

Self Assessment Report



Beaconhouse National University

Mariam Dawood School of Visual Arts And Design

Master of Art Education (MA AE)

*Prepared by: MA Program Coordinator of MDSVAD
Presented by: Quality Assurance Department*

Table of Contents

| | |
|--|------------|
| EXECUTIVE SUMMARY | 4 |
| INTRODUCTION | 6 |
| Criterion 1: PROGRAM MISSION, OBJECTIVES AND OUTCOMES | 8 |
| Standard 1-1 | 8 |
| Standard 1-2 | 11 |
| Standard 1-3 | 13 |
| Standard 1-4 | 13 |
| Criterion 2: CURRICULUM DESIGN AND ORGANIZATION..... | 18 |
| Standard 2-1 | 18 |
| Standard 2-2 | 95 |
| Standard 2-3 | 96 |
| Standard 2-4 | 96 |
| Standard 2-5 | 96 |
| Standard 2-6 | 96 |
| Standard 2-7 | 96 |
| Criterion 3: Laboratory and Computing Facilities | 97 |
| Standard 3-1 | 97 |
| Standard 3-2 | 109 |
| Standard 3-3 | 110 |
| Criterion 4: STUDENT SUPPORT AND ADVISING..... | 110 |
| Standard 4-1 | 110 |
| Standard 4-2 | 111 |
| Standard 4-3 | 112 |
| Criterion 5: PROCESS CONTROL | 113 |
| Standard 5-1 | 113 |
| Standard 5-2 | 113 |
| Standard 5-3 | 114 |
| Standard 5-4 | 115 |
| Standard 5-5 | 115 |
| Criterion 6: Faculty | 116 |
| Standard 6-1 | 116 |

| | |
|--|------------|
| Standard 6-2 | 119 |
| Standard 6-3: | 120 |
| Criterion 7: INSTITUTIONAL FACILITIES..... | 121 |
| Standard 7-1 | 121 |
| Standard 7-2 | 121 |
| Standard 7-3 | 135 |
| CRITERION 8: INSTITUTIONAL FACILITIES | 136 |
| Standard 8-1 | 140 |
| Standard 8-2 | 140 |
| Standard 8-3 | 141 |
| (Rubric Form) | 142 |

Executive Summary of Self Assessment Reports

BNU strives hard to deliver quality education and has never compromised on its quality standards. Quality Assurance Department (QA) was setup in BNU in September 2005 as per directives of HEC and since then has actively worked for the quality of all academic programs offered at BNU. One of the important steps in this process is the Self Assessment of the Academic Programs.

Self-Assessment Report (SAR) is an effective tool in measuring and monitoring the outcome of a program. This is employed in Degree Awarding Institutes of Pakistan to identify strengths and weaknesses of the degree programs. Self Assessment Reports are prepared at the end of the assessment cycle of all academic programs at Beaconhouse National University (BNU).

QA department at BNU attempts to furnish the requisite information to complete Self Assessment Report in the light of certain criteria and standards as spelled out in the Self Assessment Manual prepared by HEC.

To complete the second cycle of Assessment in the year 2019-2021, fifteen degree programs were selected for Self Assessment, evaluation and improvements.

Objectives

Objectives of the Self Assessment report are:

1. To improve and maintain academic standards.
2. To verify that existing programs meet their objectives and institutional goals.
3. To provide feedback for the academic program.
4. To identify areas requiring improvements in order to achieve objectives through desired outcomes.

Execution of Self Assessment Process:

Presentations on the preparation of Self Assessment Report (SAR) were arranged for all Schools and faculty members of the selected program. This also served to explain the Self Assessment process and also a soft and hard copy of self assessment manual were also provided to further aid the process.

To initiate the SAR process, the Dean appoints the Program Team and Assessment Team Members to prepare the report in the subsequent weeks. Once completed, the Report is submitted to the Assessment team and QA department. The Assessment Team, accompanied with GM (QA) review the report with Dean and Program Team Members and concerned faculty.

The program weaknesses and strengths are identified in the final meeting. Solutions and

Implementation plans are prepared based on the discussions. The following are discussed.

- a. Assessment Team findings
- b. Corrective Actions required
- c. Responsible Body for corrective actions
- d. Implementation Date

The recommended target dates to complete the tasks observed by Assessment Team, were approved by Vice Chancellor.

At the completion of Self Assessment cycle, QA submitted soft copy of all SAR to HEC for review and record.



Noreen Lodhi
GM, Quality Assurance
Beaconhouse National University



Shahid Hafiz Kardar
Vice Chancellor
Beaconhouse National University

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 six semesters including three intensive summer. 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.

PROGRAM HISTORY:

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 underrepresented 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) was an initiative that was established with the above premise at the Mariam Dawood School of Visual Arts & Design, Beaconhouse National University, Lahore. CADER aimed 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, MDSVAD aimed, 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 aimed at extending the outreach of these fields into informal educational settings, locally and nationally, in culturally relevant ways. CADER planned 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 was 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 ran several distinct projects with different target markets and audiences.

Amongst its first tasks, CADER took under its umbrella BNU's Master of Art Education Summer program (established 2011), Pakistan's first art and design teacher education program. In addition, CADER 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 worked 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 research area, CADER aimed 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 was 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 sought to foster and facilitate BNU MDSVAD's institutional partnerships and collaborations with relevant educational institutions and agencies both within Pakistan and abroad.

Due to some inevitable circumstances, CADER could not continue to function after 2016. However, the program of Master of Art Education still continues to prosper. Program

coordinators and Dean SVAD took up the responsibility to look after the program and the program has grown and structured immensely in past few years.

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 Graduate 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.

MDSVAD 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 Master of Art Education(MA AE)

Mariam Dawood School of Visual Arts and Design aims to foster innovative knowledge production through its various programmes. The Masters of Art Education programme is particularly designed with a mission to:

- Value current ideas and practices in the teaching of visual arts and design that cut across geographical and cultural boundaries, seeking to foster an independent

vision amongst students, faculty and alumni.

- Maintain a discursive environment that encourages dialogue between diverse perspectives and paradigms.
- Develop a research environment that nurtures well-informed and reflective professionals who can contribute to the world critically and creatively.
- Allow the students the freedom to forge a personalized path of exploration within the broad discipline of their choice.

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 Master of 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 five tools 1, 2, 3, 6, for measuring results. Tools 4 and 5 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

| Objective s | 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 | Final year students should be provided with a flexible timeframe as well as a praxis where the studio course does | A shift in the studio – III: Advanced Strategies of making and Teaching as a theory course with 48 contact hours instead of 96 as practiced before to facilitate |

| | | | | |
|-------|--|---|---|---|
| | | | not stand in isolation but corresponds to the students' thesis | students stay relevant to their final project/dissertation. |
| 2 | Alumni Survey Graduating Students Survey | Conclusion of three year program and within one year of graduation | Students' understanding of research methods needs more engagement time in order to achieve rigor in research A close monitoring should be carried out during the thesis Advisement period. | <ol style="list-style-type: none"> 1. Introduction of a new course 'Research and Professional Practices' in fall 2. Development of a Concise Student pack under advisory/ supervision of senior research professionals/ pedagogue. 3. Formation of Review Committee where students present their research questions and designs to a panel of prestigious academics and seek advise/approval |
| 3 & 4 | Current and Graduating Students Survey. Faculty focus groups | At and within one year of graduation After completion of curriculum projects | It is needed to provide facilitation in prospective teachers' teaching practice and close professional learning communities | Restructuring the course of Teaching Practicum and making it an online course instead of long distance module. |
| 5 | Alumni Survey Current students surveys Employer surveys Faculty focus | Annually, and one year after completion of program | Thesis Seminar and Thesis Advisement, it has become part of an ongoing discussion between faculty who feel that the course, which already incorporates a theoretical | to change the current status of the MA AE mandatory course 'Advanced Strategies for Making and Teaching' from Studio-seminar to a theory course |

| | | | | |
|----|---|--|--|--|
| | groups Student project outcomes Teaching practice observations | | understanding for thesis students, has evolved into a thesis support course and therefore its status can be changed to theory. | |
| 6. | Alumni 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 | Limitation to extend an outreach projects as the final project due to merely dissertation track offered | students to be given the option of opting for 100% studio track, 100% writing track or 50% studio and 50% writing track in this program. |

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

Master of Art Education(MA AE) has the following outcomes at the end of the 2.5 years parttime 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 own life-long learning with consistency and transparency.

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

Weaknesses:

1. 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.
2. Training programs and workshops for faculty and technical staff can further enhance skills and quality of teaching.
3. The availability of specialized educational research and curriculum design software would facilitate student's inquiry. This will help them to cope up with the rapid developments in these areas in the rest of the world.
4. Thesis Advisement needs to be structured further in order to facilitate students' individual research projects.
5. Distant learning policies needs to be revisited to harness online modules in COVID 19.
6. Program curricula is aligned with the contemporary trends in Art education highest standards possible.
7. Faculty engaged with the programme is highly qualified and suitable to deliver the course requirements. It comprises of a pool from MD SVAD Permanent faculty as well as many of the most distinguished pedagogues in fields of Art & Design Academia who join program as visiting and adjunct faculty.
8. Each year, a diverse body of students join the program from all four corners of Pakistan. This enables a valuable exchange of experiences and ideas in classrooms and studios that makes the programme one of a kind.

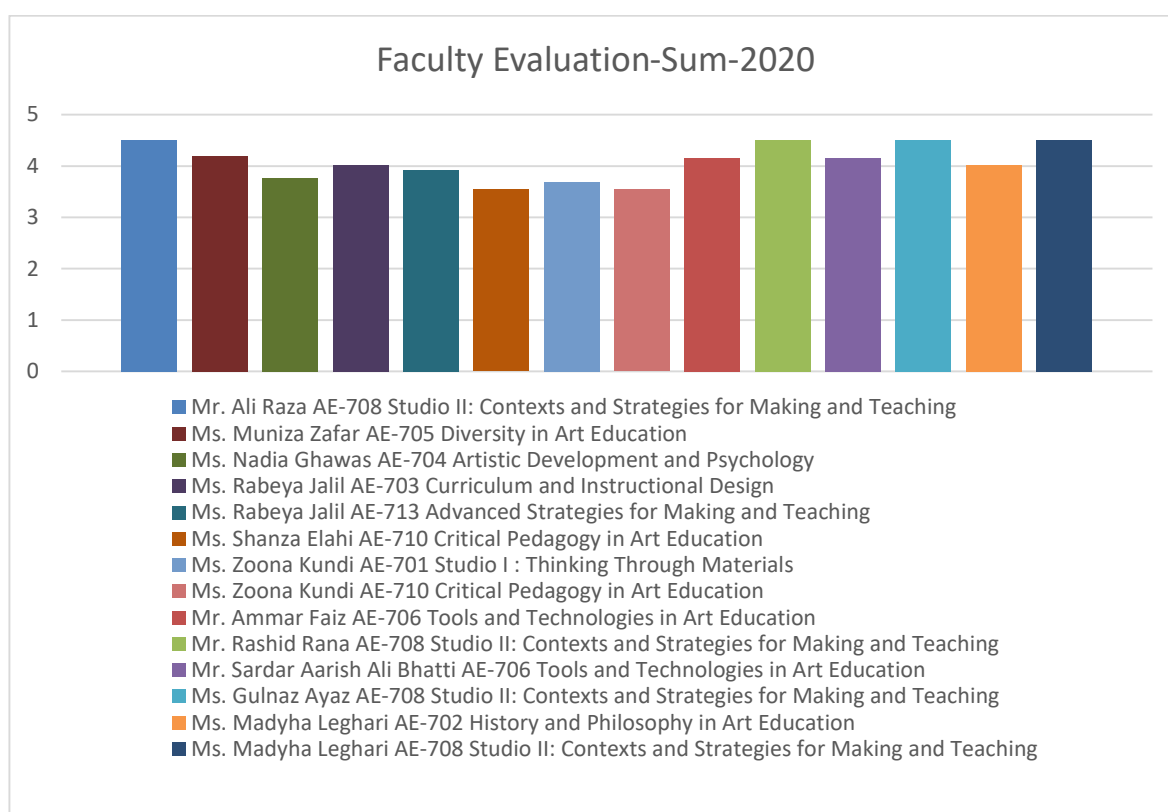
Standard 1-4: The department must assess its overall performance periodically using quantifiable measures.

- 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.

| Session | Admitted | Active | Graduated in 2018 | Graduated in 2019 | Graduated in 2020 | Expected Graduates in 2021 | Left | Not Joined | Struck off | Grand Total |
|-------------|----------|--------|-------------------|-------------------|-------------------|----------------------------|------|------------|------------|-------------|
| SUM 2018 | 20 | | 10 | 19 | 16 | 19 | | | | 20 |
| SUM 2019 | 20 | 19 | | | | | 1 | 2 | | 20 |
| SUM 2020 | 27 | 21 | | | | | 1 | 1 | 1 | 27 |
| SUM 2021 | 26 | 22 | | | | | 1 | 3 | | 26 |
| Grand Total | 93 | 62 | 10 | 19 | 16 | 19 | | | | 93 |

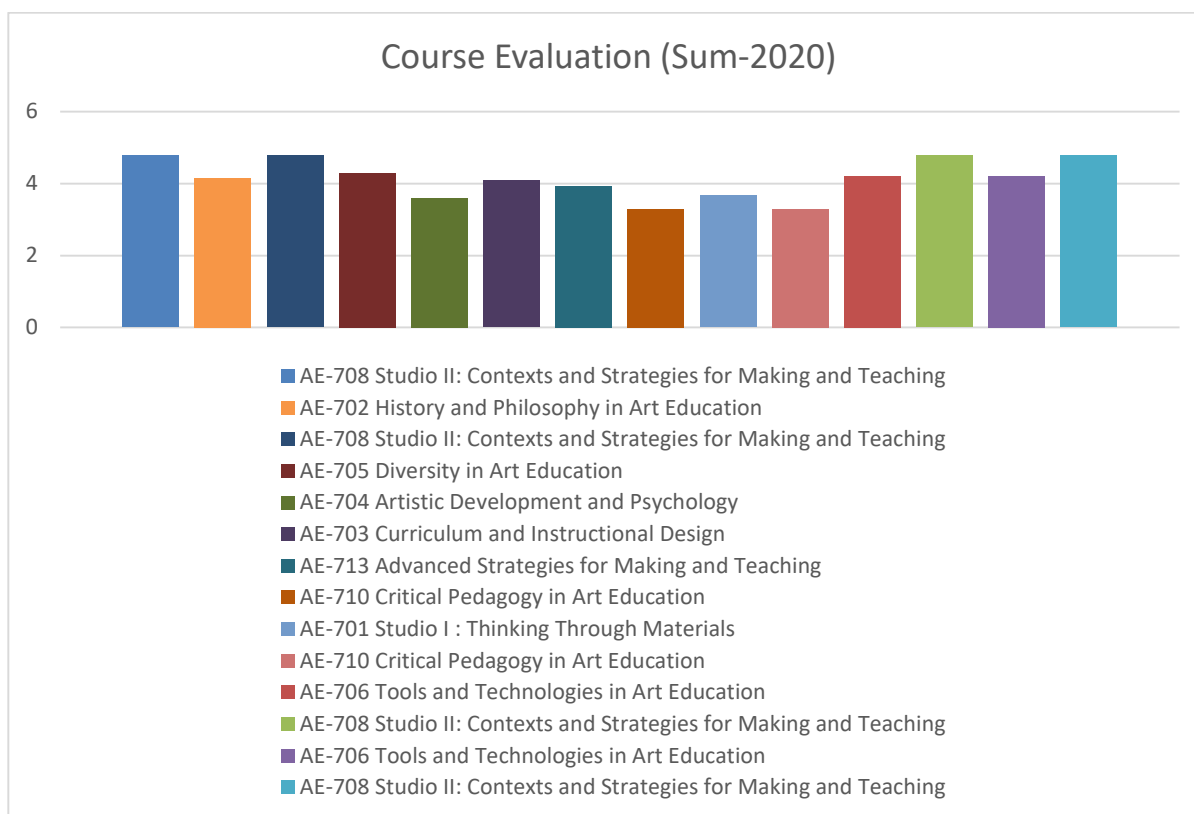
Faculty Wise Evaluation (Sum-2020)

| Sr. No. | Name of Faculty | Course Code | Course Title | Course Cr.Hrs. | Faculty Evaluation (out of 5) |
|---------|------------------------------|-------------|--|----------------|-------------------------------|
| 1 | Mr. Ali Raza | AE-708 | Studio II: Contexts and Strategies for Making and Teaching | 3 | 4.51 |
| 2 | Mr. Ammar Faiz | AE-706 | Tools and Technologies in Art Education | 1.5 | 4.15 |
| 3 | Mr. Rashid Rana | AE-708 | Studio II: Contexts and Strategies for Making and Teaching | 3 | 4.51 |
| 4 | Mr. Sardar Aarish Ali Bhatti | AE-706 | Tools and Technologies in Art Education | 1.5 | 4.15 |
| 5 | Ms. Gulnaz Ayaz | AE-708 | Studio II: Contexts and Strategies for Making and Teaching | 3 | 4.51 |
| 6 | Ms. Madyha Leghari | AE-702 | History and Philosophy in Art Education | 3 | 4.02 |
| 7 | Ms. Madyha Leghari | AE-708 | Studio II: Contexts and Strategies for Making and Teaching | 3 | 4.51 |
| 8 | Ms. Muniza Zafar | AE-705 | Diversity in Art Education | 1.5 | 4.19 |
| 9 | Ms. Nadia Ghawas | AE-704 | Artistic Development and Psychology | 1.5 | 3.76 |
| 10 | Ms. Rabeya Jalil | AE-703 | Curriculum and Instructional Design | 1.5 | 4.02 |
| 11 | Ms. Rabeya Jalil | AE-713 | Advanced Strategies for Making and Teaching | 3 | 3.93 |
| 12 | Ms. Shanza Elahi | AE-710 | Critical Pedagogy in Art Education | 1.5 | 3.54 |
| 13 | Ms. Zoon Kundi | AE-701 | Studio I : Thinking Through Materials | 3 | 3.69 |
| 14 | Ms. Zoon Kundi | AE-710 | Critical Pedagogy in Art Education | 1.5 | 3.54 |



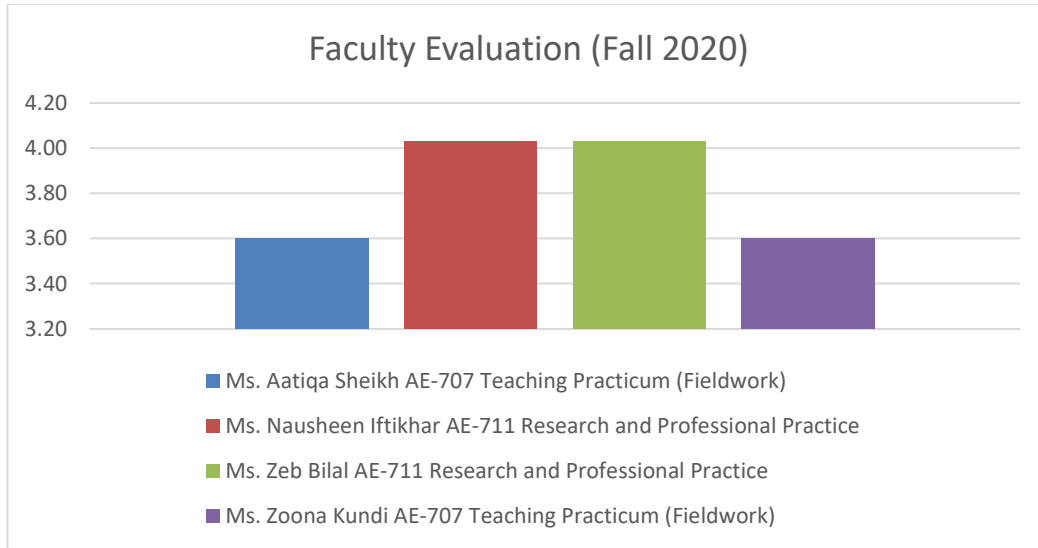
Course Evaluation (Sum-2020)

| Sr. No. | Course Code | Course Title | Course Cr.Hrs. | Course Evaluation (out of 5) |
|---------|-------------|--|----------------|------------------------------|
| 1 | AE-708 | Studio II: Contexts and Strategies for Making and Teaching | 3 | 4.78 |
| 2 | AE-706 | Tools and Technologies in Art Education | 1.5 | 4.22 |
| 3 | AE-708 | Studio II: Contexts and Strategies for Making and Teaching | 3 | 4.78 |
| 4 | AE-706 | Tools and Technologies in Art Education | 1.5 | 4.22 |
| 5 | AE-708 | Studio II: Contexts and Strategies for Making and Teaching | 3 | 4.78 |
| 6 | AE-702 | History and Philosophy in Art Education | 3 | 4.16 |
| 7 | AE-708 | Studio II: Contexts and Strategies for Making and Teaching | 3 | 4.78 |
| 8 | AE-705 | Diversity in Art Education | 1.5 | 4.3 |
| 9 | AE-704 | Artistic Development and Psychology | 1.5 | 3.6 |
| 10 | AE-703 | Curriculum and Instructional Design | 1.5 | 4.09 |
| 11 | AE-713 | Advanced Strategies for Making and Teaching | 3 | 3.93 |
| 12 | AE-710 | Critical Pedagogy in Art Education | 1.5 | 3.29 |
| 13 | AE-701 | Studio I : Thinking Through Materials | 3 | 3.67 |
| 14 | AE-710 | Critical Pedagogy in Art Education | 1.5 | 3.29 |



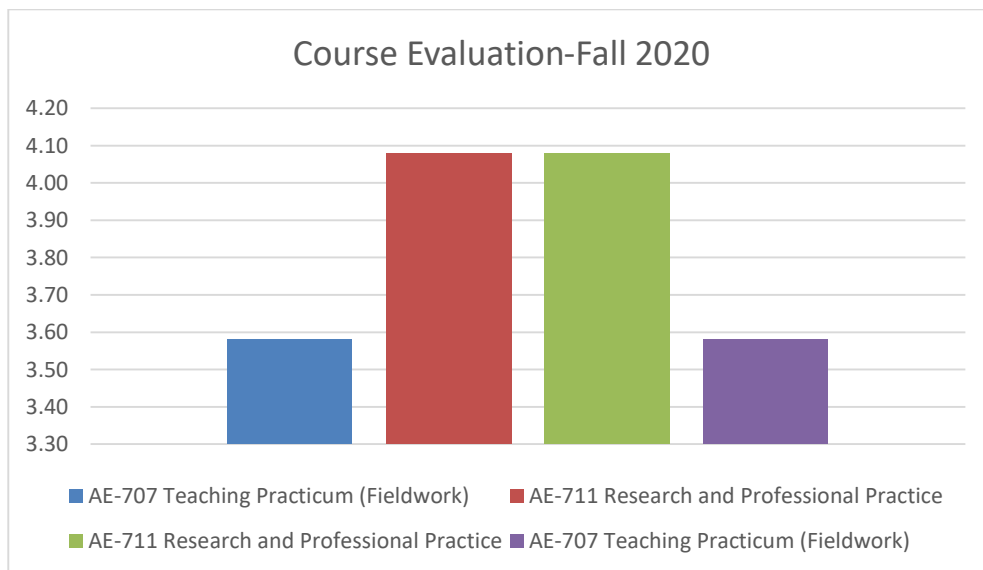
Faculty Wise Evaluation (Fall-2020)

| Sr.No. | Name of Faculty | Course Code | Course Title | Faculty Evaluation(out of 5) |
|--------|-----------------------|-------------|------------------------------------|------------------------------|
| 1 | Ms. Aatiqa Sheikh | AE-707 | Teaching Practicum (Fieldwork) | 3.60 |
| 2 | Ms. Nausheen Iftikhar | AE-711 | Research and Professional Practice | 4.03 |
| 3 | Ms. Zeb Bilal | AE-711 | Research and Professional Practice | 4.03 |
| 4 | Ms. Zoon Kundi | AE-707 | Teaching Practicum (Fieldwork) | 3.60 |



Course Wise Evaluation (Fall-2020)

| Sr.No. | Course Code | Course Title | Course Cr.Hrs. | Course Evaluation (out of 5) |
|--------|-------------|------------------------------------|----------------|------------------------------|
| 1 | AE-707 | Teaching Practicum (Fieldwork) | 3 | 3.58 |
| 2 | AE-711 | Research and Professional Practice | 3 | 4.08 |
| 3 | AE-711 | Research and Professional Practice | 3 | 4.08 |
| 4 | AE-707 | Teaching Practicum (Fieldwork) | 3 | 3.58 |



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

Masters of Art Education (MA AE)

Definition of credit hour/s:

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 Master of Art Education Program (MA AE)

DEGREE REQUIREMENTS

MA Art Education

3 Years / Six 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 / 6 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 Masters 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.

