>Barrette File</h3> <p>THICKNESS: tapered WIDTH: tapered</p> <p>Tapered in both width and thickness with only one cutting edge and safe sides that angle sharply back. The triangular profile allows this file to get into tight spaces to file one surface without effecting adjacent surfaces.</p> |  <h3>Equalling File</h3> <p>THICKNESS: parallel WIDTH: parallel</p> <p>Rectangular profile with parallel sides and thickness. All four sides have teeth: double cut on top and bottom, single cut on both sides. This file is used primarily for filing slots and corners. It also makes a good general purpose file due to it's wide, flat cutting surface.</p> |  <h3>Hand File</h3> <p>THICKNESS: tapered WIDTH: parallel</p> <p>Similar in profile to an equalling file, with four parallel sides. The hand file has a slightly tapered thickness and is cut on only three sides, leaving one safe edge. The top and bottom are double cut, while the side is single cut. This file has a wide variety of uses.</p> |  <h3>Pillar File</h3> <p>THICKNESS: tapered WIDTH: parallel</p> <p>Parallel in width and tapered in thickness, like a hand file. The pillar file is double cut on the top and bottom and has two safe edges. It is typically more slender than a hand file and available in several widths. The safe edges allow precise filing without effecting adjacent surfaces.</p> |
|  <h3>Half Round File</h3> <p>THICKNESS: tapered WIDTH: tapered</p> <p>With one curved and one flat surface, the half round file is well-suited for many applications, including: removing material from the inside and outside of curved surfaces. It is tapered in width and thickness and comes to a point, allowing it to get into tight areas.</p> |  <h3>Marking File</h3> <p>THICKNESS: tapered WIDTH: tapered</p> <p>Similar in profile to a half round file, but cut only on the curved surface, leaving the flat side safe. The sides and thickness are tapered, coming to a fine point at the end. The uncut flat surface makes this a safer file when filing inside curves.</p> |  <h3>Round File</h3> <p>DIAMETER: tapered</p> <p>Round profile gradually tapers to a point. This file is double cut along its entire length. The round file is used to enlarge holes, file a bevel on curved edges and to round off radii. <i>Also available with a parallel (non-tapered) profile, perfect for filing seats for hinge knuckles.</i></p> |  <h3>Square File</h3> <p>THICKNESS: tapered WIDTH: tapered</p> <p>Square profile gradually tapers to a point, with all four sides double cut along their length. This is a good general purpose file with many uses, including: scoring lines for bending 90° angles, refining slot corners, and making round holes into square holes.</p> |
|  <h3>Three Square</h3> <p>THICKNESS: tapered WIDTH: tapered</p> <p>Also called a triangular file, the sides of this file gradually taper to a point. All three sides are double cut. When used along a corner of the file, it will create a V-groove with a 60° angle. Useful for filing/refining seats in prongs.</p> |  <h3>Crossing File</h3> <p>THICKNESS: tapered WIDTH: tapered</p> <p>This file is similar in profile to a half-round file and is used primarily for filing interior curved surfaces and compound curves. The crossing file has two curved surfaces, one having a larger radius than the other. Both are double cut.</p> |  <h3>Knife File</h3> <p>THICKNESS: tapered WIDTH: tapered</p> <p>The knife file is best suited for filing grooves and getting into narrow slots, keyways and acute angles. The sharp profile has teeth on two sides with a safe top edge. Width and thickness taper to a fine point.</p> |  <h3>Warding File</h3> <p>THICKNESS: parallel WIDTH: tapered</p> <p>Similar in profile to the equalling file, but with tapered sides that come to a point. Useful for removal of burs and for filing narrow slots. Double cut top and bottom with single cut edges.</p> |

| | | |
|---|--|---|
|  <p>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.</p> |  <p>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 slightly or more pronounced and should closely match the curve of the form being hammered.</p> |  <p>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.</p> |
|  <p>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.</p> |  <p>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.</p> |  <p>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.</p> |
|  <p>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.</p> |  <p>Goldsmith's Hammer Very similar in design to a riveting hammer, with one cross peen face and one flat face. A well balanced, light-weight hammer used for riveting and light forging.</p> |  <p>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.</p> |
|  <p>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.</p> |  <p>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.</p> |  <p>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.</p> |
|  <p>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.</p> |  <p>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.</p> |  <p>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.</p> |

DIFFERENCES AMONG PLIERS

| | | | |
|--|--|---|---|
|  <p>Flat Nose Pliers</p> <p>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.</p> |  <p>Round Nose Pliers</p> <p>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.</p> |  <p>Chain Nose Pliers</p> <p>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.</p> |  <p>Bent Nose Pliers</p> <p>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.</p> |
|  <p>Concave & Convex</p> <p>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.</p> |  <p>Flat & Half Round</p> <p>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.</p> |  <p>Flat & Round</p> <p>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.</p> |  <p>Concave & Round</p> <p>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.</p> |
|  <p>Wire Wrapping</p> <p>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.</p> |  <p>Rosary Pliers</p> <p>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.</p> |  <p>Compound Parallel Jaw</p> <p>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.</p> |  <p>Bow Opening</p> <p>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.</p> |
|  <p>Diagonal Cutters</p> <p>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.</p> |  <p>End Cutters</p> <p>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.</p> |  <p>Oblique Cutters</p> <p>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.</p> |  <p>Sprue Cutters</p> <p>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.</p> |

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.