Semester 1: Summer**Compulsory Course/s****9 Credit Hrs.**

| | | |
|---------|---|-----------------|
| AE- 701 | Studio 1: Thinking Through Materials | 3 Credit Hrs. |
| AE- 702 | History and Philosophy of Art Education | 3 Credit Hrs. |
| AE-703 | Curriculum and Instructional Design | 1.5 Credit Hrs. |

Elective Courses

Students opt one of the following electives each year for 1.5 Credit Hrs:

| | | |
|---------|---|-----------------|
| AE- 704 | Artistic Development and Psychology | 3 Credit Hrs. |
| AE- 705 | Diversity in Art Education | 3 Credit Hrs. |
| AE -706 | Tools and Technologies in Art Education | 1.5 Credit Hrs. |

Semester 2: Fall**Compulsory Course/s**

| | | |
|---------|--------------------|---------------|
| AE- 707 | Teaching Practicum | 3 Credit Hrs. |
|---------|--------------------|---------------|

Semester 3: Summer**Compulsory Course/s****9 Credit Hrs.**

| | | |
|---------|--|-----------------|
| AE- 708 | Studio II: Contexts and Strategies for Making and Teaching | 3 Credit Hrs. |
| AE-709 | Research Methods in Art Education | 3 Credit Hrs. |
| AE -710 | Critical Pedagogy in Art Education | 1.5 Credit Hrs. |

Elective Courses

Students opt one of the following electives each year for 1.5 Credit Hrs:

| | | |
|---------|---|-----------------|
| AE- 704 | Artistic Development and Psychology | 3 Credit Hrs. |
| AE- 705 | Diversity in Art Education | 3 Credit Hrs. |
| AE -706 | Tools and Technologies in Art Education | 1.5 Credit Hrs. |

Semester 4: Fall

| | | |
|--------|------------------------------------|---------------|
| AE-711 | Research and Professional Practice | 3 Credit Hrs. |
|--------|------------------------------------|---------------|

Semester 5: Spring

| | | |
|---------|---------------------|--|
| AE -712 | Thesis Advisement I | |
|---------|---------------------|--|

Semester 6: Summer**Compulsory Course/s**

| | | |
|---------|---|---------------|
| AE- 713 | Advanced Strategies for Making and Teaching | 3 Credit Hrs. |
| AE-715 | Thesis Seminar | 3 Credit Hrs. |

Elective Courses

Students opt one of the following electives each year for 1.5 Credit Hrs:

| | | |
|---------|---|-----------------|
| AE- 704 | Artistic Development and Psychology | 3 Credit Hrs. |
| AE- 705 | Diversity in Art Education | 3 Credit Hrs. |
| AE -706 | Tools and Technologies in Art Education | 1.5 Credit Hrs. |
| AE- 714 | Thesis Advisement II | |

Elective Courses

Students opt one of the following electives:

- AE- 704 Artistic Development and Psychology
- AE- 705 Diversity in Art Education
- AE -706 Tools and Technologies in Art Education

Total Credits: 36

Mariam Dawood School of Visual Arts and Design | Beaconhouse National University

36 Credits | 6 semesters | 2.5 years

| | |
|---|--|
| electives | |
| Mandatory Courses | |
| mandatory courses (Thesis Support) | |
| mandatory courses (direct thesis support) | |
| thesis | |

Degree Requirement:

Course work and Thesis

Course Work: 24 credits (Studio: 9 Credits + Theory: 15 Credits)

Thesis:12 credits

| SEMESTERS | CREDITS & COURSES | | | | | |
|--|--|--|--|---|---|------|
| | | 3 cr | 3 cr | 3 cr | | 3 cr |
| | | | | 1.5 | 1.5 | |
| Semester 1 <i>(Summer 1)</i> | Studio I: Thinking Through Materials | History and Philosophy of Art Education | Curriculum and Instructional Design | Elective: 1) Artistic Development and Psychology 2) Diversity in Art Education 3) Tools and Technologies in Art Education | | 9 Cr |
| Semester 2 <i>(Fall 1)</i> | | | | | Teaching Practicum Or Any other elective on campus through advisement | 3 Cr |
| Semester 3 <i>(Summer 2)</i> | Studio II: Context and strategies for making and teaching | Research Methods in Art Education | Critical Pedagogy in Art Education | Elective: 1) Artistic Development and Psychology 2) Diversity in Art Education 3) Tools and Technologies in Art Education | | 9 Cr |
| Semester 4 <i>(Fall 2)</i> | | | | | Research and Professional Practice | 3 Cr |
| Semester 5 <i>(Spring 2)</i> | | | | | Thesis Advisement I (Their supervisors are assigned) | 3 Cr |

| | | | | | | |
|--|--|---|-----------------------|-----------------------------|--|-------------------|
| | Semester 6 <i>(Summer 3)</i> | Advanced Strategies for Making and Teaching | Thesis Seminar | Thesis Advisement II | | 9 Cr |
| | Degree requirements | Coursework + Thesis (that would be done through three course; "Thesis Advisement I & II", and "Thesis Seminar" by selecting one of the two tracks: 1. Research paper (15,000 – 20,000 Words) 2. Thesis Project (accompanied by a project report 3500 – 5000 words) | | | | 36 credits |

*Students are assigned thesis supervisors

Studio I: Thinking Through Materials

Semester I / Course Code: AE 701

Contact Time: 6 Hours Per Week Credits: 3 | Studio

This course provides opportunities for in-depth explorations of the properties, structures, materiality and expressive uses of various materials. Ideas investigated through the entire body extend personal visual repertoires of the students by facilitating critical questioning and re-examination of their experiences with materials. The course also provokes insights into the role of concrete materials in supporting, integrating and challenging the different directions they suggest, as well as the different possibilities for teaching and learning embedded in these.

History and Philosophy in Art Education

Semester I / Course Code: AE 702

Contact Time: 3 Hours Per Week Credits: 3 | Theory

This course is divided into two components covering historical foundations and philosophical foundations respectively. In the former an introduction is provided to major historical events and underlying beliefs that have influenced contemporary art and design education programs within South Asia and beyond. It also addresses the history of ideas and its role in the development of arts and design conventions over the ages. In the second component of the course, philosophies and theories of education and arts are analyzed with a focus on their application to making and teaching art.

Curriculum and Instructional Design

Semester I/ Course Code: AE 703

Contact Time: 1.5 Hours Per Week Credits: 1.5 | Theory

This part of the course offers an examination of curriculum design, arts integration and assessment. Students learn about curriculum theory and design and have the opportunity to apply methods learned in art and design education contexts in Pakistan. Considering the lack of local or national standards, the course also aims to initiate an inquiry into the factors that determine evaluation criteria, assessment and standards, particularly from the students' own experiences as teachers and students.

Artistic Development and Psychology

Semester I/ 3 - Course Code: AE 704

Contact Time: 1.5 Hours Per Week Credits: 1.5 | Theory

In this part of the course, theories of cognition, social learning, information processing, motivation involved in critical and creative thinking and problem-solving (across different age groups and development levels) are investigated as they apply to the teaching and learning processes, especially relating to art education. Emphasis is laid on a discussion of ways in which developmental insights are basic to designing challenging lessons in the visual arts that enrich learning and transformation across the lifespan.

Diversity in Art Education

Semester I/ 3 - Course Code: AE 705

Contact Time: 1.5 Hours Per Week Credits: 1.5 Theory

In a culturally diverse context such as Pakistan, the classroom is a potent learning community. However, often educational systems create problems for students who are deemed different, failing to develop their unique potential and for learning to be meaningfully contextualized for them. Using self-reflective writing, dialogue and discussion the course offers teachers the opportunity to reflect on how they might help every student succeed in a diverse learning environment, how they might negotiate issues of diversity, improvise their teaching practices and how they might use differentiated instruction.

Tools and Technologies in Art Education

Semester I/ 3 - Course Code: AE 706| Contact Time:

1.5 Hours Per Week | Credits: 1.5 | Theory

This course offers a hands-on exploration of interactive digital and electronic technologies to support teaching. Applications for teaching art are reviewed through approaching technology as a material to explore and investigate. Skills and analytical methods employed in the course enhance the students' ability to communicate with their own students, colleagues, parents, and communities using relevant modes of communication employed by youth in schools, colleges and other educational settings. These include the Internet, social media, mobile telecommunications, digital archives and social learning portals and modes.

Teaching Practicum

Semester 2 Course Codes: AE 707

Contact Time: 3 Hours Per Week Credits: 3 | Theory

This course is a field work component occurring in-between the summer semesters to support and develop the teaching or other educational practice of students during the year when they might be engaged in their full-time teaching or related professional responsibilities. Assessment of the course is done in a variety of ways including site visits, use of online social platforms and portals, video conferencing and reflective teacher journals. This course is conducted off campus.

Studio II: Contexts and Strategies for Making and Teaching

Semester 3 / Course Code: AE 708

Contact Time: 6 Hours Per Week Credits: 3 | Studio

This course provides a stimulating context in which students begin to identify social, cultural and pedagogical contexts for their art practices. Using a variety of mediums students are encouraged to think as art practitioners, researchers and facilitators of art making. Students explore scale, local and global contexts of contemporary art and art as a social and educational practice in their immediate local environment. In

addition, they learn to manage various technically challenging skills and develop a personal narrative and relationship with materials and teaching context in mind.

**Studio courses will be offered with variations in content, subject to availability of teaching artists.*

Research Methods in Art Education

Semester 3 / Course Code: AE 709

Contact Time: 3 Hours Per Week Credits: 3 | Theory

This is an introductory course in qualitative research methods which explores art education as a form of inquiry that is grounded in the theories, practices and contexts of art and design educators. Building on traditions in the social sciences and practices in the visual disciplines, students are guided to carry out research and writing in a real-world context. Students are introduced to scholarly writing guidelines and conventions, through which they learn to search for, analyze and evaluate relevant academic research. By the end of the course, it is expected that students narrow down an individual research question for their thesis.

Critical Pedagogy in Art Education

Semester 3 / Course Code: AE 710

Contact Time: 1.5 Hours Per Week Credits: 1.5 | Theory

This course frames teaching practice in the context of theories of art curriculum, teaching strategies and methodologies, classroom dialogue, and critical pedagogy and the potential art education has for transforming students and the culture we live in. It provides an overview of pedagogical methods for teachers to reflect on how they might engage their students in art-making and learning activities in schools and higher education. Drawing on their own teaching and learning experiences, students develop age-appropriate teaching strategies and practices including lesson and unit planning, instructional strategies, and assessment procedures.

Research and Professional Practice

Semester 4 / Course Codes: AE 711

Contact Time: 3 Hours Per Week Credits: 3 | Theory

This course is a self-directed independent study with a fieldwork component. Student-teachers are able to expand upon any concerns that were identified during the summer Research Methods in Art Education course. Student-teachers will initiate the ground work for their research, write a detailed literature review and will ultimately be led to choosing their thesis track between writing and a project format. They are also led through methodical stages of identifying and expanding a theoretical framework for their research.

Thesis Advisement I

Semester 5. / Course Codes: AE 712

Contact Time: 3 Hours Per Week | Credits: 3 | Theory

This is an advanced research practicum course offered over the final year of study for evaluating student research and teaching practices. Students design the methodology for their thesis research in light of their identified question, chosen thesis track and underlying theoretical framework. They also put this methodology in action, collecting relevant data through fieldwork conducted according to research protocols. Instruction is delivered through close one-on-one contact with an advisor, allowing opportunity for meaningful exchange and consistent reflection.

Advanced Strategies for Making and Teaching

Semester 6 / Course Code: AE 713

Contact Time: 3 Hours Per Week | Credits: 3 | Theory

This course supports the independent research pathway identified by the student and equips them with adaptive tools and strategies to develop multi-modal ideas and tasks relevant to the changing domains of learning and teaching. It encourages students to formulate an independent project emerging from particular modes of research such as archiving, documentary mode, filmmaking, etc. to redefine and strengthen their relationship with their research area. Students develop an understanding of the research-based practice through developing a project in the form of a book, film, installation, photographic series or other formats.

Thesis Advisement II

Semester 6 / Course Codes: AE 714

Contact Time: 3 Hours Per Week Credits: 3 | Theory

Through this course, students conclude their final thesis in consultation with a thesis supervisor. They chart the course of their investigation according to their chosen thesis track, in light of the requirements set by the nature of this investigation and following the protocols of formatting, citation and archiving. Students also undertake

a systemic periodic process of evaluations and revisions in conversation with thesis supervisors

Thesis Seminar

Semester 6 / Course Code: AE 715

Contact Time: 3 Hours Per Week Credits: 3 | Theory

This seminar course guides students' independent work in research to develop a Master's Thesis; a written academic report or project which reflects students' analytical, organizational and problem-solving abilities with regard to a research focus. The Thesis Seminar in conjunction with 3 other courses (Thesis Advisement I, Thesis Advisement II and Research and Professional Practice) provides instructional support for their research and writing. In this course, students assess their findings and are acquainted with methods of analysis through which they conclude their research.

| 14 Courses 36 Credits | | |
|---|--------------------|---------------------------|
| 10 Compulsory | 3 Electives | 1 Practicum |
| 2 studio 5 theory 3 Thesis & Thesis Support Courses | 3 Theory Courses | Theory & Fieldwork Course |

Table 4.3: Curriculum course requirements

Course Outlines

School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: Curriculum & Instructional Design

Credit Hours: 1.5

Course Level: Graduate

Course Code: AE 703

Instructor | Rabeya Jalil

Email | rabeya.jalil@bnu.edu.pk

Teaching Associate | Gulnaz Ayaz

Email | gul.zara10@gmail.com

Course Description:

This part of the course offers an examination of curriculum design, arts integration and assessment. Students learn about curriculum theory and design and have the opportunity to apply methods learned in art and design education contexts in Pakistan. The course also aims to initiate an inquiry into the factors that determine evaluation criteria, assessment and standards, particularly from the students' own experiences as teachers and students.

Overall Aims and Course Objectives:

To introduce students to **curriculum theory** within the larger context of education and schooling and to introduce students to different paradigms of curriculum theory and curriculum design strategies via UBD (Backward Planning), assessment methods and strategies (including rubrics) for arts, lesson planning and unit design

Teaching Plan:

This timetable is subject to change at any time during the course to accommodate evolving class dynamics and student learning needs.

| | |
|--------------|--|
| 1 June 27 | Overview of the course and assessment tasks Introduction Course outline Factors influencing you as a teacher; personal influences Visual mapping Teaching Philosophy |
|--------------|--|

| | |
|--------------|--|
| 2 July 2 | <p>Curriculum and Instructional Design</p> <p>Curricular Components Introduction to Curricular Philosophies</p> <p>Lesson/ Unit Planning Lesson Planning, Unit Planning UBD, Backward Design</p> |
| 3 July 3 | <p>Curriculum Concepts and Theories - 1</p> |
| 4 July 4 | <p>Curriculum Concepts and Theories - 2</p> |
| 5 July 9 | <p>Art Integration, Project-based learning</p> <p>Art Education in Pakistan K-12 & Higher Education</p> |
| 6 July 10 | <p>Deconstructing Lesson Plans</p> <p>Discussion on Course Content/ Teaching Outcomes Hand on class activity</p> |
| 7 July 11 | <p>Special Needs, Multiculturalism</p> <p>Assessment</p> <p>Socio-Economic Diversity Assessment, Evaluation</p> |
| 8 July 16 | <p>Course Overview</p> <p>Group Project Discussions - Final Presentation (Proposal)</p> <p>Curriculum Design and Development (Group Project)</p> |

Teaching methods:

This course will combine lectures, discussions, seminars, student presentations/ participation, peer reviews and independent work. The lectures will introduce key concepts relating to curriculum **strategies, unit objectives, instruction, activities and assessment**. The presentations, peer reviews, and independent work will be shaped by the interest and needs of the students.

Assessment and Evaluation:

Total: 100%

TASK 1:

Teaching Philosophy

Weightage: 30 %

DUE: TBA

TASK 2:

Individual Presentations

DUE: TBA

TASK 3:

Curriculum Design and Development (Group Project*)

This task requires students to select a theme and set of philosophies in art education that have a particular impact on curriculum thinking, and develop a curriculum resource for art educators. The task will receive a group grade.

The written document will consist of a curriculum guide and an analysis of the selected theme/ set of philosophies. 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 tools and resource considerations. The theme analysis will contain a description and analysis of the selected curriculum philosophies 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 frameworks and ideas.

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

Group Presentations and Curriculum Document

Weightage: 50 % (*students will be graded individually, not as a group*)

DUE:

Final presentation (proposal) - TBA

Final Submission of Curriculum Document – TBA

Class Participation

Weightage: 15 %

Bibliography:

Burton, J.M. (1996). *Art teaching and learning*. Unpublished manuscript. Teachers College, Columbia University.

Dorn, Charles (1994). *Thinking in art: A Philosophical approach to art education*. Reston, VA: National Art Education Association.

Efland, A., Freedman, K., & Stuhr, P. (1996). *Postmodern art education: An approach to curriculum*. Reston, VA: National Art Education Association.

Eisner, E.W. (2002) *The Arts and the Creation of Mind*. New York: Macmillan

Merrion, M. (2009). “A Prophecy for the Arts” in Higher Education. *Change: The Magazine of Higher Learning*, 41(5), 16–21.

Smith, R.A. (1992) Building a sense of art in today’s world. *Studies in Art Education*. 33(2), 71-85

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

School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: History and Philosophy of Art Education

Credit Hours: 3

Course Level: Graduate

Course Code: AE 702

Instructor | Madyha Leghari

email: madyha.leghari@bnu.edu.pk

Teaching Associate: Aatiqa Sheikh

email: aatiqa0@gmail.com

Course Description:

This course is designed as an introduction to historical progression of change in formats and imaginaries of art education. It focuses on developments beginning in the classical era till present. However, the course cuts across assumed notions of linearity and also considers a few questions thematically across space and time, with a specific focus on art education in South Asia.

The course foregrounds intellectual developments above but in conversation with social, political, economic and technological shifts which influence the history of art education. It is proposed that such intellectual threads may be grasped from the territories of many disciplines thus providing a deep but flexible grounding of theory to practice.

Intended learning outcomes:

1. Investigate, raise questions and critique historical and philosophical foundations of art education, and use all the above to understand/critique, contemporary art education issues.
2. Closely read, critically analyze, question and express evidence-based responses to text.
3. Traverse across boundaries of time, geography and disciplinary orientations in order to develop one's own, context-relevant professional philosophies and practices.