(Images taken from online sources)

- | | |
|---|--------------------------------|
|  | 3/8" (10mm) straight chisel |
|  | 1/8" (3mm) skew chisel |
|  | 1/4" (6mm) shallow gouge |
|  | 3/4" (19mm) shallow gouge |
|  | 1/2" (13mm) medium sweep gouge |
|  | 3/8" (10mm) medium sweep gouge |
|  | 3/4" (19mm) deep gouge |
|  | 1/8" (3mm) veining gouge |
|  | 3/4" (19mm) long bent gouge |
|  | 3/8" (10mm) spoon gouge |
|  | 1/4" (6mm) parting tool |

(Images taken from online sources)



(Images taken from online sources)

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

All Labs are supervised and maintained by qualified senior technicians. 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 intro 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 MA Art Education 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/ excel in one's career. 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 handbook of the department which has department's vision, program's vision, dean's note, other programs offered by the department along with code of conduct which they are expected to follow in order to maintain discipline.
- Students are explained in detail about the content and objectives of all mandatory courses.
- As it is an intensive summary program with all mandatory courses so students are expected to take those courses in their respective regular semester.
- If any student gets his/her semester frozen due to medical or other personal reason, or if they fail a course; they are given chance by offering that course again so they can complete their degree on time. Depending on number of students it is determined that if it is an independent study course or otherwise.
- Students are given detailed course descriptions of all courses offered at the time of courses registration.

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

- The courses are planned to provide students with effective learning. The studio /class are divided into three sections. 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. Students are also encouraged to engage in their work outside of campus and bring back more information about their work so teacher can give feedback and advise them

accordingly.

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

- The students are informed about new programs and requirements through faculty and course announcements via email, circular or bulletin board; advertising in newspapers, social media and updating the university website.
- Students are given counseling sessions by senior and junior faculty, course instructors and their thesis supervisors and if students are still not sure then they are referred to the dean or a professional career counselor.
- The University provides a platform for students to interact with practitioners by conducting seminars, talks, conferences, and guest lectures. Students are encouraged to participate in these activities.

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 with a minimum of 16 years of prior undergraduate education in art-design, or related fields (BA / BA Hons., BFA / B.Des., MA / MFA), may be admitted to the program, and are required to complete 36 credits of coursework.
Students are required to continue their professional careers while working for the degree to enable the two experiences to inform each other thereby inculcating a model of reflective practice.
- **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. However, there is no provision for transfer into MA Art Education program as all the courses offered in this are mandatory to be completed to get a degree.
- **EVALUATION OF ADMISSION CRITERIA**
The admission criterion is reviewed annually in light of the HEC guidelines. The Board

of Studies meets twice a year and reviews all matters regarding the program. In addition Academic Council of the University also reviews the Admission procedure and subsequent approval is taken from the Board of Studies.

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

- Students are admitted to MA Art Education (MA AE) program after completion of 16 years of their previous education in the relevant fields.
- If the previous education is 14 years then that student is admitted in PGD in Art Education. The student complete 3 years of complete course work of 36 credit but get a PGD instead of MA Art Education.
- Students are registered in this program by going through a thorough portfolio review and an interview.
- Students are required to maintain a CGPA 2 in their 1 year and CGPA 2.5 in 2nd and 3rd year. If a student is not able to meet this requirement he/she is sent a warning letter to improve.
- Students academic progress is monitored by their work and class participation. Students are evaluated every week 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.

- SVAD believes in identifying and hiring faculty who are art educationists, practitioners and innovators in the field. Keeping with the vision of MA in Art Education, strong emphasis is laid on recruiting individuals with art and design backgrounds who have strong linkages with academia as well as the community.
- The hiring of the faculty is an extensive process. The identified personnel have to provide the HR office with their CV and Portfolio (electronic). The CV's are evaluated and the best candidate is called in for an interview with the Head of the concerned 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.
- Potential faculty members are identified through professional networks of current senior faculty, merit recommendations through professional institutions, advertising in

newspapers and social media.

- The faculty is evaluated and promoted on regular bases as laid out by the Higher Education Commission.
- The evaluation and HOD assessment plays an integral role in faculty promotions.