Course norms:

1. Students are expected to be respectful and constructive towards your class. Be kind and considerate of the different lived experiences of our group, particularly in terms of gender, race, sexuality,

economic class and disability. Be receptive towards any constructive criticism of your behavior on these accounts.

2. Since the course is a seminar, it is respectful and necessary to engage in exchange and provide feedback generously.
3. Please be fully present in class and dedicate class-time exclusively towards this course.

Teaching Plan:

| Date | | Tasks due |
|------|--|-----------------|
| 17 | Introduction to the syllabus and class norms 2. Critical reading response template and questions 3. How to write a good question | |
| 18 | Lecture 1: Myths of origin (Questions about universality, Art Education in Western Antiquity, Western Metaphysics) | |
| 23 | Seminar on Reading: <i>Plato, Visual Perception and Art by George Kimball Plochmann</i> | 5 questions due |
| 24 | Lecture 2: Feudal Economies of the Middle Ages and the Humanism of the Renaissance (Monstaries, Scriptoria, Guilds, Workshops, Renaissance, Church schism) | |
| 25 | Seminar on Reading: <i>The Aims of Indian Art by Ananda Coomaraswamy</i> | CRR due |
| 26 | Lecture 3: The emergence of the State Academy and the Trade School | |

| | | |
|----|--|--|
| 30 | <p>Guest Lecture on the History of Art Education in South Asia followed by</p> <p>Seminar on readings:</p> <p><i>Art Education in Colonial India: Implementation and Imposition by Ami Kantawala</i></p> <p><i>Aesthetic Modernism in the Post-Colony: The Making of a National College of Art in Pakistan (1950–1960s) by Nadeem Omar Tarrar</i></p> | 5 questions due |
| 6 | <p>Lecture 4: Industrial Revolution, the Common School and Romantic Idealism followed by</p> <p>Seminar on Reading:</p> <p><i>Caught in the Cross Traffic: Rabindranath Tagore and the Trials of Child Education by Ranjan Ghosh</i></p> | CRR due |
| 7 | Lecture 5: Social Darwinism and the Influence of Science | |
| 8 | Lecture 6: Modernity and the expressionistic turn | |
| 13 | <p>Seminar on Reading:</p> <p><i>The Bauhaus Artist-Teacher: Walter Gropius’s Philosophy of Art Education by</i></p> | <p>Manifesto</p> <p>Draft</p> <p>1 due + 5 questions due</p> |
| 14 | <p>Lecture 7: Post Modernity and Critical Theory followed by</p> <p>Seminar on Reading:</p> <p><i>Art’s Pedagogical Paradox by Nadine M. Kalin</i></p> | 5 questions due |
| 15 | <p>Lecture 8: Survey of Contemporary issues followed by:</p> <p>Seminar on Reading:</p> <p><i>Of Diagrams and Rhizomes: Visual Contemporary Art, and the Impossibility Mapping the Content by Brent Wilson</i></p> | 5 questions due |
| 20 | Final presentations | |

Teaching methods:

The instructors will introduce the topics of the course through Zoom lectures and; the instructors and students will together advance the understanding about the topics through different class activities e.g., class discussions, readings, seminars presentations, and reflective assignments.

Assessment and Evaluation:

Final presentation and manifesto: 30%

CRR: 30%

Questions: 30%

Participation and presence: 10%

Total: 100%

School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: Studio I: Thinking Through Materials

Credit Hours: 3

Course Level: Graduate

Course Code: AAE 701

Instructor: Zoonah Khan Kundi

zoonah.kundi@bnu.edu.pk

Teaching Associate: Jannat Khalid

jkhalid@gmail.com



Richard Serra Verb List, 1967-68. Graphite on paper, 2 sheets, each 10” x 8”

Love your experiments (as you would an ugly child). Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day. – Bruce Mau (graphic designer) from An Incomplete Manifesto for Growth (1998)

Self-forgetful concentration is precisely what happens in the artistic process—an absorption in the moment, a pouring of the self into the now . . . This is what artistic work and child’s play have in common;

both, at their fullest, are experiences of being lost in the present, entirely occupied. – Mark Doty (poet).
From *The Art of Description: World into Word* (2007)

Course 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.

This course provides opportunities for in-depth and sustained exploration of the properties, structures, materiality and expressive uses of various art materials. Ideas and activities explored through the entire body extend personal visual repertoires by facilitating critical questioning and re-examination of students' own experiences with materials. In parallel, the course provokes insights into the role of concrete materials in supporting, integrating and challenging the different directions such ideas may lead us to, as well as the different possibilities for teaching and learning they might suggest. The course is closely linked to the artistic development component that runs parallel to it in Curriculum and Developmental Psychology.

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.

Intended Learning Outcomes:

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 and its sharing in class discussions*)

Develop and articulately communicate about 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, 4 – Readings and sharing their reflections on these 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, 3 – Site Visits, and 4 – Readings and Bibliography*)

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 – Readings and Bibliography*)

Teaching Plan:

| Day/Date Topic/Points | Guiding questions | Activities | Outcomes and Assignments Due |
|---|--|---|---|
| Introduction | | | |
| Tuesday 9th June | Who are you as a visual arts and design teacher and/or as an artist/ designer? | Introduction to the course goals, syllabus overview and studio rules. Setting up your workstations and your wall space. Paper manipulation. Discussion. Writing exercise. Show and tell. | Starting the journal. Getting to know each other. |
| Creative art whose products are to be appreciated by sight, such as painting, sculpture, and film-making (as contrasted with literature and music). | | | |
| Week one: 8 – 12 June 2020 | | | |
| Day/Date Topic/Points | Guiding Questions | Activities | Outcomes and Due Assignments |
| 10th June: Paper Exploration: | In what ways might we investigate the mundane and apparently insignificant? | Play with paper, fibers and cloth , leading to an investigation/creation of surfaces. <i>Creating/constructing surfaces that speak.</i> Writing exercise. Discussion. | Studio: Surfaces that speak. Journal: Investigate fibers, materials and processes. Journal: Reflect on connections of practice ¹ , materials, processes and artistic development of children, adolescents, and adults. Research and document relevant sources. |
| Weekend: 13, 14 June: Starting Journal, Messy Play: Preparing Papier Mache | | | |
| Week two: 15 – 19 June, 2020 | | | |

¹ The word “practice” in this and all proceeding occurrences in this column refers to the practices of art making, design and pedagogy/teaching. While reflecting, students should consider all practices that might be relevant to them.

| | | | |
|--|---|---|---|
| <p>15th-16th June</p> <p>Paper Exploration:</p> | <p>What competencies might be engaged in trying to construct something against the laws of inertia?</p> | <p>Exploration with paper mache and found materials, leading to an investigation/ creation of a personal object. Interweaving the hybrid aspects of the personal. Writing exercise. Journal sharing. Interim discussion.</p> | <p>Studio: <i>Interweavings of the hybrid and the personal.</i></p> <p>Journal: Investigate contemporary artists/designers' use of paper, space, found, waste and junk materials. Journal: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults. Research and document relevant sources.</p> |
| <p>17th June</p> | <p>Discussion</p> | | |
| <p>Weekend: 20th, 21st: Complete work if any, Journal entries</p> | | | |
| <p>Week three: 22 – 26 June</p> | | | |
| <p>22nd June</p> <p>Drawing: 5 points (Graded – please see the rubric at the end of the document)</p> | <p>What might be the boundaries and possibilities in the definition of an art object as one thing or not?</p> | <p>Exploration with drawing material, gestures and space and body relationality from multiple points of view to push limits in understanding drawing.</p> <p><i>An Interlude with drawing.</i></p> <p>Writing exercise.</p> <p>Journal sharing.</p> <p>Interim discussion.</p> | <p>Studio: <i>Is this a drawing or not?</i></p> <p>Journal: Investigate contemporary artists/designers' drawing practices.</p> <p>Journal: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults.</p> <p>Research and document relevant sources.</p> |

| | | | |
|--|--|--|--|
| <p>23rd June Drawing:</p> | | <p>Exploration with drawing materials, gestures and space and body relationality from multiple points of view to push limits in understanding drawing. <i>Exploration of multiple perspectives on human development through drawing.</i> Writing exercise. Journal sharing. Discussion finale on outcome.</p> | <p>Studio: <i>How do I know how to draw?</i> Journal: Investigate contemporary artists/ designers' drawing practices. Journal: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults. Research and document relevant sources.</p> |
| <p>24th June</p> | <p>Discussion</p> | | |
| <p>Weekend: 27, 28 June: Complete work if any, Journal entries</p> | | | |
| <p>Week four: 29 June – 3 July</p> | | | |
| <p>29th, 30th June Printing/ Printmaking:</p> <p><i>5 points (Graded – please see the rubric at the end of the document)</i></p> | <p>How might our understanding of repetition and pattern extend beyond the predictable to the serendipitous?</p> | <p>Investigation of printing and replication processes leading to transformation of surfaces. <i>An exploration of replication objects.</i> Writing exercise. Journal sharing. Interim discussion.</p> | <p>Studio: <i>Investigation of repetition, surfaces and replication objects.</i> Journal: Investigate contemporary artists/ designers' practices of printing with simple materials. Journal: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults. Research and document relevant sources.</p> |

| | | | |
|--|--|--|---|
| <p><i>1st July</i></p> <p><i>Discussion</i></p> <p><i>HW</i></p> | <p>In what ways might replication, repetition and pattern transform the surface materiality of a given form and material?</p> | <p>Investigation of printing and replication processes leading to transformation of surfaces. <i>A study of material metamorphosis through replication.</i></p> <p>Writing exercise. Journal sharing.</p> <p>Reading exercise.</p> <p>Discussion finale on outcome.</p> | <p>Studio: <i>Investigation of repetition, surfaces and replication objects.</i></p> <p>Journal: Investigate contemporary artists/designers, architects' use of printing surfaces.</p> <p>Journal: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults.</p> <p>Research and document relevant sources.</p> |
| <p>Weekend: 4, 5 July: Complete work if any, Journal entries</p> | | | |
| <p style="text-align: center;">Week five: 6 – 10 July</p> | | | |
| <p>Temporal Art refers to an art work that has only temporary existence as the medium it is made in. An example of temporal art is ice sculpture. The sculpture will exist only as long as the ice melts. New media art refers to artworks created with new media technologies, including digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, video games, computer robotics, 3D printing, cyborg art and art as biotechnology.</p> | | | |
| <p><i>6th July</i></p> <p><i>Space and movement:</i></p> <p><i>5 points (Graded – please see the rubric at the end of the document)</i></p> | <p>What significance do our immediate surroundings hold for us and how might we re-imagine and recontextualize this through a response to its materiality?</p> | <p>Exploration of space and movement, leading to a visual investigation of and through mapping.</p> <p><i>Tracing and retracing the known and unknown in our surrounding space.</i></p> <p>Writing exercise. Discussion.</p> | <p>Studio: A <i>personal cartography of the space.</i></p> <p>Journal: Investigate space, movement and meaning in the given space.</p> <p>Journal: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults.</p> <p>Research and document relevant sources.</p> |

| | | | |
|--|--|---|---|
| <p>Sound: 7th July 5 points (Graded – please see the rubric at the end of the document)</p> | <p>In what ways might we consider something intangible as a material and have it occupy a material space?</p> | <p>Exploration of and with sound as a material to challenge and re-contextualize conventions of tangible materiality. <i>Creating a sonic object through instrumentalizing sound/s.</i> Writing exercise. Journal sharing. Interim discussion.</p> | <p>Studio: Making the immaterial into a material... Journal: Investigate contemporary artists/designers', musicians and performers' practices with sound. Journal: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults. Research and document relevant sources.</p> |
| <p>8th July</p> | <p>Discussion</p> | | |
| <p>Weekend: 11th, 12th July: Completing Maps and Sound objects</p> | | | |
| <p>Week six: 13th – 17th July</p> | | | |
| <p>Construction: 13th, 14th July 5 points (Graded – please see the rubric at the end of the document)</p> | <p>In what ways might we implement a design process by selecting a range of tools, equipment, materials and techniques to produce solutions that address the design criteria and identified constraints?</p> | <p>Investigating through some loose parts and bit and bobs collected from the environment that forces affect movement and that energy can be transferred from one object to another by employing engineering skills and an understanding of simple machines.</p> | <p>Studio: Construction of a <i>simple machine/contraption</i>. Journal: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults.</p> |
| <p>15th July</p> | <p>Discussion</p> | | |
| <p>Weekend: 18th, 19th July: Complete work if any, Journal entries Prepare a food item. Will be discussed in detail on 15th July.</p> | | | |
| <p>Week seven: 20 - 24 July</p> | | | |

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| <p>Culinary: 20th July Discussion <i>5 points (Graded – please see the rubric at the end of the document)</i></p> | <p>How can the Arts be used as a vehicle for all things STEM/STEAM related?</p> | <p>Exploring ways to integrate the arts in science, technology, engineering and math fields (STEM to STEAM) through cooking.</p> | <p>Studio: Creating a dish and discussing the reversible/irreversible changes and chemical reactions of the ingredients. Journal: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults.</p> |
| <p>Claymation animation: 21– 22 July <i>5 points (Graded – please see the rubric at the end of the document)</i></p> | <p>How might we foster kinesthetic learning through new media art?</p> | <p>Exploring ways to apply multiple intelligences that provide an opportunity to reach the variety of learners in your class.</p> | <p>Studio: Working in a collaborative team on a clay animation production. Journal: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults.</p> |
| <p>Weekend: 1, 2 August: Complete work if any, Journal entries</p> | | | |
| <p>Week eight: 27- 31 July</p> | | | |
| <p>Artist inspiration & discussion for final project Completing/updating the Journals Discussing ideas for the final project</p> | | | |
| <p>Week nine & ten: 3 – 14 August</p> | | | |
| | <p>What kind of dialogue might be generated through materials as a language of research? In what ways might my visual art practice become more meaningful in</p> | <p>Final Project - Combining what you have discovered and learned during the course, select a work of art that you do not know but like or find interesting, and investigate it by “responding to it through materials” rather than words. Final Investigatory</p> | <p>Studio: Thinking through materials. A journey in research and understanding presented as a book or a series of artworks (such as a series of mixed media prints or other images/ objects) that clearly indicates a narrative process in the exploration of an idea through a material response.</p> |

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| | generating understandings for my teaching practice? | Project of “thinking through materials.” Writing exercise. Journal sharing. Reading exercise. Interim discussion I. Make a well-organized presentation of final project, journal and course outcomes documentation. Self-assessment/ Reflection Discussion finale on outcomes. | Journal: Accompanying studies and/or supportive research and documentation of processes Journal work: Reflect on connections of practice, materials, processes and artistic development of children, adolescents, and adults. |
| <i>Week eleven: 17, 18, 19 August</i> | | | |
| Final discussion | | Display of work and Open Studio End of course celebration. | Personal Journal and Project Documentation & Bibliography, due on the same day |

Assessment and Evaluation:

Grading

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> |

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| <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. Engages with ease, purpose, focus, creativity and attention to detail in multiple attempts to grasp a progressively deeper understanding of the material and its limits and possibilities. Combines a variety of materials and processes with confidence to develop repertoire.</p> | <p>Indicates a broad ranging investigation and exploration of the material and process. 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. Combines a variety of materials and processes to develop repertoire.</p> | <p>Indicates some variety in investigation and exploration of the material and process. Engages with some focus effort to grasp an understanding of the material and its limits and possibilities. Combines some materials and processes to develop repertoire.</p> | <p>Indicates little or no variety in investigation and exploration of the material and process. Engages with little focus and effort to grasp an understanding of the material and its limits and possibilities. Combines few materials and processes to develop repertoire.</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. Constantly challenges preconceived notions and personal comfort zones with skills, materials and processes. Acknowledges and implements the importance of building reflexivity and responsiveness to the materials in a constant and ongoing manner. Is able to pinpoint and articulate own</p> | <p>Taps into personal experiences of art making and pedagogy to pursue the material investigation. Challenges preconceived notions and personal comfort zones with skills, materials and processes. Acknowledges the importance of building reflexivity and responsiveness to the materials in a constant and ongoing manner, but</p> | <p>Rarely taps into personal experiences of art making and pedagogy to pursue the material investigation. Occasionally challenges preconceived notions and personal comfort zones with skills, materials and processes. Occasionally acknowledges the importance of building reflexivity and responsiveness to the materials. Is occasionally able to pinpoint</p> | <p>Consistently taps into personal experiences of art making and pedagogy to pursue the material investigation. Constantly challenges preconceived notions and personal comfort zones with skills, materials and processes. Rarely understands the importance of building reflexivity and responsiveness to the materials. Is rarely able or unable to pinpoint and articulate own working methodologies and processes while working with different materials.</p> |

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| | working methodologies and processes while working with different materials. | implements it with inconsistency. Is able to pinpoint and articulate own working methodologies and processes while working with different materials. | own working methodologies and processes while working with different materials, but does not articulate it clearly. | |
| Observational descriptive and communicative acuity | Demonstrates a tacit nonjudgmental approach to observation and description while participating in class discussions and journal writing. Pays attention to details and is able to articulate nuances in situations observed. Is articulate in communicating about own artwork and does so with clarity, brevity and eloquence. | Demonstrates a nonjudgmental approach to observation and description while participating in class discussions and journal writing. Pays attention to details. Is articulate in communicating about own artwork and does so with clarity and brevity. | Demonstrates a somewhat nonjudgmental approach to observation and description while participating in class discussions and journal writing. Is inconsistent in participating in class discussions. Pays little attention to details. Communicates about own artwork with some difficulty. | Demonstrates a judgmental and simplistic approach to observation and description while participating in class discussions and journal writing. Does not participate in class discussions. Does not pay attention to details. Is not able to communicate about own artwork clearly. |

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| <p>Attitude 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. Is able to use various opportunities for dialogue generated through class discussions, instructor and peer feedback in a productive way towards developing own understanding of materials and processes. Gives useful and thoughtful feedback to peers respectfully</p> | <p>Is able to graciously receive the critical feedback of the instructor. 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. Sometimes gives useful and thoughtful feedback to peers respectfully.</p> | <p>Is unable to graciously receive the critical feedback of the instructor. Is unable to use opportunities for dialogue generated through class in a productive way. Rarely gives useful and thoughtful feedback to peers respectfully.</p> | <p>Ignores critical feedback of the instructor. Does not use opportunities for dialogue generated through class. Does not participate or respond in class discussions. Does not clearly respond in class discussions.</p> |
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| <p>Time management and organization</p> | <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. Follows course organization sequence in a sustained manner, whereby experimental inquiry, is followed by experimental organization and follow through to ideas arising out of material manipulation. Is able to deal maturely and creatively with the unexpected turns and outcomes in the course of study and regain focus on the original goal of the investigation. Completes and submits all assigned tasks on time. Always arrives and leaves class at the designated class time.</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. Follows course organization sequence, whereby experimental inquiry, is followed by experimental organization and follow through to ideas arising out of material manipulation. Is able to deal with the unexpected turns and outcomes in the course of study and regain focus on the original goal of the investigation. Completes and submits most assigned tasks on time. Arrives and leaves class at the designated class time in most cases.</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. Follows course organization sequence inconsistently. Is rarely able to deal with the unexpected turns and outcomes in the course of study and regain focus on the original goal of the investigation. Completes and submit some tasks on time. Arrives and leaves class at the designated class time inconsistently.</p> | <p>Is unable to sustain balance in sequential and simultaneous application of competencies with material and process investigation. Leaves most of the work till the end of semester. Does not follow course organization sequence. Is unable to deal with the unexpected turns and outcomes in the course of study and regain focus on the original goal of the investigation. Arrives late and/or leaves class early several times. 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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| <p>Contextualization within broader art and design practices</p> | <p>Is able to easily contextualize the competencies gained through studio and reflective work as a resource for teaching in the future. Contextualizes relevant resources from contemporary and historical art, other cultures, and pedagogical practices researched for each material investigation to own understanding creatively and clearly. Is able to think of him or herself as a teacher of visual media with flexibility in terms of art and design teaching practices both within and outside own discipline/s.</p> | <p>Is able to contextualize the competencies gained through studio and reflective work as a resource for teaching in the future. Contextualizes relevant resources from contemporary and historical art, other cultures, and pedagogical practices researched for each material investigation to own understanding. Is able to think of him or herself as a teacher of visual media with some flexibility in terms of art and design teaching practices both within and outside own discipline/s.</p> | <p>Is unable to contextualize the competencies gained through studio and reflective work as a resource for teaching in the future. Contextualizes some resources from contemporary and historical art, other cultures, and pedagogical practices researched for each material investigation to own understanding. Is mostly unable to think of him or herself as a teacher of visual media with flexibility in terms of art and design teaching practices outside own discipline/s.</p> | <p>Is unable to recognize or contextualize the competencies gained through studio as a resource for teaching in the future. Does not contextualize any resources from contemporary and historical art, other cultures, and pedagogical practices to own understanding. Is unable to think of him or herself as a teacher of visual media with flexibility in terms of art and design teaching practices outside own discipline/s.</p> |
| <p>Blank Dimension (to be filled if and when needed)²</p> | | | | |

Suggested readings for your library:

²A blank dimension of learning is typically left in a rubric for courses involving a deep level of personal engagement – such as self- reflection, critical thinking and metacognition (i.e. ‘thinking about thinking’) – in order to accommodate a learning objective not already listed or intended i.e. an unexpected outcome.

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.

Through Materials | Summer 2016 | Sadik, R.I. | 12 of 16

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.

Horowitz, A. (2013). *On looking: 11 Walks with Expert Eyes*. Scribner. Hurwitz, (8th edition). *Children and Their Art*. Chapter 6, Drawing and A. and Day, M. (2007). *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.

Lord, L. (1958). *Collage and construction in grades 1-4*. New York: Scholastic Book Services.

- 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: Phiadon 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.