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 MA Art Education, program has made internal Performa's to evaluate the courses. Every semester under the supervision of program Director and Coordinator, 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.

The MA in Art Education currently has one permanent faculty member with a PhD, with additional duties at SVAD. All other instructor's are hired on contract from outside BNU.

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.

| Sr. | Course | Course Code | Cr. Hours | Teacher | Qualification |
|----------------------------|---|-------------|-----------|-----------------------------------|--|
| 1st Year | | | | | |
| 1 | Studio I (Processes and Structures) | AAE 5105 | 3 | Dr. Razia I. Sadik | Post Doc and Doctorate in Art Education, MA, PgDip. & B.Des PERMANENT |
| 2 | Survey of Art Education: Historical Foundations and Philosophies | AAE 5307 | 3 | Aisha Abid Hussain | MFA, BFA VISITING |
| 3 | Curriculum Development and Assessment | AAE 5309 | 3 | Rabeya Jalil/ Zoona Khan Kundi | EdM in Art Education, BFA / MA Art Education, BFA VISITING |
| 4 | Educational / Developmental Psychology: Artistic Development of Children and Adolescents | AAE 5308 | 3 | Dr. Ruhi Khalid/ Abia Nazim | Post Doctorate in Gender Studies / MS in Clinical Psychology EXTERNAL PERMANENT |

| 2 nd Year | | | | | |
|----------------------|---|-------------|---|--------------------------------------|---|
| 1 | Studio II (Sculpture, Film and Mixed Media) * | AAE 5206 | 3 | David C. Alesworth/ Huma Mulji | Masters in Fine Arts, BFA/ Masters in Fine Arts, BFA VISITING |
| 2 | Research Methods in Art and Art Education | AAE 5306 | 3 | Rabeya Jalil | Ed.M in Art Education, BFA VISITING |
| 3 | Strategies and Instruction for Teaching Art | AAE 5310 | 3 | Dr. Razia I. Sadik | Post Doc and Doctorate in Art Education, MA, PgDip. & B.Des PERMANENT |
| 4 | Exploring Diversity in Teaching and Learning the Arts | AAE 6101 | 3 | Dr. Razia I. Sadik | Post Doc and Doctorate in Art Education, MA, PgDip. & B.Des PERMANENT |
| 3 rd Year | | | | | |
| 1 | Studio III (Digital Media in Archive or Documentary mode) * | AAE 6107 | 3 | Aisha Abid Hussain | MFA, BFA VISITING |
| 2 | Research and Professional Practice | AAE 5500 | 3 | Dr. Razia I. Sadik | Post Doc and Doctorate in Art Education, MA, PgDip. & B.Des PERMANENT |
| 3 | Technology in Art Education | AAE 6109 | 3 | Aneeka Cheema | Ed.D Instructional Design candidate, MSc in Art Education, B.Des. VISITING |

| | | | | | |
|---|--------------------------------------|----------|---|--------------------|--|
| 4 | Master's Seminar / Thesis Advisement | AAE 6100 | 3 | Dr. Razia I. Sadik | Post Doc and Doctorate in Art Education, MA, PgDip. & B.Des PERMANENT |
|---|--------------------------------------|----------|---|--------------------|--|

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 & design residencies and workshops.
- Various Art and Design Education Master Programs are offered in house to improvise faculty academic backgrounds while continuing teaching. However no professional development program is available in house at BNU or SVAD for Ph.D and Post Doctoral faculty.
- 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.

- Faculty members are provided with a pleasant working environment which contributes in teaching, supervision and practice in specialized fields. To facilitate teachers to get access to HEC National Digital Library, high tech computers and internet connectivity is provided to faculty members.
- 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.

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?option=com_content&view=article&id=165&Itemid=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 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 FACILITIES

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 | <p>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.</p> <p>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 sq ft was made operational in December 2013. The remaining buildings are at different stages of construction.</p> |
| 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.

- Permanent faculty members of the MA in Art Education receives salary competitive with the market standards along with standard service benefits i.e. Provident Fund, Annual Leave, Medical Leave, and Medical Insurance.
- The Institute currently has sufficient budgeted fund to support faculty members. The Institution also has funds to support faculty needs for teaching.
- The MA in Art Education has a Coordinator to handle all Administrative and Coordination tasks, so that the faculty is free to concentrate on teaching. The Department of SVAD has technicians to help manage all studio labs and I.T labs.

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

- The MA Art Education is a graduate program with Master’s level students. It does not offer doctoral level studies. There are no research assistants. Quality students are largely recruited into the program through the efforts of SVAD faculty with some help from the SVAD administration. Students hail from many different parts of urban Pakistan, and

usually join after a gap from their undergraduate programs. Some students also join immediately after finishing their undergraduate programs.