School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: Teaching Practicum

Credit Hours: 3

Course Level: Graduate

Course Code: AE 707

Zoona Khan Kundi

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Aatiqa Sheikh

aatiqa.sheikh@bnu.edu.pk

Course Description:

This course is a field work component occurring in-between the summer semesters to support and develop the teaching or other educational practices of students during the year when they might be engaged in their full-time teaching or related professional responsibilities. Assessment of the course is done in a variety of ways including site visits, use of online social platforms, video conferencing and reflective teacher journals. This course is conducted off campus.

Overall Aims and Course Objectives:

The purpose of the course is to provide a field-based practical experience that progresses from theory and content learning to application, analysis, evaluation and creation of an effective teaching approach to education. This course will help you:

- . Understand the principles of effective teaching and their relevance to students' learning and your personal development as a teacher.
- . Apply analytical and reflective thinking skills.
- . Identify and use various tools of reflection in order to evaluate own practices · Preparing goal-oriented lesson plans.
- . Leading an effective lesson by engaging students in interactions and discussions that help them learn beyond lectures and readings.
- . Work well with other teachers in a team environment.
- . Document your development as a teacher.
- . Rehearse and develop classroom practices to manage time, communications, and record keeping procedures to support and enhance student learning.
- . Respond to the needs and experiences students bring to the classroom.

Teaching Plan:

| Week | Date | Description | Grades & Submission |
|------|-------------------|--|--|
| 1 | 2 October | <p>Orientation Module: Introduction to Teaching Practicum</p> <p>Brainstorming your Philosophy of teaching</p> | <p>Un-Graded</p> <p>Submission: Friday 9 November 2020</p> |
| 2 | 9 October | <p>Introduction to Teaching Practicum Components: Philosophy of teaching course Essentials to be discussed.</p> <ol style="list-style-type: none"> 1. Course Outline 2. Student Timeline 3. Miro board 4. Discussion | <p>Un-Graded Submission</p> <p>Student timeline: Friday 16 October</p> |
| 3 | 16 October | <p>Starting points: An introduction to class activities</p> <p>Lesson/Unit Plan/COL</p> <p>Design/Construct/Discuss</p> <ol style="list-style-type: none"> 1. Introduction to a Running Journal (Documentation - pedagogical documentation/ anecdotal record) 2. Case studies | |
| 4 | Personal Timeline | 23 October | <p>Teaching Styles: Traditional/Constructivist/Progressive Practicum Begins</p> <p>Individual discussion Divergent Thinking How are Ideas born – life cycle of an idea</p> |
| 5 | | 30 October Eid Milad un Nabi | Individual Discussions |
| 6 | | 6 November | Individual Discussions |

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| 7 | 13 November | Individual Discussions | |
| 9 | 27 November Graded Assignment 25 points | Culminating Module 1 - Your Teaching Philosophy of teaching - Miro and Padlet Action Plan & Reflection Styles & Strategies: Onsite vs Online Hybrid | Philosophy of teaching- (25 points) timeline on Padlet - collate points from Padlet, Miro and teaching philosophy from summer - present it as an info graphic. Due Friday 4 December 2020 |
| 10 | 4 December | Module 2 Assessments & rubrics Writing a Report - brief overview Feedback & discussion - progress - action part | Submission due: teaching philosophy |
| 11 | 11 December | Report Discussion Individual sessions | |
| 12 | 18 December | | |
| 13 | 25 December Quaid e Azam Day/Christmas Graded Assignment 25 points | Discussion - videos | Videos due (25 points) |

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| 14 | 1 January 2021 New Year | Discussion - videos | |
| 15 | 8 January 2021 Graded Assignment 50 points | Module 3 Bringing it all together - final submissions Final submission Presentation & Discussion | Submission Reflective Paper (50 points) |
| 16 | 15 January | Final submission Presentation & Discussion | |
| 17 | 22 January | Final submission Presentation & Discussion | |

Teaching Method:

The course will be conducted through a variety of interactive dialogic approaches and thinking routines to analyze and synthesize information encountered in studio activities that involve material exploration and investigation, group and individual discussions, research, and sharing of reflective work in journals and independently conducted site visits.

Course Requirements:

To fulfill the course requirements, you are required to maintain regular attendance (please email in advance of a class if you need to miss it), complete and document all of your studio activities, visit different sites in the city, complete a personal journal as a record of the course, develop a personal bibliography, and make a presentation to the instructor and the peer group at the end of course.

1) **Practical Work + Final Project + Class Participation (35%+ 20%+ 5%)** All practical work with materials begun in class must be completed every day. Use your assigned wall and display space to hang up your work and organize it so that you can reflect on your work as it develops. This can be both finished work and in-process work. Practical work in class also includes all class activities involving student participation – such as writing and reading exercises, journal and site visit sharing through class discussions. Discussions can be both instructor and student led. The graded activities hold 10 points each.

(Due date: Every day or every other day, see course schedule)

In addition to class initiated works you should also devote some time to self-initiated art activity when at home and on weekends that might extend the work of the course through your journal musings into further explorations of materials.

2) **Personal Journal + Sharing and Documentation (25%)** As you work on your projects every week, you should clearly document and reflect on the process that describes how your ideas and explorations of materials developed – in writing, photos and sketches. Use your journal for reflections, organizing information, and observations etc. and take pictures of all your artwork **while in process as well as in its final outcome**. The journal will be an important resource about materials and their characteristics as the information within it will be valuable towards developing a repertoire for future teaching, essential to effective course, project and lesson planning. From time to time you will be asked to share your journal entries about the materials you are working with, in class. **Make journal entries every time you work with or respond to materials, both in and outside class**. Reflective strategies will be shared with you. **(Due date: Journal entries to be shared daily.)** Completed journal to be shared electronically. **(Due date: 19 August 2020)** Save and organize into clearly named folders all digital documentation of your artwork and share electronically.

3) **Site visits/Personal studio spaces (10%)** since site visits can be done due to the current situation, you are required to set up your personal studio spaces with an array of materials that are available at home or can be purchased easily. Refer to the Material list (spread sheet on Google) to select the materials for your studio space. You are required to document each and every material that you choose to house in your personal studio spaces. Take pictures and reflect/write about its significance for you in your process journal.

4) **Readings and Bibliography (5%)** You will be expected to create your own bibliography of useful books and articles as you engage in the various class activities and related journal investigations. A list of Suggested Readings relevant to this course will be provided during the sessions. The instructor may also assign readings in class and engage you in a collaborative reading exercise followed by discussion. You should select readings from the class readings, the Suggested Readings as well as those that you come across on your own to create your Bibliography. You are also encouraged to share with class any readings you find relevant to the activity underway at a given moment. You will be invited to share your bibliography with each other at the end of the course. Your Bibliography should be APA formatted and included in the journal. **(Due date: As assigned in class. Final Bibliography due on exhibition day)**

Materials and Equipment:

The materials used throughout the course will be those that might easily be found in schools and basic art studios. While the studio and instructor will provide some basic materials, tools and equipment, students will be expected to provide materials whenever the activity calls for it.

You will require a camera and a computer to digitally document your work at all stages – process and product. Photography equipment is also available from the Photography Lab for short-term loans. Computers are available in the lab. Please make sure you book available equipment and use lab facilities in a manner that accommodates other students who need to use the same facilities!

Course Organization:

The course has been organized into **three** sections engaging with an array of materials and mediums. These three sections allows the students to experience materials, mediums and skills from the Visual Arts, Temporal or new media Arts culminating into a Final Project spanning over 8 days with a final presentation as the exhibition of works. Each section consists of one or more of the following components:

A period of **exploration and inquiry** into the properties and structures of one material. This may include a writing exercise led by instructor.

A period of **experimental organization** of selected aspects of one material. This may include a writing exercise independently pursued by student in Personal Journal.

A period of **sustained follow through** in developing ideas which arise in response to manipulating materials. This may include a writing exercise independently pursued by student in Personal Journal.

A period of **discussion** in which individual learning about a material is focused and then translated into forms which support and challenge artistic learning. This may include a reading exercise led by instructor.

course timetable

School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: Critical Pedagogy in Art Education

Credit Hours: 1.5

Course Level: Graduate

Course Code: AAE 710

Course Instructor: Zoona Khan Kundi & Shanza Elahi

Email: zoona.kundi@bnu.edu.pk, shanza.elahi@bnu.edu.pk

Course Description:

“The special contribution of the educator to the birth of the new society would have to be a critical education which could help to form critical attitudes, for the naive consciousness with which the people had emerged into the historical process left them an easy prey to irrationality...

“The education our situation demanded would enable men to discuss courageously the problems of their context -and to intervene in that context; it would warn men of the dangers of the time and offer them the confidence and the strength to confront those dangers instead of surrendering their sense of self through submission to the decisions of others. By predisposing men to reevaluate constantly, to analyze “findings,” to adopt scientific methods and processes, and to perceive themselves in dialectical relationship with their social reality, that education could help men to assume an increasingly critical attitude toward the world and so to transform it.”

(p.12-13, Education for Critical Consciousness, Paulo Friere)

This course frames teaching practice in the context of theories of art curriculum, teaching strategies and methodologies, classroom dialogue, and critical pedagogy and the potential art education has for transforming students and the culture we live in. It provides an overview of pedagogical methods for teachers to reflect on how they might engage their students in art making and learning activities in schools and higher education. Drawing on their own teaching and learning experiences, students develop age-appropriate teaching strategies and practices including lesson and unit planning, instructional strategies, and assessment procedures.

Overall Aims and Course Objectives:

- Develop awareness about their own fluid and multilayered identity in relationship to the social and cultural groups in which they participate.
- Understand the purpose of Critical Pedagogy as a means for social change
- 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.
- Learn firsthand how media and other forms of new instructional design can drive inquiries into issues related to diversity and help raise awareness about these issues.

Guiding Principles:

1. Journey Based instead of Event Based: The Curriculum is designed as a leadership learning journey which takes the participants from what they know to what they don't know. Mentoring processes support the holding together of the journey.

2. Builds Critical Thinking: The ability to arrive at answers by developing the skill of asking questions, seeking facts, and interpreting the multiple viewing points is one of the key principles guiding the Curriculum design. It therefore does not focus on giving answers but instead on how to develop the faculties of critical thinking and enable participants to become self-directed learners.

3. Informed Self and Issue Based Reflection: The process of learning is complete only when there is both reflection and action. The curriculum is designed to transfer this key skill to the participants and ensures that there is a combination of both theory and reflection spaces as well as action spaces.

4. Close to the Reality and Culture of Participants: The curriculum needs to be relevant, have real world connection and have contextual examples created keeping in mind the reality and the context of the participants.

5. Learner led and Learner Owned: The learning process is in the hands of the learner and the curriculum is designed to put them in charge.

6. Problem Solving and Application Based Learning: To ensure that the participants learn flexible knowledge, effective problem-solving skills, self-directed learning, effective collaboration skills and intrinsic motivation, they will engage with open ended problems to experience solving them. This active, contextual, nonlinear, and transformative learning is imperative in today's dynamic world. This Experiential learning method allows for the learner to play an active role and creates avenues for experimentation.

7. Innovative, Fun and Interesting: We are dealing with very serious issues when talk about social issues and change in the world. It is however essential that we are able to create social hope and not a sense of cynicism through the journey. Understanding young people and using creative methodologies to ensure that even as we go about this serious business we approach and treat it with a sense of lightness.

Teaching Plan:

| | |
|-----------------------------|--|
| Day 1 | Introduction |
| Lesson Topic/Title | <ul style="list-style-type: none"> • Meaning and definition of Critical Pedagogy • Identifying and Re-thinking/Re-viewing the purpose of education. • Formal/Informal learning • Generating a list of 'Big ideas', A- Ha OR 'teachable moments.' |
| Activity | <p>Group work – building on prior understanding of the students including concepts and ideas from the stages of development, cognitive development and diversity in education/art education.</p> <p>Decoding some famous Woodstock songs.</p> <p>Cultural context – Faiz Ahmed Faiz</p> <p>Discussion</p> <p>Mind map – Rhizomatic planning/</p> |
| Suggested Readings | <ul style="list-style-type: none"> • Critical Pedagogy and Artist teacher • On Being a Teacher |
| Day 1: Weightage 10% | <p>Assignment 1: A reflective note of about 800 words on the points generated from class discussion.</p> <p>Due on Thursday 27 June 2019</p> |
| Day 2 | <p>Artists as teachers, teachers as artists</p> <p>Cultural context & community</p> |

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|---------------------------|--|
| Lesson Topic/Title | <p>Role of the Schools and teachers</p> <ul style="list-style-type: none"> • Who is this education for? • Teaching Artists – What do you as artists have to offer to your students? • Who are the teachers who have inspired you and why? • Who are your students and how can you help them be better learners? Cultural context and teaching -Early Childhood Education through HE. • How does culture influence learning styles in education? • How can artists’ work engage community traditions? • Each student is asked to bring a work of their student to discuss in the class. |
| Activity | <p>Video screening</p> <p>Share compelling teaching and learning moments</p> <p>Respond to reading question: What are the potential pitfalls and advantages of teaching this way (your way)?</p> <p>Discussion Culturally variant attitudes to disability and approaches to facilitating learning</p> |
| Suggested Readings | <ul style="list-style-type: none"> • Contemporary Theories of Learning Hooks, <i>Introduction of Teaching to Transgress</i>. • Freire, <i>Pedagogy of Freedom</i> Ch.1 <p>Recommended for both Higher Ed and K-12:</p> <ul style="list-style-type: none"> • Dewey, <i>My pedagogic creed</i> • Burnham, If you don’t stop, you don’t see anything - Dyson & Genishi, Introduction <p>Higher Ed:</p> <ul style="list-style-type: none"> • Simons & Masschelein, <i>Inclusive education...</i> <p>K-12</p> <ul style="list-style-type: none"> • Guay, <i>Special needs students</i> Highly Recommended: Sacks, Ch. 1, 3 & 6 |
| Day 3 | <p style="text-align: center;">Pedagogy of listening and the role of Relationships in transforming the learning experience</p> |
| Lesson Topic/Title | <ul style="list-style-type: none"> • In what ways do you connect your educational values to the practice of teaching? • How do you challenge your students to be more than passive in their learning? • How do you make classes meaningful to students? • What is the importance of dialogue in teaching? • What is transformational learning? • Learning and teaching styles and spaces: Enhancing Experiential Learning. |

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| Activity | Discussion Determining teaching priorities, values in motivating learning Reading circle Role play |
| Suggested Readings | <p>Higher Ed:</p> <ul style="list-style-type: none"> • Mezirow, <i>Learning as Transformation</i> - Noddings, <i>The challenge to care...</i> • Nicastro, <i>Teaching from Both Sides of the Desk</i> - Minter, <i>Leamer-Centered (LCI) Vs. Teacher-Centered (TCI)..</i> <p>K-12:</p> <ul style="list-style-type: none"> • Traver, <i>What is a good guiding question?..</i> - Noddings, <i>The challenge to care...</i> • Hathaway, <i>Smoke and mirrors..</i> - Minter, <i>Leamer-Centered (LCI) Vs. Teacher-Centered (TCI)..</i> |
| Culminating | Assignment 2: Write down your own philosophy of teaching. |
| Day 2 & 3 Weightage 10% | Length: one page. Due on Saturday 29 June 2019 |
| Day 4 | Behind the scenes planning: objectives and lessons |
| Lesson Topic/Title | <ul style="list-style-type: none"> • Developing new strategies for yourself. • What is the importance of the learning objective? • How do you ensure that learning happens through your teaching? |
| Activity | Planning dialogic lesson sequences and course outlines Discussion: course outline and lesson dialogue ideas |
| Suggested Readings | <p>Higher Ed:</p> <ul style="list-style-type: none"> • Desai, <i>The ethnographic move...</i> • McKenna, <i>Educating artists...</i> • Linder, <i>Problem based learning...</i> - James, <i>The construction of teaching and learning in the sculpture ...</i> • Stuhr, <i>Multicultural art education.</i> <p>K-12:</p> <ul style="list-style-type: none"> • Hurwitz, Ch. 16 <i>Methods for Teaching Art: Classroom Practice.</i> • Burton, <i>A Guide to Teaching and Learning, Part 3</i> |

| | |
|---------------------------|--|
| Day 5 | Technique vs Skill: Holistic learning Assessment |
| Lesson Topic/Title | <ul style="list-style-type: none"> • How important is technique or skill to contemporary art practice? • What is the value of contemporary art in culture? • What value does a professional education in art have for those who will graduate and not become artists? • What is the difference between feedback and judgment and how do you assess each? • What is the overt/implicit and covert learning that happens during a critique? • What are your experiences of critiques? • Why do so many people think it's impossible to grade art? • How do you negotiate classroom management and disciplinary issues? |
| Activity | <ul style="list-style-type: none"> • Discussion Offering learning as a whole activity rather than a 'concomerated' one. Strategies to implement holistic learning. • Discussion on why these authors are dissatisfied with the status quo and the difference of these models from the ones you practice. • Role play exercise |
| Suggested Readings | <p>Higher Ed:</p> <ul style="list-style-type: none"> • Tavin, <i>Shaking the Foundations...</i> - Castro, <i>Responding to Existential Questions</i> • Elkins, Ch. 1 <i>Why art cannot be taught</i> - Fouquet, <i>Contemporary art/contemporary pedagogy</i>, p.17- 77 <p>K-12:</p> <ul style="list-style-type: none"> • Check, <i>Caught between control and creativity...</i> • Marshall, <i>A systems view on the role of art in ed...</i> |

Teaching Method:

Students in this course will engage with course questions through class discussions, small group work as well as individual activities, reflective writing and mini-lectures/microteaching. Course texts are important components of the course as well. Students are expected to do all readings carefully, as the texts will enhance and expand their understanding of issues addressed in class.

Ethical considerations:

If we are to engage seriously with issues of diversity, complex issues such as classism, racism, political inclinations, privilege and oppression, among others, are likely to emerge. Engaging with such issues can sometimes be difficult and uncomfortable. While the discomfort may be unavoidable - and perhaps necessary

for new awareness to emerge - a sensitive, respectful environment is essential. Below are some guidelines, recommended by the *Critical Multicultural Pavilion* for cultivating such an environment (these guidelines to will be reviewed and potentially revised in class):

1. Listen actively - respect others when they are talking.
2. Speak from your own experience instead of generalizing ("I" instead of "they," "we," and "you").
3. Do not be afraid to respectfully challenge one another by asking questions, but refrain from personal attacks -- focus on ideas.
4. Participate to the fullest of your ability -- community growth depends on the inclusion of every individual voice.
5. Instead of invalidating somebody else's story with your own spin on her or his experience, share your own story and experience.
6. The goal is not to agree -- it is to gain a deeper understanding.
7. Be conscious of body language and nonverbal responses --they can be as disrespectful as words.

(Source: <http://www.edchange.org/multicultural/activities/groundrules.html>)

Assessment and Evaluation:

Attendance: 10%

Class Participation: 10%

Assignments 1, 2 & 3: 30% (10% for each assignment)

Final Project/Exam: 50%

Total: 100%

| Rubric | Unacceptabl e | Ineffectual | Emergent | Proficient | Advanced |
|---------------|--------------------------|--------------------|-----------------|-------------------|-----------------|
| Pts | 0 | 1-3 | 4-6 | 7-8 | 9-10 |

| | | | | | |
|----------------------------|--------------------------------|--|--|---|--|
| Assignment | Statement not turned in | The statement is not clear, does not talk about concepts introduced in class. Verbal expression is weak. | The statement described the concept but does not link to class discussion. Verbal expression is average. | The statement clearly states the desired subject area to be studied and connects to the ideas discussed in class. | The statement exudes passion for subject, clear, understanding of the idea integrating all concepts introduced in class using appropriate vocabulary. |
| Presentation Skills | No work was presented in class | The presentation is not engaging, disconnected and has factual errors. | The presentation is articulate but may require further connections and clarifications. | The presentation exhibits clear understanding of historical facts, delivered using appropriate vocabulary. | The Presentation is engaging, sequentially well planned, and covers all areas of research. Student observes verbal parsimony while incorporating appropriate vocabulary for presentation. Accurately presented and analyzed. |

School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: Research Methods in Art Education

Credit Hours: 3

Course Level: Graduate

Course Code: AAE 709

Instructor | **Rabeya** **Jalil**
Email | rabeya.jalil@bnu.edu.pk

Instructor | **Shanza** **Elahi**
Email | shanza.elahi@bnu.edu.pk

Teaching Assistant | **Sualeha** **Kashid**
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Course Description:

This is an introductory course in qualitative research methods, which explores art education as a form of inquiry that is grounded in the theories, practices and contexts of art and design educators. Building on traditions in the social sciences and practices in the visual disciplines, students are guided to carry out research and writing in a real-world context. Students are introduced to scholarly writing guidelines and conventions, through which they learn to search for, analyze and evaluate relevant academic research.

Overall Aims and Course Objectives:

Students participating in this course will explore and analyze existing scholarship relevant to their research concerns, develop an annotated bibliography, reflect on issues of ethics, scholarship and accountability in research and write a succinct research paper (with a focus on the first 3 chapters).

Teaching **Plan:**

Requirements and assessment tasks:

Article Review Worksheets and Annotated Bibliography:

This assessment task involves the critique of selected research articles on the 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 Article Review Worksheets and Annotated Bibliography form, students will build on their learning to write a small research paper (with a focus on the first 3 Chapters)

(Progress of) Research Worksheets

Students will work on Research Worksheets and present the components of their research and paper throughout the course. They will receive ongoing feedback from the instructor. All assignments must be written thoughtfully and professionally. The research paper progress will be submitted on the last day of class.

Teaching Methods:

This course will combine online lectures, discussions, student presentations/ participation, peer reviews and independent work. The lectures will introduce key concepts relating to research methods and processes. The presentations, peer reviews, and independent work will be shaped by the interest and needs of the students, as guided by the course objectives.