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)



**School of Visual Arts and Design
MA in Art and Education Studies**

Prepared by: Director of CADER and MA Programs Coordinator 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? | | | 3 | | |
| Are theoretical background, problem analysis and solution design stressed within the program's core material | | | 3 | | |
| Does the curriculum satisfy the core requirements laid down by respective accreditation bodies. | | 4 | | | |
| Does the curriculum satisfy the major requirements laid down by HEC and the respective councils / accreditation bodies? | | | 3 | | |

| | | | | | |
|--|-----------|---|--|--|--|
| Does the curriculum satisfy the general education, arts and professional and other discipline requirements as laid down by the respective body / councils? | | 4 | | | |
| 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) | 30 | | | | |
| Score 2 (S2) = {TV / (No. of Questions * 5)} * 100 * Weight | 15 | | | | |

| Criterion 3 - Laboratories and Computing Facilities | Weight = 0.10 | | | | |
|--|----------------------|----------|----------|----------|----------|
| | Score | | | | |
| | 5 | 4 | 3 | 2 | 1 |
| Are laboratory manuals / documentation / instructions etc. for experiments available and ready accessible of faculty and students? | 5 | | | | |
| Are there adequate number of support personnel for instruction and maintaining the laboratories? | 5 | | | | |
| Are the University's infrastructure and facilities adequate to support the program's objectives? | | 4 | | | |
| Total Encircled Value (TV) | 14 | | | | |
| Score 3 (S3) = {TV / (No. of Questions * 5)} * 100 * Weight | 9.3 | | | | |

| Criterion 4 - Student Support and Advising | Weight = 0.10 | | | | |
|---|----------------------|----------|----------|----------|----------|
| | Score | | | | |
| | 5 | 4 | 3 | 2 | 1 |
| Are the courses being offered in sufficient frequency and number for the students to complete the program in a timely manner? | 5 | | | | |
| Are the courses in the major area structured to optimize interaction | 5 | | | | |

| | | | | | |
|---|------------|---|--|--|--|
| between the students, faculty and teaching assistants? | | | | | |
| Does the University provide academic advising on course decisions and career choices to all students? | | 4 | | | |
| Total Encircled Value (TV) | 14 | | | | |
| Score 4 (S4) = {TV / (No. of Questions * 5)} * 100 * Weight | 9.3 | | | | |

| Criterion 5 - Process Control | Weight = 0.15 | | | | |
|---|---------------|---|---|---|---|
| | Score | | | | |
| | 5 | 4 | 3 | 2 | 1 |
| Is the process to enroll students to a program based on quantitative and qualitative criteria? | 5 | | | | |
| Is the process above clearly documented and periodically evaluated to ensure that it is meeting its objectives? | | 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 | | | | |

| Criterion 6 – Faculty | Weight = 0.20 | | | | |
|---|---------------|---|---|---|---|
| | Score | | | | |
| | 5 | 4 | 3 | 2 | 1 |
| Are there enough full time faculty members to provide adequate coverage of the program areas / courses with continuity and stability? | | | 3 | | |
| 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) | 27 | | | | |
| Score 6 (S6) = {TV / (No. of Questions * 5)} * 100 * Weight | 15.4 | | | | |

| 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? | | | | 2 | |
| Total Encircled Value (TV) | 6 | | | | |
| Score 8 (S8) = {TV / (No. of Questions * 5)} * 100 * Weight | 6 | | | | |

| | |
|---|--------------|
| Overall Assessment Score = S1 + S2 + S3 + S4 + S5 + S6 + S7 + S8 = | 79.47 |
|---|--------------|

Weaknesses:

1. The MA Art Education Program is understaffed with only one permanent faculty member with other duties and responsibilities at SVAD. It requires at least one more permanent faculty member.
2. Frequent faculty-student exchange programs with international universities and institutions relevant to the discipline can extend the vision of the program and the diversity of its instructional experience.
3. Training programs and workshops for faculty and technical staff can further enhance skills and quality of teaching.
4. A generous budget allocated to the library will help in broadening new vistas of knowledge, growth, development and inspiration in the field of art education which is a newly introduced field in Pakistan. Given that, this program is the only one of its kind.
5. Internet and wifi facilities are not up to the mark. The further efficiency in this regard can enhance the availability and thus utility of more online resources for research.
6. The availability of specialized educational research and curriculum design software would facilitate students inquiry .This will help them to cope up with the rapid developments in these areas in the rest of the world.
7. As the program is extremely intensive, and the course content for the entire year is compressed into five consecutive weeks, the program and its students could benefit from a redistribution of some course content throughout the year. This would enable students to also be in touch with their instructors in a formal manner thus facilitating continuous learning. As most students live in cities other than Lahore, an efficient online platform would be needed for this.