Assessment and Evaluation:

Assessment will be based on:

- (1) timely submission of components and
- (2) the quality of article review worksheets, research progress and Annotated Bibliography
- (3) final PowerPoint Presentations and
- (3) class participation

Grade Breakup

| | | | | | | |
|----------------------------------|-------------------|----------------------|------------------|----------------------|----|---|
| Article | Review | Worksheet | (Task | 1): | 10 | % |
| Research | Worksheets | and | Annotated | Bibliography: | 50 | % |
| Final | | Presentation: | | | 30 | % |
| Class participation: 10 % | | | | | | |
| Total: 100% | | | | | | |

Required Course Texts:

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

School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: Contexts and Strategies of Making and Teaching: **Part 1**

Credit Hours: 3

Course Level: Graduate

Course Code: AE 708

Instructor | Madyha Leghari

Email: madyha.leghari@bnu.edu.pk

Teaching Associate |

Gulnaz

Ayaz

Email: gul.zara10@gmail.com

Course Description:

The first part of this course is designed to introduce art education professionals to strategies of making in accordance with current contexts. Making has conventionally been understood as a plastic, material exercise. However, given the context of the present-day network culture, the challenge to tactility and closeness and a precarious ecological moment, making can be understood in alternative ways. In that sense, the course is an introduction to bypassing the mythologies of the tool, the hand, the material and the maker in search of alternative practices.

Intended Learning Outcomes:

1. Students will understand the role of context in determining strategies of making by connecting the two in their own practices
2. Students will understand key issues in contemporary contexts such as network culture, ecology and the agency of collecting
3. Students will survey existing practices in each contextual strategy and closely read relevant materials.
4. Students will experiment with alternative ways of making that challenge traditional understandings of the maker, the hand, the tool and the material.
5. Students will undertake critical peer exchanges through lectures, mid task discussions and critiques, tweaking their work through these lenses and connecting theory to practice.

Course Norms

1. Students are expected to be respectful and constructive towards your class. Be kind and considerate of the different lived experiences of our group, particularly in terms of gender, race, sexuality, economic class and disability. Be receptive towards any constructive criticism of your behaviour on these accounts.
2. It is respectful and necessary to engage in exchange and provide feedback honestly and generously.
3. Please be fully present in online class and make sure that class time is exclusively devoted to the course. On that note, please be on time, respecting the sanctity of the classroom and try to address your queries during class time.

Teaching Plan:

COURSE

CALENDAR

The calendar may be subject to change as the course evolves. Students will be notified of any updates via email

It is highly suggested to consult the course calendar regularly and keep track of upcoming work. It's often helpful to enter important dates for submission to your Google calendars so that you can keep a track of these and be alerted in time.

| Date | Collective class activity | Task | Individual discussion |
|-----------|---|--|------------------------|
| 9th June | Intro to course, Lecture, Group discussion | | |
| 10th June | Lecture, group discussion on Task 1 | Task 1: Translations The Analog, the Digital and the In-between | Individual discussions |
| 15th June | | | Individual discussions |
| 16th June | Discussion on reading and mid task progress | | |
| 17th June | | | Individual discussions |
| 22th June | Task 1 SUBMISSION & Final group discussion | | |
| 23th June | Lecture, group discussion on Task 2 | Task 2: Ephemera Ecology and the Biopolitical | |
| 24th June | | | Individual discussions |
| 29th June | Discussion on reading and mid task progress | | |

| | | | |
|-----------|---|---|------------------------|
| 30th June | | Task 3: Collection The World as Things | Individual discussions |
| 1st July | Task 2 SUBMISSION & final group discussion | | |
| 6th July | Lecture, group discussion on Task 3 | | |
| 7th July | | | Individual discussions |
| 8th July | Discussion on reading and mid task progress | | |
| 13th July | | | Individual discussions |
| 14th July | Task 3 SUBMISSION & final group discussion | | |

Teaching Methods:

Zoom meetings, Google classroom page, live powerpoint lectures, readings, seminar, studio assignments, individual discussions and critiques

Assessment and Evaluation:

Tasks and readings: 90%

Participation and presence: 10%

This course relies heavily on an ethos of exchange and feedback. Your participation is coveted and valued.

Total: 100%

Readings:

Task

The Image Object Post-Internet Artie Vierkant
OurSpace: Take the Net in Your Hands by Stephanie Bailey

Task 2:

Speculative Time and Contemporary Art by Kate BrettKelly-Chalmers
Ephemeral Knowledge in the Visual Ecology by James W Marcum

Task 3:

Cultures of Collecting- Introduction by John Elsner and Roger Cardinal
The World as Things: Collecting Thoughts on Collecting by Stanley Cavell

School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: Contexts and Strategies of Making and Teaching: Part 2

Credit Hours: 3

Course Level: Graduate

Course Code: AE 708

Instructor | Rashid Rana

email: dean,svad@bnu.edu.pk

Teaching Associate | Gulnaz Ayaz

email: gul.zara10@gmail.com

Course Description:

The first part of this course is designed to introduce art education professionals to strategies of making in accordance with current contexts. Making has conventionally been understood as a plastic, material exercise. However, given the context of the present-day network culture, the challenge to tactility and closeness and a precarious ecological moment, making can be understood in alternative ways. In that sense, the course is an introduction to bypassing the mythologies of the tool, the hand, the material and the maker in search of alternative practices.

Intended Learning Outcomes:

6. Students will understand the role of context in determining strategies of making by connecting the two in their own practices
7. Students will understand key issues in contemporary contexts such as network culture, ecology and the agency of collecting
8. Students will survey existing practices in each contextual strategy and closely read relevant materials.
9. Students will experiment with alternative ways of making that challenge traditional understandings of the maker, the hand, the tool and the material.
10. Students will undertake critical peer exchanges through lectures, mid task discussions and critiques, tweaking their work through these lenses and connecting theory to practice.

Course Norms

4. Students are expected to be respectful and constructive towards your class. Be kind and considerate of the different lived experiences of our group, particularly in terms of gender, race, sexuality, economic class and disability. Be receptive towards any constructive criticism of your behaviour on these accounts.
5. It is respectful and necessary to engage in exchange and provide feedback honestly and generously.
6. Please be fully present in online class and make sure that class time is exclusively devoted to the course. On that note, please be on time, respecting the sanctity of the classroom and try to address your queries during class time.

Teaching Plan:

The calendar may be subject to change as the course evolves. Students will be notified of any updates via email

It is highly suggested to consult the course calendar regularly and keep track of upcoming work. It's often

helpful to enter important dates for submission to your Google calendars so that you can keep a track of these and be alerted in time.

| Date | Class activity | Task |
|-----------------------|--|--|
| 20 th July | Intro to class- Change context of image | Task 1- Change in the context of Image/ Object |
| 21 st July | Grid Work | Task 2 |
| 22 nd July | Exchange an assignment within your peers | Task 3a- 3b |

Task 1

| | |
|--|---------------------------------------|
| Title of Project | Change in the context of Image/Object |
| Brief Description of Project: | |
| <p>Choose any image/video/object of your choice and make a minor change in it. Make an amendment that modifies the context and gives another meaning to it. If you're selecting an image, you can exclude or add details in it. Performing, dubbing can be incorporated in videos to stretch out its connotation. And if you're using an object, you can temper and transform into a different piece.</p> <p>Remember, less is more so do not bring a lot of changes within the image/video/object.</p> <p>Please do not spend more than an hour on this assignment.</p> | |

Task 2

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|---|-----------|
| Title of Project | Grid Work |
| Brief Description of Project: | |
| <p>Take an image from the magazine and make a grid on it. Cut the image and arrange the squares in the same orientation (landscape/portrait) but assemble them in a different way changing the context of the original picture.</p> | |

Task 3

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|---|----------------------|
| Title of Project | Design an assignment |
| Brief Description of Project: | |
| <p>Design a project for yourself that you can execute out of limited resources available at home during quarantine, within a duration of one hour.</p> <p>The (written) project must unfold as a series of instructions - minimum two steps, resulting in an outcome that is otherwise difficult to conceive as a direct thought process. There is no restriction of subject, medium and format as long as it's successful in term of the function it supposed to serve; such as art, design or any other function.</p> | |

Teaching Methods:

Zoom meetings, Google classroom page, live powerpoint lectures, readings, seminar, studio assignments, individual discussions and critiques

School/Department: Mariam Dawood School of Visual Arts and Design
Session: Summer 2020
Course Title: Contexts and Strategies of Making and Teaching: Part 3
Credit Hours: 3
Course Level: Graduate
Course Code: AE 708

Instructor | Ali Raza
email: ali.raza@bnu.edu.pk

Teaching Associate | Gulnaz Ayaz
email: gul.zara10@gmail.com

Course Description:

The first part of this course is designed to introduce art education professionals to strategies of making in accordance with current contexts. Making has conventionally been understood as a plastic, material exercise. However, given the context of the present-day network culture, the challenge to tactility and closeness and a precarious ecological moment, making can be understood in alternative ways. In that sense, the course is an introduction to bypassing the mythologies of the tool, the hand, the material and the maker in search of alternative practices.

Intended Learning Outcomes:

11. Students will understand the role of context in determining strategies of making by connecting the two in their own practices
12. Students will understand key issues in contemporary contexts such as network culture, ecology and the agency of collecting
13. Students will survey existing practices in each contextual strategy and closely read relevant materials.
14. Students will experiment with alternative ways of making that challenge traditional understandings of the maker, the hand, the tool and the material.
15. Students will undertake critical peer exchanges through lectures, mid task discussions and critiques, tweaking their work through these lenses and connecting theory to practice.

Course Norms

7. Students are expected to be respectful and constructive towards your class. Be kind and considerate of the different lived experiences of our group, particularly in terms of gender, race, sexuality, economic class and disability. Be receptive towards any constructive criticism of your behaviour on these accounts.
8. It is respectful and necessary to engage in exchange and provide feedback honestly and generously.
9. Please be fully present in online class and make sure that class time is exclusively devoted to the course. On that note, please be on time, respecting the sanctity of the classroom and try to address your queries during class time.

Teaching Plan:

Project 1

| | |
|---|------------|
| Title of Project | Limitation |
| Brief Description of Project: | |
| In this project students had to impose some kind a limit for themselves to experience working under limited choice to explore and further an idea. This limit could be based on formal (medium or technique) or conceptual (idea driven). | |

Project 2

| | |
|--|---------------|
| Title of Project | Extrospection |
| Brief Description of Project: | |
| We live in a world of dreams (ambitions, aspirations, goals, and desires). Most of the dreams were already present through the generations before us. Therefore, our own dreams and personalities are subject to the conditioning of all those prior bigger dreams. Once we realize that our identity is shaped by all these external factors, we can think more independently. In this exercise, the students appropriated an image, a design text to create a work of art or design that challenged/questioned its already established notion/concept by adding a new layer of meaning to it. The students also selected an object and changed its function to add new meaning to it. | |

Project 3

| | |
|--|--------|
| Title of Project | Hybrid |
| Brief Description of Project: | |
| It is often said that “seeing is believing” but seeing alone is not enough as we see so many things that we do not understand. Also, what about a visually impaired person who cannot see. It does not mean that such person cannot believe in something. Our perceptions develop on our prior knowledge. Therefore “knowing is believing” seems a more appropriate statement. One of the roles of any creative person is to explore new concepts by the act of making previously unassociated links visible which were invisible before to develop perceptions of others by shedding the blindness that comes with our vision. In this exercise, students combined at least two previously unassociated ideas/concept to create a new idea/concept with an intellectual value that speaks for itself. Final deliverable was an image, 3D object, video, sound or performance-based work. | |

Teaching Methods:

Zoom meetings, Google classroom page, live powerpoint lectures, readings, seminar, studio assignments, individual discussions and critiques

School/Department: Mariam Dawood School of Visual Arts and Design

Session: Fall 2020

Course Title: Research Methods and Professional Practice

Credit Hours: 3

Course Level: Graduate

Course Code: AE 711

Instructors | Nausheen Iftikhar & Zeb Bilal

Email | nausheeniftikhar847@gmail.com | zebtariq@gmail.com

Course Description:

This course is a self-directed independent research study module, which prepares students for their MA AE Thesis Advisement. It takes place in Fall when students of MA Art Education are not enrolled in full-time attendance and thus has the unique context of overlapping with their teaching or related professional practice. Students are given the opportunity to individually design a research project that caters to their pedagogical context and their own academic interests. They are required to reflect and expand upon any research questions/concerns that were identified during the summer Research Methods in Art Education course. Each student will initiate the groundwork for a site/context-based research and will ultimately be led to choose between a writing or studio-based thesis track. They are also led through the methodical stages of qualitative research and presentation of a thesis proposal.

Overall Aims and Course Objectives:

Students participating in this course will:

- Reflect upon their teaching practice, their wider context and their own academic interests to locate or deepen their understanding of an identified research question/issue.
- Locate and review relevant literature to developing theoretical and conceptual frameworks of inquiry.
- Finalize a Research Question.
- Develop a tentative 'Research Design/Proposal' that responds to their research problem using relevant research protocols, referencing contexts and applies qualitative methods of inquiry.
- Understand research writing protocols and referencing in APA format. - Write a summary of literature.

Teaching Plan:

The calendar may be subject to change as the course evolves. Students will be notified of any updates via email

It is highly suggested to consult the course calendar regularly and keep track of upcoming work. It's often helpful to enter important dates for submission to your Google calendars so that you can keep a track of these and be alerted in time.

| | Course Content |
|--------------------|---|
| Week 1 to 4 | Introduction to the course Students shall be introduced to the Faculty, course format and content. In the first four weeks, the course content shall cover the following; |

| | |
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| | <ul style="list-style-type: none"> • Reflecting on area of Interest • Formulating a Research Question • Identifying Purpose of Study • Developing Concept Maps and Identifying Theoretical Frameworks. • Writing a Problem Statement. The statement will articulate the purpose of the study; identify a research GAP that they aim to address through their study. <p>Classwork: Students shall be assigned short exercises linked to the above content that will be completed in class time.</p> <p>Responses shall be shared and discussed in class for feedback from instructors and peers.</p> <p>Week 4: Based on feedback, each student will be given the opportunity to refine work and will be required to make a Short Presentation.</p> |
| <p>Week 5 to 7</p> | <p>Reviewing & Annotating Literature / Projects</p> <p>The following content areas will be covered:</p> <ul style="list-style-type: none"> • The significance of surveying literature in the field that links to TFW will be shared. How to search for relevant and seminal literature will be demonstrated. • Literature surveyed will include academic papers, art & design works, videos/films and art educational projects. • Students will be taught how to identify important/core ideas in the literature and look for research gaps by means of a sample paper and project. • A minimum of two sources that link to a TFW will have to be reviewed. Students will learn how to write an annotated entry, learn to paraphrase and be introduced to APA citation. |
| | <ul style="list-style-type: none"> • A visual mapping of the literature reviewed will be developed and presented. <p>Classwork: Exercises to be completed in class will include working on Annotation worksheets. Students will also be divided into groups of three (or more) to review worksheets, core ideas and will present to class for feedback.</p> |
| <p>MID SEMESTER PRESENTATION WEEK 8</p> | <p>Mid-Semester Presentation with External Panelists</p> <p>Each student will be required to give a presentation to a panel of researchers/art educators.</p> <p>Students will be given presentation guidelines and required to share</p> |

| | |
|-------------------------|--|
| | <p>their THESIS track selection.</p> <p>IMP NOTE*: Feedback will be given on RQ. If the panel recommends, an additional one week will be given to refine RQ (No further or major changes to RQ will be allowed beyond week 9 for the duration of the course).</p> <p>In case any student is found to be lacking in progress he/she will be given an academic warning and required to cover work.</p> |
| Week 9 &10 | <p>Summary of Literature in Narrative form.</p> <p>Students will be required to begin writing a summary of the literature they mapped above in narrative form. They will be taught how to cluster ideas thematically.</p> <p>Week 10: Summary of Literature in narrative form to be submitted in APA format.</p> |
| Week 11 to 13 | <p>Introduction to Methodology & Writing a Thesis Proposal Developing a ‘Methodology’ will focus on the important idea of</p> <ul style="list-style-type: none"> • How to answer the RQ? In other words what are the strategies that need to be adopted to answer their respective research queries. • Students will be introduced to the qualitative paradigms, methods of data collection. <p>Classwork: Methodology mapping exercise and Methodology worksheets to be done in class.</p> <p>Writing a Thesis Proposal Students will be required to develop and write a Thesis Proposal. Classwork: Students will work on a Thesis Proposal Worksheet. This will be refined through feedback and discussion in class and converted into a narrative form.</p> |
| Week 14 | <p>Thesis Proposal Presentation Preparatory Session</p> <p>Students will be given presentation guidelines to begin preparing a Thesis Proposal Presentation.</p> <p>Classwork: Will work in class on presentations and <u>refine and resubmit any work done after Week 8.</u></p> |
| Week 15 & 16 | <p>Thesis Proposal Presentations to External Panelists</p> <p>Students will present their proposal to a panel of External researchers comprising Art education academics and practitioners. Submission of narrative form of Proposal.</p> |

Teaching Methods:

This course will be conducted via live online classes. It shall use a virtual conferencing platform (such as zoom) and in parallel be supported with Google classroom.

The course will combine prescribed readings, pre-recorded video tutorials, viewing of video content, online discussions, student presentations/ participation, peer reviews and independent work. The short video tutorials will introduce key concepts relating to research methods and processes. The presentations, peer reviews, and independent work will be shaped by the interest and needs of the students, as guided by the course objectives.

Course Norms:

1. Students are expected to be respectful and constructive towards your class. Be kind and considerate of the different lived experiences of our group, particularly in terms of gender, race, sexuality, economic class and disability. Be receptive towards any constructive criticism of your behavior on these accounts.

2. Since the course is distance learning, you are expected to respect channels of communication. You are responsible for staying updated on the Google classroom page as well as your email. You are also expected to respect the privacy of class email information.

Assessments and Evaluation:

All tasks assigned will be graded weekly or fortnightly and a letter grade shall be shared with the student to keep him/her aware of their progress.

1. All research worksheets /exercises (will have equal weightage) (50%) (Ongoing throughout Semester)

Students will work on Research Worksheets to conceptualize, reflect and refine components of their research project throughout the course. They will receive ongoing feedback from the instructor and their peers. All assignments must be typed thought fully and professionally. In addition to this, Student will engage in SHORT reflective exercises that will scaffold their conceptual development. The format of these reflective exercises is flexible and could be in the form of written memos, drawings, audio/video recordings or a combination of all of these.

2. Mid semester presentation & thesis proposal presentation (40%)

Final Formation of the Research Question has 10% weightage in the Mid-Semester Presentation.

Grading of the Final Thesis Proposal presentation includes narrative form of proposal. (A cumulative grade of internals and externals will be given).

3. Class participation, progress & process journal (10%)

This is an essential component of this distance-learning course. Students are required to be active participants on the online class platform. They will also be encouraged to share interesting content related to their ongoing research for peer viewing and feedback. All participants are expected to maintain a process journal that shall be regularly updated on weekly basis. All students are expected to abide by course norms as detailed in the syllabus.

Required Course Texts:

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

School/Department: Mariam Dawood School of Visual Arts and Design
Session: Summer 2020
Course Title: Advanced Strategies of Making and Teaching
Credit Hours: 3
Course Level: Graduate
Course Code: AE 713

Rabeya Jalil

Email | rabeya.jalil@bnu.edu.pk

Syed Faizaan Ahab

Email | faizaan.ahab@bnu.edu.pk

Course Description:

This course supports the independent research pathway identified by the student and equips them with adaptive tools and strategies to develop multi-modal ideas and tasks relevant to the changing domains of learning and teaching. Particularly, it encourages students to conceive research and practice as distinct but interrelated. Students transition from scaffolded group to increasingly independent projects through which they utilize practice either as a specific tool for research or to influence the final format through which the research is circulated.

Intended Learning Outcomes:

1. Students will investigate and individually define their positions on the relationship between practice and research
2. Students will understand the implications and potentials of practice on knowledge creation and dissemination.
3. Students will imagine alternative scenarios of circulating their research and connect these to formats that enable alternatives
4. Students will consider the politics of making research visible and mobile, particularly as this is affected through chosen formats.

Teaching Methods:

Facilitation of student development through scaffolded assignments, online seminars, reflection and online critiques both as a peer group and through individual discussions.

Assessment and Evaluation:

Suggested Assessment Weightage:

| | |
|---|-----|
| Class Participation: | 10% |
| Project 1: | 25% |
| Project 2: | 25% |
| Project 4 (Teaching Resource & Documentation): | 40% |

School/Department: Mariam Dawood School of Visual Arts and Design
Session: Summer 2020
Course Title: Thesis Seminar
Credit Hours: 3
Course Level: Graduate
Course Code: AE 715

Instructors:

Dr. Shabnam Syed Khan

Email | ssk558@mail.harvard.edu

Nausheen Iftikhar

Email | nausheeniftikhar847@gmail.com

Course Description:

This seminar course is a podium, a working space, where students will voice, write, and sort the concerns about their thesis projects. They will be doing this in roughly two phases:

1. The first phase they will spend in:
 1. Reporting the outstanding problems/confusions that they are currently facing in composing the final draft of the thesis.
 2. Overcoming the stated and emerging problems/confusions in their thesis.

2. The second phase will be for revising and refining the draft.

The work in both the phases will be carried out at two levels:

1. Instructors' level: Students will be assisted through the course material designed for this purpose, responding to their questions in group situation, as well as in one-on-one feedback sessions.
2. Peers' level: Students will be working with each other for which there will be inbuilt structured course activities.

Overall Aims and Course Objectives:

Instructors' 3 Major Goals:

- 1) To help student refine the structure of their thesis draft. And bring it to a stage that it is ready for further refining, editing and proof reading.
- 2) To make student understand that thesis writing is a collaborative activity, and to show them how to use it for their advantage.
- 3) To make them feel good, confident and in control of their thesis project.

By the end of the semester student should be able to: Produce a near roughly organized thesis draft.

Classroom Etiquette

A great deal of importance is paid to the fact that each minute of the three hours per day (3days in a week) of the course are utilized towards thesis related work only: this means the entire time will be dedicated to working during this time (no phones, texting, surfing on the Internet, and family distractions), and completion of the assignments in the class. The unexpected noises and movements distract, and hinder everyone's learning experience, so please it must be avoided.

Core Activity

The instructors will frequently discuss relevant topics and conduct critiques. Remember that discussing the work with the instructors, and working with the class-fellows, during the class, will be the core activity of the course. It will give you, the students, the opportunity to articulate not just your pending issues, but your instant ideas, assess where you are in a project, ask questions, and offer and accept criticism. Feedback from teachers' and class fellows can expose unseen problems in each student's work, and help them see alternatives when they are stuck. It will be an interactive seminar class, with no lectures. A large part of the time will be spent in small groups working on the handouts, and frequent discussions with the instructors. Presentations will be part of the course.

Students' Responsibility

It will be student's responsibility to share and show both their questions and their progress during the collective and individual interactions with the instructors.

Process Portfolio

It is important that an active course portfolio (notebook) is kept to take notes, report developing ideas, collect sketches, and most important to document each week's resolved part of the thesis. Revising the work portfolio together in the class often results in identifying the problem areas together. Documentation will also help student to plan the next step of the thesis project.

Teaching Plan:

| WEEK | COURSE ACTIVITY |
|-----------------|---|
| 1 st | <ul style="list-style-type: none">· Introduction to the course.· Introduction to individual students' thesis projects.· HANDOUT-1 Activity (Independently).· HANDOUT-1 Activity (in groups of 2/3).· Presentations of group HANDOUT Activity to the entire class. <p>Q&A</p> |

Note: *the remaining course activity (weekly syllabus) of the next 15 weeks would be announced after the assessment of students' progress on their thesis projects presented in the first week.*

Assessment and Evaluation:

Instructors will primarily see effort. Utmost effort. Students' effort will be assessed and graded through a variety of classroom activities:

- Quality of work on weekly handouts and their presentations.
- Purposeful and accommodative class participation.
- Submission of classwork and assignments on time.
- Mid-semester (classes) presentations, indicating where in terms of resolving the initial thesis issues the student has arrived at.
- The quality of the final thesis draft for this course.

- Process portfolio
- Attendance.

Instructors will give students a detailed feedback of evaluation that as to why they have received a certain grade.

Late or Missed Assignments

Considering these are Online classes, and the times are very unusual, there is no room to miss the classes and any assignment, as **NO arrangements will be made for late assignments and presentations.**

Attendance

Class attendance is strongly recommended and will count towards the participation grade. Regular class time will include informal assessment activities for which points will be assigned.

Cheating & Plagiarism

Students are entirely responsible for knowing the University policies on cheating and plagiarism.

Required Reading:

One model thesis of individual student's own preference.

One model thesis recommended by the instructors.

(Student will be asked to adopt one thesis as the model to follow).

School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: Artistic Development in Childhood, Adolescence, and Adulthood

Credit Hours: 1.5

Course Level: Graduate

Course Code: AE 704

Instructor: Nadia Ghawas

ghawasnadia@gmail.com

Teaching Associate: Sualeha Kashif

sualeha.k.bnu@gmail.com

Course Description:

Good art education is the result of a careful selection of information about art translated, organized and sequenced to support and enrich young people's cognitive, affective, social and cultural growth and development. This course will offer fundamental insights into the artistic development of infants, young children, adolescents, and adults. Put differently the course will trace the origins of artistry in human experience from infancy to early adolescence to adulthood and speculate on the implications of this for the education of teachers in the visual disciplines.

It will be argued that everyone has the capacity to be creative and imaginative and that this is a fundamental human inheritance. All children are able to speak through imaginative organizations of visual images, and this begins in very early childhood. While very young children make paintings and drawings quite naturally from what appears to be an endless supply of ideas, as they grow older, they need to be supported and nourished in their efforts. As invention, imagination, observation, and reflection come into play, parents and teachers need to understand the many purposes behind children's image making. They need to understand about the kinds of experiences that are important for children to capture in visual images. They need to know how image-making contributes to the development of the human mind and the construction of meaning.

This course will provide students an overview of artistic development from childhood to adulthood by looking at the pre-schematic stage of drawing and painting to the schematic stage representing more relational and expressive concepts.

Theories of artistic development, as well as human development, will be introduced for students to have a selection of lenses to understand human behavior and cognition, particularly with regards to visual art, culture and related disciplines.

Overall Aims and Course Objectives:

Students in this course will:

- Understand that the study of artistic development draws upon and integrates many different source materials drawn from psychology, philosophy, social and cultural studies, theories of instruction, art practice, and history.

- Learning outcome/Assessment task:

Course paper that uses class readings to contextualize a case study of artistic development.

- Become insightful about, and take responsibility for, personal development and recognize its on-going importance to becoming and being an insightful and imaginative art teacher of children, adolescents and/or adults.

- Learning outcome/Assessment task:

Visual narratives/Mind maps that use class readings and class presentations to contextualize a case of the scholarly journey (Digital and handwritten submissions are acceptable).

- Develop the ability to reflect upon, distill and interpret complex materials and present them thoughtfully and succinctly in clearly written form.

- Learning outcome/Assessment task:

Course reading response (CRR's) and their reflections/mind maps.

Teaching Plan:

Class schedule

| Session | Readings |
|---|--|
| <p>Day 1</p> <p><i>Thursday/11th June</i></p> | <p>Introductions and course overview and expectations/Readings</p> <p>(Student Handout)</p> <p>A Review of Literature about Artistic Development theorist under the umbrella of Developmental Psychology</p> |
| <p>Day 2</p> <p><i>Friday/12th June</i></p> | <p>Feedback on visual narrative in response to student handout first draft</p> <p>EARLY CHILDHOOD</p> <p>Presentation and discussion on Jean Piaget's cognitive theory, Vygotsky, Lowenfeld</p> <p><u>Suggested Readings:</u></p> <p>Smith, Experience, and Art Ch 1-3</p> <p><i>Cabral, Broken things can be beautiful</i></p> |

| | |
|---|---|
| <p>Day 3</p> <p><i>Saturday/13th June</i></p> | <p>Presentation – Artistic Developmental Stages (Drawings and Painting)</p> <p><u>Suggested Readings:</u> Hurwitz, Ch. 1. Children and their art to be read till p.13 Burton, Developing minds: representing experiences Ch 9 Erikson</p> <p>Feedback and critical appreciation on students first drafts pf visual narratives in response to the given choice-based readings</p> |
| <p>Day 4</p> <p><i>Thursday/18th June</i></p> | <p>EARLY ADOLESCENCE</p> <p>Presentation to be continued – Artistic Developmental Stages (Drawings and Painting)</p> <p><u>Suggested Readings:</u></p> |
| | <p>Burton, Developmental Overview Gardner, The idea of multiple intelligences (Only read Ch. 1 of Frames of Mind)</p> <p>Feedback and critical appreciation on students first drafts pf visual narratives in response to the given choice-based readings</p> |
| <p>Day 5</p> <p><i>Friday/19th June</i></p> | <p>ADOLESCENCE</p> <p>Presentation - Theories of Learning Tanner, Sequence, tempo, and variation</p> <p><u>Suggested Readings:</u></p> <p>Bruner, Autobiography and the self Gardner, The idea of multiple intelligences (Ch. 1 of Frames of Mind) Kohlberg & Gilligan, The adolescent as a philosopher</p> |

| | |
|--|---|
| <p>Day6</p> <p><i>Saturday/20th June</i></p> | <p>ADULTHOOD</p> <p>Cognitive Processes in Adulthood and mental Schemas A guest speaker Rabeya Jalil is invited to deliver a lecture.</p> <p><u>Suggested Readings:</u> Knefelkamp, Introduction Merriam & Cafarella, Cognitive development in adulthood Kohlberg & Rynacz, Beyond justice reasoning</p> <p>An interactive workshop on Bruner’s Ways of Knowing (Theory of Knowledge)</p> <p>The first part of the workshop is going to be inquiry-based learning stemming from shock art</p> |
| <p>Day7</p> <p><i>Thursday/25th June</i></p> | <p>An interactive workshop on Bruner’s Ways of Knowing (Theory of Knowledge)</p> <p>The second part of the workshop is performance based</p> |
| <p>Day8</p> <p><i>Friday/26th June</i></p> | <p>Assessment Tasks review and final group presentations</p> |

Teaching Methods:

The course will be delivered through class discussions, small group interactive and performative work, reading/visual responses, inquiry based and peer learning, and mini-lectures and presentations. Course texts are a mandatory component of the course as well. Students are expected to do all given readings carefully, as the texts will enhance and expand their understanding of learning theories.

Assessment and Evaluation:

Task #1:

Reading Reflections (CRR’s)/Visual Maps, (40%), Final due submission at the end of the Course Module.
Total four Visual Narratives/mind maps and each will be counted as 10%.

There will be assigned readings for these four visual narratives submission which will be discussed in the class for feedback.

Task# 2:

Participation, (10%)

Drawing on class lectures and readings, all students will be expected to participate thoughtfully in class and

seminar discussions.

Task# 3:

Course paper, (50%) Due at the end of Semester

(Optional)

At the end of the module, a visual narrative is expected to be submitted articulating a composite of text, visual map using any digital format as a whole.

Grading

Reading Responses (CRR's)/Visual Maps: 40%

Course Paper: 50%

Participation: 10% addressed in class.

Total: 100%

Bibliography

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- Chapman, L. (1982). Instant art instant culture. New York: Teachers College Press
- Csikszentmihalyi, M. (1988). Creativity: Flow and the psychology of discovery and invention. New York: Harper and Row
- Darling-Hammond, L. (1997). The right to learn: A Blueprint for creating schools that work. San Francisco: CA: Jossey Press
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- Gardner, H. (1990). Art education and human development. Los Angeles: Getty Center for Education and the Arts
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- Gerber, B. et al. (2006) Reaching and teaching children with special needs through art. Reston, VA: NAEA
- Goodman, N. (1976). The languages of art. Indianapolis: IN: Hackett
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- Calouste Gulbenkian Foundation. (1982). The arts in schools: Principles, practice and provision. London: Calouste Gulbenkian Foundation
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- Hurwitz, A. & Day, M. (2009). Children and their art. New York: Harcourt Brace
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- Goodnow, J. Children drawing. Cambridge, MA: Harvard University Press
- Greene, M. (1978). Landscapes of learning. New York: Teachers College Press
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- Lord, L. (1996). *College and construction in school: Preschool and junior high*, 3rd edition. New York: Bank Street College of Education
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- Parsons, M. (1987). *How we understand art*. New York: Cambridge University Press
- Perkins, D. (1994). *The intelligent eye: Learning to think by looking at art*. Los Angeles, CA: The Getty Institute for Education and the Arts
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School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: Diversity in Art Education

Credit Hours: 1.5

Course Level: Graduate

Course Code: AE 705

Course

Instructor:

Muniza

Zafar

Email: muniza.zaffar@gmail.com

Course Description:

The aim of this course is to develop knowledgeable, responsive teachers committed to educating all learners in a diverse and changing world. Responsive, knowledgeable teachers understand the dynamic interaction among relationships, reflection and inquiry, diversity and equity, and leadership. This course will survey the major social and psychological processes involved in diversity, human relations, and how these processes impact teaching, learning, and other human interactions.

Often educational systems create problems for students that are considered different failing to help develop their unique potential and for their learning to be expressively re-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.

Overall Aims and 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 respond to social inequities in their schools and universities and nurture the promise of the diverse classroom.
- Learn how artful video production can drive inquiries into issues related to diversity and help raise awareness about these issues.
- Learn how useful strategies for engaging dialogue effectively in their teaching.
- Become familiar with the basics of reflective practice in art teaching.

Teaching Plan:

This syllabus is intended to give the student guidance in what may be covered during the semester and will be followed as closely as possible; however, the instructor reserves the right to modify and supplement the course if needs arise. The assignment structure and deliverables may also change as per class aptitude and interests.

All lectures will be conducted on Zoom

| Date | Guiding questions | Activity | Readings and Tasks Due |
|-----------------|---|---|-------------------------------|
| Day 1 Jun 20 | Why do we need this class? What is (and isn't) Diversity? How to practice inclusion? Knowing vs. practice. How do we perceive the world and situations differently? | Introduction Course Overview Discussion Mapping our diversities and uniqueness and considering their implications. | |

| | | | |
|-------------------|---|---|---|
| Day 2 Jun 21 | What are the sub categories of diversity? How can digital videos bring issues of diversity to life? | Mini Lecture / Video: <i>Article of Faith</i> Group work on discrimination Discussion | Hubard, <i>Being across homes</i> Alvarez, <i>So much depends</i> Recommended: Appiah, <i>Imaginary Strangers</i> Thoughts on experiences of discrimination |
| Day 3 Jun 22 | How aware are we of gender issues in the classrooms? Why do we need to be mindful of microaggressions? | Mini Lecture / Video Screening Discussion Dialogue/role play macro v micro | Blog on <i>Microaggressions</i> Lopez, <i>Funds of knowledge</i> Recommended: Sue, <i>Racial Microaggressions</i> Kamla Bhasin-Understanding gender |
| Day 4 Jun 24 | What should culturally responsive teaching look like? | Role play exercises Reflection and Discussion | Higher Ed Sealy-Ruiz, <i>Wrapping the Curriculum</i> Burnham, <i>If you don't stop, you don't see anything</i> K-12 Sealy-Ruiz & Greene, <i>Embracing Urban Youth</i> |
| Day 5 Jun 25 | Whose visual production counts? What are the implications of recontextualizing images and objects in our teaching? | Mini workshops for developing class projects Discussion | Higher Ed Desai, <i>Imaging difference.</i> Saloman, <i>The art historical canon</i> K-12 Hafeli, <i>Angels, Wings and Hester Pyne</i> Recommended: Nochlin, <i>Why have there been...</i> |
| Assessment | | | |

| | | | |
|------------------|---|---|--|
| Jun 17- 25 | What are the core and obvious dynamics of conflicts adjoining diversity | Mini Lecture/ Video Screening Group work Discussion | Cohen-Evron, <i>Students living within violent conflict</i> Yosso, <i>Critical race media literacy</i> |
| Jun 26 | How do we address special needs and dis/ability in the art room? | Mini Lecture/ Video Screening Discussion | Higher Ed Simons & Masschelein, <i>Inclusive education...</i> K-12 Guay, <i>Special needs students</i> Highly Recommended: Sacks, Ch. 1, 3 & 6 |
| Jun 27 | How can artists' work engage community traditions? | Discussion What do you take from this for your own teaching? | Higher Ed Desai, <i>The ethnographic move...</i> K-12 Toku, <i>What is Manga?</i> Darts, <i>Visual culture jam</i> . Recommended: Stuhr, <i>Multicultural art education</i> |
| Jun 28 | Who are you as a visual arts teacher and as an artist? Who are your students and how can you help them be better learners? | Share compelling teaching and learning moments Discussion | Hooks, <i>Introduction of Teaching to Transgress</i> . Freire, <i>Pedagogy of Freedom</i> Ch.1 Recommended for both Higher Ed and K-12: Dewey, <i>My pedagogic creed</i> Ayers, <i>Letter to a young teacher</i> |

Teaching Methods:

Students in this course will engage with course questions through class discussions, group work, reflective writing and mini lectures on zoom. Course texts are important components of the course as well. Students are expected to do all readings carefully, as the text will enhance and expand their understanding of issues addressed in class.

Ethical Considerations

If we are to engage seriously with issues of diversity, complex issues such as classism, racism, political inclinations, privilege and oppression, among others, are likely to emerge. Engaging with such issues can sometimes be difficult and uncomfortable. While the discomfort may be unavoidable- and perhaps necessary for new awareness to emerge a sensitive, respectful

environment is essential. Below are some guidelines, recommended by the *Critical Multicultural Pavilion* for cultivating such an environment (these guidelines will be reviewed and potentially revised in class):

- *Listen actively respect others when they are talking. Speak from your own experience instead of generalizing ("I" instead of "they," "we," and "you").*
- *Do not be afraid to respectfully challenge one another by asking questions, but refrain from personal attacks focus on ideas.*
- *Participate to the fullest of your ability community growth depends on the inclusion of every individual voice.*

Instead of invalidating somebody else's story with your own spin on her or his experience, share your own story and experience. The goal is not to agree it is to gain a deeper understanding. Be conscious of body language and nonverbal responses-they can be as disrespectful as words.

Assessment and Evaluation:

Selected videos on diversity along with a reflective narrative and two guiding questions for further discussion. 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. Preferably 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 letter, as a dialogue between two or more people, etc. The expected length is between 600 and 900 words

Grade Weightage: 30%

1) Video project

Teams of 3-4 students will produce brief (3-5 minute) video documentaries illustrating an "-ism" (racism, sexism, ageism, etc.) and a well-researched approach to how you will discuss and/or solve this issue. These videos will be planned, recorded, edited and screened during the course. They will be assessed on content; what is portrayed and to what degree the content displays a complex understanding of course theories/insights.

2) Narrative/Plan.

Submit a 300-word proposal consisting of a narrative/script/plan for a 1-5-minute video related to the content of

the course.

Grade Weightage 50%

or

Reflective paper outline.

Submit a one-page outline for your paper consisting of an abstract and list of topics and ideas that you plan to discuss/are interested in based on the course content. You may only work on this option individually.

Reflective paper

Write a 2000-5000-word paper on how you perceive diversity, keeping in view the theories and insights discussed in class and who you might be, as a diversity and social justice minded educator, and what sort of art or design classroom you want to create based on the content of this course.

Grading Weightage

Video narrative + video: 50% Or Reflective paper 50%

Reflective Narrative: 30%

Class Participation: 10%

Attendance: 10%

Total: 100%

Course Readings:

1. Alvarez, J. (1998). So much depends. In J. Alvarez (Ed.), *Something to declare* (pp. 163-170). Chapel Hill, NC: Algonquin
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- Chapter on working through Tourette's Syndrome: *A Surgeon's Life* / p.202
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School/Department: Mariam Dawood School of Visual Arts and Design

Session: Summer 2020

Course Title: Tools & Technologies in Art Education

Credit Hours: 1.5

Course Level: Graduate

Course Code: AE 706

Course Instructor: Aarish Sardar

Teaching Associate: Ammar Faiz

Course Description:

The universal nature, nomenclature & the processes of technology have become an integral part of vast array of applications in learning environments. As artists, designers and creative educators become more aware of technology and its use, it becomes inevitably important for them to not only understand it, but also to utilize its applications in pedagogy with in-depth analysis of implications, challenges & re-adaptation models according to the both conventional & non-conventional educational setups. Technology in Art Education seminars & exposure hours will introduce students to developing organic networks through technology, with an awareness of social network interaction and collaborative environments both online & offline. The course will also touch upon the use of social networks in learning environments, gaming as learning tool, information mapping, data analysis and trend identification.

Overall Aims and Course Objectives:

- Understanding social networks, online learning environments, acceptability & adaptability challenges and disseminating this hyperactive knowledge to modern-day students at K12 & beyond.
- Critical understanding of mass communication networks and their use in disbursing information both from the bias & non-bias perspectives.
- Data analysis, Data Plotting, Visual mapping & other toolsets and its usage to inform teaching.
- Understanding the importance of gaming, VR & AR culture and its application to learning.
- Using archives / digital libraries to enable remote learning and conducting virtual classrooms.
- Creating collaborative learning experiences through multiverse tools & technology.
- Latest trends in project management modular toolkits & their applications within formal & unconventional learning environments.
- Significance of “Human Centered Design” in the technology & the development of the learning cohorts/ platforms.
- An in-depth understanding of User Experience (UX) and User Interface Design (UI) through a non-linear

& interdisciplinary approach.

Intended Learning Outcomes:

This semester will be employed to encourage student’s ownership of their work through experimentation with form and content of the mediums and using them in various storytelling contexts. Students will develop an independent and investigational approach towards defining their questions, opportunities, design thinking, ideating and creating a dialogue within a given context. Moreover, through proposed collaborations with resourced industry partners students will get a chance to improve on their execution skills.

Contents:

Practicing, building upon and experimenting with:

- Analyzing a situation & identifying design opportunity through immersion in context
- Problem posing, hypothesis, testing and design brief processes
- Narrative building
- Defining individual design thinking approach
- Experimenting with mediums to bring design proposal to life
- Hands-on approach to the developing and making aspects of interdisciplinary design

Teaching Plan:

| | Focus Area of Exploration | Activities | Assignments |
|---------------|---|--|--|
| Day 01 | <p>MUSEUMS / ARCHIVES / EXHIBITIONS</p> <p>The core purpose of this module is to explore & understand the existence and functions of modern museums, archives & exhibitions both in-terms of physical manifestations and/or as a digital experience. The many similarities / keywords are to</p> | <p>Students will attend an online lecture/exposure hour on archival projects & practices such as <i>The Missing Chapter (UK)</i>, <i>Citizens Archive Pakistan</i> at the <i>National History Museum (Lahore)</i> and <i>Louvre Museum’s (Paris) 360 VR exhibitions</i> to name a few. They will also explore the best examples of Digital Museums / Exhibitions and will be learning about multifaceted approaches / thematic lenses. The famous exhibition about “<i>Ferrari</i>” called under the skin at</p> | <p>Critical Response Blogpost (CRB)</p> <p>Students will write 1000 words multimedia (text, photo, & video) blogpost on a dedicated online platform. This</p> |

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| | <p>collect, preserve, interpret, and display objects of artistic, cultural, or scientific significance for the education of the public.</p> | <p><i>The Design Museum</i> (London) will be shown through interactive presentation. There are many other case studies which will be explored during the session.</p> | <p>CRB will be based upon their learning in the online classroom session.</p> |
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| <p>Day 02</p> | <p>MEMES</p> <p>The art of making memes and the notion of virality...!</p> <p>We all consume digital data on everyday basis in various forms, large chunk of this activity is to receive and share memes. The outcome of this day long exercise would be aimed at to come up with original content based on the current times including COVID-19, online education and politics, but not limited to. Students will be asked to look at the art of developing memes in a pyramidal manner, so this project allows them to explore not only the visual side but the whole construction process too.</p> | <p>Students will explore the quintessential questions as a jump start activity such as</p> <p>What is meme? Who makes them? How they are created/made? Is there any hardcore strategy behind any popular / viral meme? Can memes be created using Artificial Intelligence based algorithms based on the top hashtag trends? Most of the popular memes had been created by the youth particularly university students, is there any particular reason behind this? Can we trace origin of every meme, if need be arisen?</p> <p>This online session will be hands on practice and students will be learning / exploring the digital manipulation in order to achieve some visual /</p> | <p>Critical Response Blogpost (CRB)</p> <p>Students will write 500 words multimedia (text, photo, & video) blogpost on a dedicated online platform. This CRB will be based upon their learning / visual output in the online classroom session.</p> |
|---------------------------------|---|---|--|

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| | | textual output. | |
| Day 03 | <p>WORLDBUILDING:</p> <p>Seeing in the past /future of imaginative worlds</p> <p>Worldbuilding is the process of constructing an imaginary world, sometimes associated with a whole fictional universe.</p> | <p>There are neo-futurist worlds out there, where one can think outside of topographic & geographic boundaries.</p> <p>Anything & everything is possible in the imagination of an artist/ designer or a multidisciplinary creative practitioner/ educator. Students will learn to see in the future universe and acquire a skill to translate their thoughts into visuals, which will help them to polish their imaginative abilities. This exercise will allow attendees to create lesson plans based on the speculative / future studies.</p> <p>Various films / literature review, precedents and relevant visual references would be shared/discussed during the class sessions.</p> | <p>Critical Response Blogpost (CRB)</p> <p>Students will write 500 words multimedia (text, photo, & video) blogpost on a dedicated online platform. This CRB will be based upon their learning / visual output in the online classroom session.</p> |

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| <p>Day 04</p> | <p>UX / UI WORKSHOP</p> <p>We live in the world where User Experiences (UX) along with User Interfaces (UI) are becoming inevitable to avoid.</p> | <p>Attendees will be exploring the UX/UI world segmented into onscreen & offscreen UX/UI displays. Overall objective would be to look at the system design in the realm of digital / analog forms with an understanding of UX/UI design processes, prototyping and execution.</p> | <p>Critical Response</p> <p>Blogpost (CRB)</p> <p>Students will write 500 words multimedia (text, photo, & video) blogpost on a dedicated online platform. This CRB will be based upon their learning / visual output in the online classroom session.</p> |
| <p>Day 05</p> | <p>SOUND:</p> <p>As a medium of instruction / knowledge dissemination.</p> <p>From the bells & bleeps of the devices we carry in our pockets, films we watch on Netflix and Prime or even experience haphazard natural sounds around us. Can we imagine our world without all these sounds? if yes it would have been much less</p> | <p>Stage 1: Lecture & Discussion (Online)</p> <p>Students will be exploring / discussing globally renowned experimental case studies based on sound.</p> <p>Stage 2: Research & Studio Production</p> <p><i>Students will work on their thoughts & proposals for the group presentation based on the project research,</i></p> | <p>Critical Response</p> <p>Blogpost (CRB)</p> <p>Students will write 500 words multimedia (text, photo, & video) blogpost on a dedicated</p> |

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| | <p>immersive and boring.</p> | <p><i>their inspirations and the production using Adobe Premier.</i></p> <p>Stage 3: Presentation & Reflection</p> <p><i>Students will submit & share their project outcomes for the discussion / final critique at the end of the session.</i></p> | <p>online platform. This CRB will be based upon their learning / visual output in the online classroom session.</p> |
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| <p>Day 06</p> | <p>DATA VISUALIZATION:</p> <p>Understanding / exploring data plotting / mapping & data visualization tools & techniques.</p> <p>Data visualization is the graphic representation of data. It involves producing images that communicate relationships among the represented data to viewers of the images. This communication is achieved through the use of a systematic mapping between graphic marks and data values in the creation of the visualization.</p> | <p>Students will be exploring / discussing various visual references / case studies / interesting works done by (inter)national artists / designers.</p> <p>There will be hands on practice exercise, in which students will acquire the introductory skills to create infographic / photographic style data visualisations.</p> | <p>Critical Response Blogpost (CRB)</p> <p>Students will write 500 words multimedia (text, photo, & video) blogpost on a dedicated online platform. This CRB will be based upon their learning / visual output in the online classroom session.</p> |
| <p>Day 07</p> | <p>PUBLIC SERVICE MESSAGE:</p> <p>Using audio visual tools & techniques with low tech devices i.e. (mobile phones) to create a public service message.</p> | <p>This will be hands on practice exercise using attendees' mobile phones as recording devices and editing all the shared outputs on anyone's screen using Adobe Premier, this audio-visual public service will be readily rendered to share over the digital platforms.</p> | <p>Critical Response Blogpost (CRB)</p> <p>Students will write 500 words multimedia (text, photo, & video) blogpost on a dedicated</p> |

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| | | | <p>online platform. This CRB will be based upon their learning / visual output in the online classroom session.</p> |
| <p>Day 08</p> | <p>REMIX / REINVENT:</p> <p>Hybridity as a toolkit to develop new services / products based on the Human / User Centered Design.</p> <p>How can we use the existing applications or solutions to find a niche gap + innovative thinking in order to generate new design solutions? It could be a survival kit or a highly fictional neo-futuristic concept.</p> | <p><i>Students will learn about the theoretical frameworks of human centered design plus exploring the various case studies locally and globally.</i></p> <p>This module will help them to think about art/design/architecture as one discipline, which might work under the umbrella concept of empathy.</p> <p>Attendees will also gain knowledge about many of toolkits which have been used to think/make successful models / systems across the world.</p> | <p>Critical Response Blogpost (CRB)</p> <p>Students will write 500 words multimedia (text, photo, & video) blogpost on a dedicated online platform. This CRB will be based upon their learning / visual output in the online classroom session.</p> |

Teaching Methods:

Online classes via Zoom con calls & webinars will consist of discussions based on exposure hours provided on screen using deck of slides & through readings prior to each class. There will be mandatory hands-on practice exercises given to students, which they must complete in their allocated time and submit as a deliverable. They also need to update their online journal on a regular basis populating with critical reflections. Easy to use blogging platform will be provided for archiving purposes.

- Assignments, hand-outs, presentations, and discussions
- Individual supervision
- Desktop / Field Research
- Provision of resources such, e.g. reading material and case studies
- Critiques
- Collaborative activities with external experts
- Milestone & progress-based evaluation

Assessment and Evaluation Rubrics:

Attendance: 25 %

Process & Methodology: 40 %

Execution & Presentation: 25 %

Overall Attitude:10 %

Total: 100%

Recommended Readings:

Students will be referred to reading material and case studies based on the individual project requirements.

- Design Thinking Toolkit by IDEO
- Design Things by A. Telier
- Designers, Visionaries and other Stories by Jonathan Chapman & Nick Gant
- Melvin L. Alexenberg (2008) Educating Artists for the Future: Learning at the Intersections of Art, Science, Technology, and Culture – Selected Chapters
- (2011) New Opportunities for Interest-Driven Arts in a Digital Age Rhona Sharpe (2010) Rhona Sharpe - Rethinking Learning for a Digital Age: How Learners are Shaping their own Experiences
- Sasha A. Barab, Melissa Gresalfi, Adam Ingram-Goble (2014) Transformational Play Using Games to Position Person, Content, and Context

*List may be added or modified as course progresses

Recommended Viewings:

Daphne Koller: What we're learning from online education – YouTube
<https://www.youtube.com/watch?v=U6FvJ6jMGHU>

Nicholas Christakis: The hidden influence of social networks – YouTube
<https://www.youtube.com/watch?v=2U-tOghblfE>

A different way to think about technology in education: Greg Toppo at TEDxAshburn – YouTube
https://www.youtube.com/watch?v=D17P3kqB3_0

Network theory - Marc Samet – YouTube
<https://www.youtube.com/watch?v=eM1KaaTez0A>

Can Technology Change Education? Yes!: Raj Dhingra at TEDxBend – YouTube
https://www.youtube.com/watch?v=I0s_M6xKxN

Ken Robinson: How to escape education's death valley – YouTube
<https://www.youtube.com/watch?v=wX78iKhInsc>

Do Schools Kill Creativity? | Sir Ken Robinson | TED Talks – YouTube
<https://www.youtube.com/watch?v=iG9CE55wbtY>

A Visual History of Human Knowledge | Manuel Lima | TED Talks – YouTube
<https://www.youtube.com/watch?v=BQZKs75RMqM>

Kylie Peppler Scot Osterweil: Emerging Technologies in Education – YouTube
<https://www.youtube.com/watch?v=cuabNc0-owg>

Catching Up to Kids: How Technology is Remaking Arts Education – YouTube
<https://www.youtube.com/watch?v=XGS91E0AGWc>

John Maeda: How art, technology and design inform creative leaders – YouTube
<https://www.youtube.com/watch?v=WAuDCOI9qrk>

Anant Agarwal: Why massively open online courses (still) matter – YouTube

<https://www.youtube.com/watch?v=rYwTA5RA9eU>

Let's design social media that drives real change | Wael Ghonim – YouTube

<https://www.youtube.com/watch?v=HiwJ0hN11Fw>

Catching Up to Kids: How Technology is Remaking Arts Education – YouTube

<https://www.youtube.com/watch?v=XGS91E0AGWc>

Ken Robinson: How to escape education's death valley – YouTube

<https://www.youtube.com/watch?v=wX78iKhInsc>

Evan Williams, Blogger/Twitter/Medium - XOXO Festival (2013) – YouTube

<https://www.youtube.com/watch?v=zR1xDBFdRZ0>

Evan Williams on what's behind Twitter's explosive growth – YouTube

https://www.youtube.com/watch?v=3n_EitPb7BU

Andrew Fitzgerald: Adventures in Twitter fiction – YouTube

https://www.youtube.com/watch?v=Wd_XIH8NOTw

TED Talks: What FACEBOOK and GOOGLE Are Hiding from The World – YouTube

https://www.youtube.com/watch?v=aAMP1Wu_M2U

*List may be added or modified as course progresses

**Disclaimer*

This syllabus is intended to give the student guidance in what may be covered during the semester and will be followed as closely as possible. However, the professor reserves the right to modify, supplement and make changes as the course needs arise.

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: Thinking Through Materials | X | X | X | X | | | X |
| History & Philosophy of Arts Education | | | X | | | X | |
| Curriculum & Instruction Design | X | X | X | | X | X | X |
| Diversity in Education | X | X | X | | X | X | X |
| Artistic development & psychology | | X | | | X | X | |
| Tools & Technologies in Art Education | X | | X | | X | | |
| Teaching Practicum | X | | X | | X | X | X |
| Research Methods in Art & Art Education | | X | | X | | | X |
| Studio-II: Contexts & Strategies for Making & Teaching | X | X | | | X | X | X |
| Critical Pedagogy | X | X | X | | X | X | X |
| Research & Professional Practices | X | X | X | X | | X | |
| Advanced Strategies for Making & Teaching | X | X | X | X | | | X |
| Thesis Advisement-I | X | X | X | X | X | X | X |
| Thesis Seminar | X | X | X | X | X | X | X |
| Thesis Advisement- II | X | X | X | X | X | X | X |

Table 4.4: Courses versus program outcomes

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

Indicate which courses contain a significant portion (more than 30%) of the elements in standard:

| Elements | Courses |
|------------------------|--|
| Theoretical background | AE 702 History and Philosophy in Art Education AE 703 Curriculum and Instructional Design AE 704 Artistic Development and Psychology AE 705 Diversity in Art Education AE 707 Elective: Teaching Practicum or other AE 709 Research Methods in Art Education AE 710 Critical Pedagogy in Art Education AE 711 Research and Professional Practice AE 712 Thesis Advisement I AE 713 Advanced Strategies for Making and Teaching AE 714 Thesis Advisement II AE 715 Thesis Seminar |
| Problem analysis | AE 703 Curriculum and Instructional Design AE 704 Artistic Development and Psychology AE 705 Diversity in Art Education AE 706 Tools and Technologies in Art Education AE 707 Elective: Teaching Practicum or other AE 708 Studio II: Contexts and Strategies for Making and Teaching AE 709 Research Methods in Art Education AE 710 Critical Pedagogy in Art Education AE 711 Research and Professional Practice AE 712 Thesis Advisement I AE 713 Advanced Strategies for Making and Teaching AE 714 Thesis Advisement II AE 715 Thesis Seminar |
| Solution design | AE 701 Studio I: Thinking Through Materials AE 703 Curriculum and Instructional Design AE 706 Tools and Technologies in Art Education AE 707 Elective: Teaching Practicum or other AE 708 Studio II: Contexts and Strategies for Making and Teaching AE 709 Research Methods in Art Education AE 711 Research and Professional Practice AE 712 Thesis Advisement I AE 713 Advanced Strategies for Making and Teaching AE 714 Thesis Advisement II AE 715 Thesis Seminar |

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.

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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 z\

| 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 |

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|-------------|--|--------------|--------------|-----|-----------|
| 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-L1 | Nikon Micro Lens | 55mm | 405605 | 1 | Available |
| BNU-C13 | Nikon Film Camera | FM2 | N8229438 | 1 | Available |
| BNU-L2 | Nikon Micro Lens | 105mm | 266548 | 1 | Available |
| BNU-C14 | Nikon Film Camera | FM3 | 1262716 | 1 | Available |
| BNU-L3 | Mamiyar Lens | 80mm | N/A | 1 | Available |
| BNU-C15 | Mamiyar medium format film | C330 | D111157 | 1 | Available |
| BNU-L4 | Mamiyar Lens | 135mm | N/A | 1 | Available |
| BNU-C16 | Mamiyar Video With 18-55 lens | 55mm | N63927747 | 1 | Available |
| BNU-C17 | Nikon Micro Video with 18-55 lens | 55mm | N63928484 | 1 | Available |
| BNU-C18 | Nikon FX Lens Video With 18-55 lens | 35-200mm | 273901936 | 1 | Available |
| BNU-C19 | Minolta Still Camera Digital | 28-90mm | 8961007174 | 1 | Available |
| BNU-C20 | Canon Powershot Still Camera Digital | A40 | PC1019 | 1 | Broken |
| BNU-FG2 | Flash Gun Nikon | SB600 | 3247428 | 1 | Available |
| BNU-C21 | Minolta film canera with 70-300mm lens | Maxxum 70 MN | 31414698 | 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 |

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|-------------|---------------------------|------------|---------------|-----|-----------|
| | 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 | Keyboard | 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 | Keyboard | 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 Epson 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 | • | 2 large |
| • Dividers | • | files – half round and flat |
| • Bow Drill | • | Set of |
| • Steel Ruler 150mm | • | needle files(x10) |
| • Center punch | • | Tweezers(|
| • Bench Hammer | • | x2) |
| • Scribe | • | Shears |
| • Pin vise | • | Bee Wax |
| • 2 pliers – | • | Safety glasses |
| round nose and flat nose | • | Bench Brush |

Sculpture studio for foundation year Tool/Equipment

- | | | |
|---------------------|-------------------|--------------------|
| • Drill | • Pin roller | • Plaster s tools |
| • Drill bit set | • Clay drums | • Carving tools |
| • Angle grinder | • Handsaw | • Chisels |
| • Jigsaw | • Planer | • Clay work boards |
| • Orbital sander | • Riveter | • Turntables |
| • Trolley for tools | • Table vice | • Plastic bowls |
| • Spot welder | • G clams | • Plastic buckets |
| • Hammers | • C clamps | • Surgical tools |
| • Pincer | • Solder gun | • MDSVAD - |
| • Mallets | • Pliers | Fixeditems |
| • Rasps | • Nose pliers | • |
| • Filers | • Screwdriver set | 2003 to 2015 |
| • Steel block | • Clay tools | |

| | |
|----------------------------|-----|
| 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 Riffers
- 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

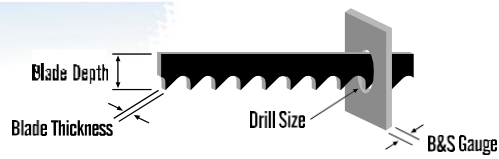
- Set of Drill bits for wood , and masonry
- Hardware (e.g. nails, screws, etc.)

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 4l
- 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 <small>(or thinner)</small> |
| 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 <small>(or thicker)</small> |








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 |

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 (1 1/2" to 2 1/2"). 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. |
| Valitan 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 burrs and for filing narrow slots. Double cut top and bottom with single cut edges.</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 given an orientation at the beginning of the program to familiarize with the structure, faculty and program.
- 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 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. However, the failing students will have to enroll in the failed course

next year.

- Students are given detailed course descriptions of all courses offered at the time of courses registration.
- As the student body is facilitated by the University's online portal CMS (Central Management System) for attendance, notifications, result information and registration, program arranges a zoom hotline to facilitate students at the time of registration.
- The program has a quintessential pool of library resources such as books, journals, magazines, online resource related to Art Education.

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. Theory classes are usually on seminar format with open discussions and exchange of ideas. 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.
- If there is a serious situation that affects a student's performance or mental wellbeing, they are referred to a 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 Master of 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 Master of Art Education(MA AE) program after completion of 16 years of their previous education in the relevant fields.
- Students are registered in this program by going through a thorough portfolio review, scrutiny of purpose of intent and an interview. The Test procedure is compatible to that of standardized GAT. The interview is conducted by a panel of Program Coordinators, Art Educators and distinguished pedagogues from the relevant fields.
- Students are required to maintain a CGPA of 2.5 throughout. 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.
- Through the halfway to a semester, faculty is required to complete and send in a Mid Semester Review to the program Coordinators and flag students (if any) on the basis of low attendance or unsatisfactory performance/Grades. The relevant students is then intimated and an undertaking is signed by the flagged student.

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.

- MDSVAD believes in identifying and hiring faculty who are art educationists, practitioners and innovators in the field. Keeping with the vision of Masters 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 basis 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 Masters in 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.
- At the end of each semester, students are required to complete course evaluation on CMS.
- There is also an evaluation system for faculty at the end of the course via CMS. This evaluation is then visible to the concerned faculty and can be used for reflection on teaching practices.

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

- The 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 award 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 nine permanent faculty members, with additional duties at MDSVAD. The program has 12 adjunct and 11 other instructors/advisors 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 courses, plan, modify and update courses 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: Semester-1 (Compulsory) | | | | | |
| 1 | Studio I (Thinking Through Materials) | | 3 | Zoona Kundi Jannat Khalid | Masters in Art Education Adjunct Masters in Art Education Adjunct |
| 2 | History & Philosophy of Art Education | | 3 | Madyha Leghari Aatiqa Sheikh | MFA Media Studies Permanent Masters in Art Education Adjunct |

| | | | | | |
|---|-----------------------------------|--|-----|---------------------------------|--|
| 3 | Curriculum & Instructional Design | | 1.5 | Rabeya Jalil Gulnaz Ayaz | EdM in Art Education, BFA / MA Art Education, BFA Academic & Professional Advisor Masters in Art Education Adjunct |
|---|-----------------------------------|--|-----|---------------------------------|--|

| Sr. | Course | Course Code | Cr. Hours | Teacher | Qualification |
|---|-------------------------------------|-------------|-----------|---------------|-----------------------------------|
| 1st, 2nd & 3rd Year (Electives) | | | | | |
| 1 | Artistic Development and Psychology | AE 704 | 1.5 | Nadia Ghawas | MA Art Education Adjunct |
| 2 | Diversity in Education | AE 705 | 1.5 | Muneeza Zafar | Masters in Art Education Adjunct |
| 3 | Tools & Technology in Art Education | AE 706 | 1.5 | Aarish Sardar | MA Communication Design Permanent |

| Sr. | Course | Course Code | Cr. Hours | Teacher | Qualification |
|--|--------------------|-------------|-----------|---------------------------------------|--|
| 1st Year: Semester-2 (Long Distance) | | | | | |
| 1 | Teaching Practicum | AE 707 | 3 | Zoona Khan Kundi Aatiqa Sheikh | MA Art Education Academic & Professional Advisor MA Art Education Adjunct |

| 2nd Year: Semester 3 (Compulsory) | | | | | |
|---|--|--------|---|------------------------------|--|
| 1 | Studio II: Contexts and Strategies for Making and Teaching | AE 708 | 3 | Ali Raza Quddus Mirza | Masters in Fine Arts, (MFA) Permanent MA Painting Academic & Professional Advisor |

| | | | | | |
|--|---|--------|-----|--------------------------------------|--|
| 2 | Research Methods in Art and Art Education | AE 709 | 3 | Rabeya Jalil Faizan Ahab | Ed.M in Art Education, BFA Academic & Professional Advisor Master of Art Education Visiting |
| 3 | Critical Pedagogy | AE 710 | 1.5 | Zoona Khan Kundi Shanza Elahi | Master of Art Education Academic & Professional Advisor MA Art History Permanent |
| 2nd Year: Semester 4 | | | | | |
| 1 | Research and Professional Practice | AE711 | 3 | Zeb Bilal Nousheen Iftikhar | MA Art & Design Academic & professional Advisor Master of Art Education Adjunct |
| 2nd Year: Semester 5 | | | | | |
| 1 | Thesis Advisement-I | AE712 | 3 | Shanza Elahi | MA Art History Permanent |

| Sr. | Course | Course Code | Cr. Hours | Teacher | Qualification |
|---|---|-------------|-----------|--|---|
| 3rd Year: Semester-6 (Compulsory) | | | | | |
| 1 | Advanced Strategies for Making and Teaching | AE 713 | 3 | Rabeya Jalil Faizan Ahab | Ed.M in Art Education, BFA Academic & Professional Advisor MA Art Education Visiting |
| 2 | Thesis Advisement- II | AE 715 | 3 | Shanza Elahi | MA Art History Permanent |
| 3 | Thesis Seminar | AE 715 | 3 | Dr. Shabnam Syed Khan Nousheen Iftikhar | Ed. D. (doctorate) Teaching & Learning Adjunct MA Art Education Adjunct |

Table 4.6: Faculty Distribution by Program Area

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

- MDSVAD 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 MDSVAD 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.
- Among many other incentives, if a faculty member wants to enroll in a program within the university, he/she is provided with a scholarship of up to 70% against a bond.

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.

Library Services

BNU library is providing following services to its users

- Circulation Service
- Reference Service
- Reservation of books
- Recommendation of library material
- Current Awareness Service
- Inter Library Loan Service
- Photocopying / Scanning Service
- Orientation and Information Sessions
- Selective Dissemination of Information
- Audio Visual Service

Shifting of library

BNU library was shifted in December 2019 into a newly state of the art library (7200 sf) situated in Recourse Center Block. In this newly constructed library there are three main sections (a) Circulation Section, at the entrance of the library. (b) Reference & Research Section, where 07 computers are

placed and research dissertations and thesis are arranged in this section to facilitate BNU research scholars. (C) Technical Section, which provides technical services to complete the newly purchased/gifted items of the library.

Research Workshops/Seminars

BNU library is providing services in promoting research culture in university for this purpose research workshops/seminars are being held in all BNU schools to facilitate the research scholars that how can the easily access BNU and other online resources within the university and from home. During the academic year 2019-20 BNU library arranged 10 research workshops seminars to enhance the research abilities of the scholars. Experts, educationists and professionals from outside the campus especially Dr. Muhammad Tariq (academician, researcher, library professional and a trainer) was also invited to facilitate the BNU research scholars.

Library Database

BNU library is working with ITRC team on customization of a Library Management System that fulfills the all requirements to meet the modern library trends. Main features of this Management Systems are mentioned bellow.

- Acquisition
- Cataloging
- Memberships
- Circulation
- Reports
- Web OPAC
- Serials
- Data Exchange
- Standards
- Digital Library
- Management
- Institutional Research Repository

BNU library is also working on BNU Research repository where the user will be able to check the research work of the university researchers online.

Professional Development

The librarians have been trained in MARC records development and cataloging in a new integrated Library System (Libxol). Furthermore, all library staff is trained to meet the modern Library and Information Science trends. Training in the use of the software and Archives and Records Management is given to library professionals. The need for this has arisen as a new Archives and a Records Management program has been initiated at the University.

Collection Development

A collection policy has been formulated to guide the library in its development of the collections.

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

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.

Books (print from)

| | |
|---------------------|-------------------------------------|
| Total: | 16064 |
| During 2020-2021: | 264 |
| Books (Electronic): | 148000 (through e-brary) & 6500 PDF |
| Reports: | 2283 |
| DVDs: | 1056 (E-Movies 3500) |
| Art Catalog: | 1181 |

Government Documents:

Pakistan Economic Survey 1980 to 2019-20

State Bank of Pakistan Report

All 5 years Plans (Soft Copy is also available)

Annual Plans (Soft Copy is also available)

50 Years Pakistan Statistics of Pakistan

Ten Years Perspective Development Plan 2001-11

Pakistan Education Policy
 Pakistan Education Statistics 2007-2008
 Pakistan Demographic & health Survey 2006-07
 District Census Reports 1998
 HEC Annual Reports
 HEC Curriculums 2009, 2010
 Judicial statistics of Pakistan Annual Reports
 Punjab Development Statistics
 Pakistan Engineering Congress Reports sessions 1983, 1984, 1985, 1992
 Pakistan in the 21st Century: Vision 2030
 Promise, Policy, Performance: Two Years of People Government 2008-2010

Library Budget

- Annual Budget of BNU Library is Rs. 5.9 million

BNU Publications (Thesis)

| | |
|--------------------------------|------------------------------------|
| Institute of Psychology: | 173 |
| School of Education: | 267 |
| School of Mass Communication: | 329 |
| SMC TFT: | 99 |
| SLASS-Economics: | 25 |
| SLASS DLA: | 66 |
| School of IT: | 288 |
| IPP Reports: | 2008-2014 |
| The Maya Tree: Vol. 1 | Fall 2009 |
| Students Degree Shows: | Annually |
| Prospectus: | Annually |
| MDSVAD/SA Prospectus: | Annually |
| Faculty Catalogs | Arts Catalogs |
| Convocation Gazette: | 1 st – 15 th |
| BNU Gazette (news letter) | 3 /years |
| Research Journals (Print) | 050 |
| Research Journals (electronic) | 6277 |

BNU Library URL:

<http://www.bnu.edu.pk>

Library Members

| | |
|---------------------------|------|
| Total Library Membership: | 3132 |
| Faculty: | 335 |
| Students: | 2689 |
| Staff: | 106 |

BNU Digital Library

ProQuest Dissertations & Theses

ProQuest Dissertations & Theses Global is the world's most comprehensive collection of dissertations and theses from around the world, spanning from 1743 to the present day and offering full text for graduate works added since 1997, along with selected full text for works written prior to 1997. It contains a significant amount of new international dissertations and theses both in citations and in full text.

Access URL: <https://search.proquest.com/pqdtglobal?accountid=135034>

Subject Strengths

- Business and Economics
- Medical Sciences
- Science
- Technology
- Agriculture
- Social Sciences
- Arts
- Humanities

Ebrary

Content Available

eBrary offers a wide variety of content across many subject areas, especially in business and social science. It acquires integrated collections of eBooks and other content. ebrary continues to add

quality eBooks and other authoritative titles to their selection from the world's leading academic and professional publishers.

- Users will be able to copy paste each page and **download a book for 15 days(after 15 days it can be downloaded again)**
- **All** Institutions will be able to access all subject collections
- **142,000** e-Books will be accessible

Ebrary Search Guide: Access Ebrary User Guide

Access URLs For HEC Only:

<https://ebookcentral.proquest.com/lib/hec-ebooks/home.action>

Other institutions may access from their webpages.

Publishing Partners list of partners who are participating in ebrary available in library.

Service Strengths:

- Agriculture
- Auxiliary Sciences of History
- Bibliography, Library Science, Information Resources (General)
- Education
- Fine Arts
- General Works
- Geography, Anthropology, Recreation
- History (General) and History of Europe
- History: America
- Language and Literature
- Law
- Medicine
- Military Science
- Music and Books on Music
- Naval Science
- Philosophy, Psychology, Religion
- Political Science
- Science

- Social Sciences
- Technology

Ebrary Does research:

- Discover content from leading publishers
- Optimize online viewing and navigation with the ebrary Reader
- Expand your research with InfoTools
- Save and manage research through a Personal Bookshelf and automatic citations

Institute for Operations Research and the Management Sciences (INFORMS)

Available Contents

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

Access URL: <http://journals.informs.org>

License Agreed: Available to all public and selected private universities and some other eligible institutes

Subject Strengths

- Operations Research
- Management Science
- Analytics
- Operations Management
- Information Systems
- Decision Analysis
- Research Theory
- Marketing Research and Science
- Computing and Information Technologies
- Research Theory
- Strategic Management
- Mathematical Theory
- Supply Chain Management

Service Strengths

- Full text of 12 INFORMS titles available, current year dating back to 1998
- Clean interface and excellent navigation
- In depth title information for each journal
- Free table of contents alerting service available for all users, for all titles: [eTOC Alerts](#)
- [Articles in Advance](#) of publication information service
- Full-text articles available in PDF
- Comprehensive search facility
- Reference linking through Cross-Ref
- COUNTER2-compliant reporting on usage statistics

2012 INFORMS Journals: Full Text Listing

JSTOR

- Content in JSTOR spans many disciplines, with over 500 high-quality publications available in the archive.
- JSTOR provides the ability to retrieve high-resolution, scanned images of journal issues and pages as they were originally designed, printed, and illustrated.

Springerlink

Available Contents

Springer is the world's second largest STM publisher, delivering high quality peer-reviewed journals through its acclaimed online service - SpringerLink. Through SpringerLink, Springer publishes more than 1,250 journals online of which 1,030 are now available to Institutes within a range of PERI countries. Springer also offers optional pricing for the remaining (new and takeover journals in its programme). The www.SpringerLink.com website lists a vast collection of Springer electronic products including: e-journals, 'Historical Archives' of e-journals, e-book series, 'Historical Archives' of e-book series, e-books and e-reference works. Most INASP-PERI subscribers have 'paid' access to selective e-journals only and none of these other electronic products. All e-journals that your

institution does have access to are clearly highlighted with a 'green box' next to the article. In addition to this all 'paid' INASP-PERI subscribers will have free access to the Abstracts of all Springer e-journals and also - where available- to the abstracts (only – not the full text) in Springer's Historical Archives.

License Agreed: Country wide access available to all public & private sector universities and non-profit indigenous R&D organizations.

Access URL: <https://link.springer.com/>

Subject Strengths

- Astronomy
- Behavioral & Social sciences
- Chemical sciences
- Computer science
- Economics
- Engineering
- Environmental sciences
- Geosciences
- Humanities
- Law
- Life sciences
- Mathematics
- Medicine
- Physics

Service Strengths

- Full text of Springer journals available, with back files ranging from 1997 onwards
- Online First service delivers journal articles in PDF or HTML format ahead of their print publication
- In-depth title information for each journal
- Free Table of Contents alerting service available for all users, for all titles
- State-of-the-art linking capabilities ensure users of SpringerLink are connected to the wider literature wherever possible
- Most of the articles available in HTML and PDF
- Comprehensive search functionality
- User statistics available

Full Title Listings: Journal Listings

Taylor & Francis Journals

More than 1,300 titles in humanities, social sciences and applied sciences.

Access URL: <http://www.tandfonline.com>

Access T&F User Guide: <http://www.tandfonline.com/page/librarians>

License Agreed: Available to all public and selected private universities and some other eligible institutes

Subject Strengths

- Arts & Humanities
- Anthropology & Archaeology
- Behavioral Science
- Business, Management & Economics
- Chemistry
- Criminology & Law
- Education
- Engineering, Computing & Technology
- Environment & Agriculture
- Geography, Planning, Urban & Environment
- Library & Information Science
- Mathematics & Statistics
- Media, Cultural & Communication Studies
- Physics
- Politics, International Relations & Area Studies
- Public Health & Social Care
- Sociology & Related Disciplines
- Sport, Leisure & Tourism
- Strategic, Defense & Security Studies

Service Strengths

- Alerting Services

To keep up to date with the latest research in your area the Taylor & Francis Online platform has a number of alerting services available including:

- New Issue Alerts generate an alert for new issues of journals in your chosen areas. Publication Alerts generate an alert for new publications within your chosen subject area.
- Citation Alerts generate an alert when new citations of your chosen articles, chapters or records appear.
- iFirst Alerts receive alerts on new articles in your field once they have been accepted for publication.
- Search Alerts displays your saved searches.
- RSS feeds receive a feed of the latest articles published in your chosen publication.

2017 Full Title Listings: Journal Listings

Impact Factor:

Over 780 journals are listed in the 2010 Thomson Reuters, Journal Citation Reports®.

Wiley - Blackwell Journals

Content Available

Wiley-Interscience is an STM (Science, technology, and Medicine) and SSH (Social Sciences and Humanities) publisher. Introduced in 1997, Wiley InterScience is a leading international resource for scientific, technical, medical and scholarly content

In June 2008, Wiley InterScience incorporated the online content formerly hosted on Blackwell Synergy to provide access across 1,234 journals in science, technology, medicine, humanities and social sciences. Since the Blackwell-Synergy merger with Wiley-Interscience, all the journals available to HEC consortium are now available through Wiley-Interscience.

Access URL: <http://www3.interscience.wiley.com/>

Licence Agreed: Available to all DL registered universities/institutes

Wiley-Blackwell Journal List

Journal Listings

Subject Strengths

- Agriculture, Aquaculture & Food Science
- Architecture & Planning
- Art & Applied Arts
- Business, Economics, Finance & Accounting
- Chemistry
- Computer Science & Information Technology
- Earth, Space & Environmental Sciences
- Humanities
- Law & Criminology
- Life Sciences
- Mathematics & Statistics
- Medicine

- Nursing, Dentistry & Healthcare
- Physical Sciences & Engineering
- Psychology
- Social & Behavioral Sciences
- Veterinary Medicine

The following journals offer free online access to developing economies, based on either programs such as [HINARI](#), or on a HighWire-based program offering access to countries appearing in the [World Bank's list of "low income economies,"](#) plus Djibouti. Individual publishers use the list from the World Bank as a guideline for determining their policies, so some variation in access per publisher does occur. **You do not need to sign up for this service as our software automatically detects the country you are connecting from and grants access accordingly.**

- AAP Grand Rounds
- AAP News
- Academic Emergency Medicine
- Academic Psychiatry
- Advances in Physiology Education
- American Journal of Geriatric Psychiatry
- American Journal of Psychiatry
- American Journal of Public Health
- Annals of Internal Medicine
- ASH Education Program Book
- BMJ
- British Journal of Radiology
- British Journal of Sports Medicine
- CA: A Cancer Journal for Clinicians
- Experimental Biology and Medicine
- Health Affairs
- Hypertension
- Journal of Clinical Endocrinology & Metabolism
- Journal of Clinical Investigation
- Journal of Experimental Medicine
- The Journal of General Physiology
- Journal of Neuropsychiatry and Clinical Neurosciences
- Journal of Nuclear Medicine
- Journal of Nuclear Medicine Technology
- Journal of Ultrasound in Medicine
- Molecular Biology of the Cell
- Molecular Endocrinology
- NeoReviews

- Canadian Medical Association Journal
- Chest
- Circulation
- Clinical Chemistry
- Dentomaxillofacial Radiology
- Diabetes
- Diabetes Care
- Diabetes Spectrum
- Endocrine Reviews
- Endocrinology
- New England Journal of Medicine
- The Oncologist
- Pediatrics
- Pediatrics in Review
- Psychiatric Services
- Psychosomatics
- Recent Progress in Hormone Research
- Red Book Online
- The Journal of Cell Biology

The International Community Trust for Health and Educational Services (ICTHES World Care) publishes four medical journals:

- **Community Dermatology**

Supported by some of the UK's leading skin specialists, 'CD' seeks to provide health workers with up-to-date and relevant information on the diagnosis and treatment of skin disease, and the general promotion of skin health within their communities. This publication, in particular, has many photographs and other illustrations to aid health workers in diagnosis and treatment.

- **Community Ear and Hearing Health**

Produced in partnership with the World Health Organization and Christian Blind Mission, 'CEHH' seeks to deal with the prevention, management and rehabilitation of ear and hearing disorders, whilst at the same time promoting ear and hearing health in developing countries.

- **Developing Mental Health**

Is designed to respond to global mental health issues. Mental health workers are particularly under-resourced in the developing world. It was founded after direct consultation with mental health specialists from 20 developing nations.

- **Repair and Reconstruction**

Addresses major needs throughout the world such as 'Burn Injury', 'Land-Mine Injury', 'Leprosy' and

'Congenital Abnormalities in Children'. Two issues of 'R&R' have already been produced, focusing on 'Burn Injury'. This Journal is produced in partnership with the Overseas Interest Group of the British Association of Plastic Surgeons. Publication is currently suspended for editorial reasons but it is hoped to resume publishing as soon as possible

You can read or download PDFs of these journals from this URL:

<http://www.icttheworldcare.com/journals.html>

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

- The classrooms have adequate space for studio work. The Studios are equipped with 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 studioattendants.
- The faculty offices are fully equipped with desktop computers/ Laptops with internet and high speed 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 are sufficient to provide an environment in which the program can achieve its objectives and retain its strength.

BNU Hostel

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

An adjoining facility to cater to the accommodation needs of international faculty is near completion.

Library

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

- **BNU Library Space Relocation Project**

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

Computer Labs

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

Sports Club

BNU encourages student participation in extracurricular activities and regularly hosts concerts, exhibitions, film screenings and other cultural events. The Sports Club of BNU promotes sports activities among the students by organizing matches throughout the year among different departments as well as with other universities and colleges.

Student & Alumni Affairs

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

The responsibilities of the department are as follows:

- a) Conduct orientation and guidance services for new entrants to acquaint them with University life and rules.
- b) Attend to student grievances and provide support for early resolution of student problems and issues.
- c) Support and facilitate co-curricular activities by student society's and clubs such as BNU Bestival, BNU Model United Nations (BUMUN) etc.
- d) Maintain the alumni network (graduate email database) and organize on-campus activities including meet-ups and homecomings.

Virtual Health Center

BNU offers a primary care facility to its students, faculty and staff through its on-campus Virtual Health Centre (VHC) in partnership between iHeal and Cloudclinic. The Clinic provides services of regular checkup and basic medical screening to BNU faculty, staff and students. The Clinic is manned by trained nursing staff with the availability of an online panel of general physicians where patients can connect with them face-to-face in real-time via video screen upon request or requirement.

The purpose of VHC is to provide primary care on campus, screen for underlying risks for diabetes and hypertension, provide medical advice, monitor and manage basic health and refer to specialist care where required. Students can get their Blood Pressure, Blood Sugar, Body Mass Index (BMI), Body Temperature, Pulse and Eye Vision evaluated. VHC then creates a wellness profile of each student against a unique ID number which is stored with the Clinic for future visits. Based on any irregularities, a student may be advised appropriate course of action by the medical team. All screenings and visits to the clinic are optional and free-of cost for students.

Center for Counseling and Psychological Well-Being

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

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

Cafeteria and Resource Center

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

Career Placement Office

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

The responsibilities of this department include the following services:

- a) Undertake career counseling of prospective applicants as well as parents during admissions cycle.
- b) Provide career guidance services to students, facilitate internship programs and build liaison with industry for job placements.
- c) Conduct Job Fairs, Recruitment Drives, Employer Meet-ups, and Screening Interviews for graduates and graduating students.

- d) Develop and maintain a graduate directory of recent graduates.
- e) Liaise with the United States Education Foundation in Pakistan and British Council, UK and explore other international education opportunities for students and keeping them informed on international fellowships and scholarship
- f) Extend support for international exchange semesters and summer (Turkey, USA, Germany etc.)
- g) Facilitate start-up incubation at Plan9 Technology Incubator, The Indus Entrepreneurs (TiE) Lahore Chapter, NetSol Nspire Program, National Incubation Center, The Nest I/O, WomenX Pakistan for mentoring of students and alumni to capitalize on their entrepreneurial potential.

Table: University Wise Facilities

| Name of Facility | Quantity | Total Area/ Size (where applicable) | Total Capacity |
|--|----------|-------------------------------------|----------------|
| Sport Grounds/Courts (Cricket/Hockey/Football/Squash Court etc.) | 2 | 326700 | - |
| Religious Places (Mosque/Church/Temple etc) | 2 | 4043 | 185 |
| Hostels for Boys | 1 | 10051 | 78 |
| Hostels for Girls | 1 | 9579 | 72 |
| Hostels for Faculty Members (Male) | 1 | 4720 | 8 |
| Hostels for Faculty Members (Female) | Combine | Combine | Combine |
| Auditorium(s) | 3 | 6208 | 366 |
| Laboratories (Computer Lab) | 12 | 8136 | 400 |
| Libraries | 1 | 7200 | 100 |
| Classrooms | 67 | 64587 | 2348 |
| Cars | - | - | - |
| Buses | - | - | - |
| Coasters/Hiaces | 15 | - | 375 |
| Cafeterias | 1 | 18014 | 800 |
| Wi-Fi Hotspots | 63 | - | - |
| CCTV Cameras | 58 | - | - |

| | | | |
|---|-----|---|---|
| Generator(s) | 14 | - | - |
| ATMs | 2 | - | - |
| Trees | 750 | - | - |
| Any other important facility (Medical Facility) | 1 | - | - |

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 Master of 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 Masters of Art Education has a Coordinator/Assistant Coordinator and HOD to handle all Administrative and Coordination tasks, so that the faculty is free to concentrate on teaching. The Department of MDSVAD 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 Master of 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 MDSVAD faculty with some help from the MDSVAD 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. This diversity in program population is a distinctive feature of the program.
- Mariam Dawood School of Visual Arts has a unique setup when it comes to

research parameters. A vast majority of the permanent faculty is accomplished practicing artists usually engaged in research-led and research-based projects. However, the execution and deliverables of this research are slightly distinctive in their intrinsic nature as it manifests as artwork, art installations or projects of art and design. The school facilitates the practitioners in terms of time by allowing them to utilize 1.5 day/s in research and investigative activities.

- The school allocates a budget for the faculty to be used for research activities such as conference registrations fee, funds for field research projects or the publication of research papers by the faculty.

- School holds multiple events on its record where a diverse group of practitioners, educators and researchers presented their work/ideas/knowledge at conferences, symposiums and Design Summit 1 & 2.

- Simultaneously, The school keeps itself and its faculty engaged with collaboration in research with national and international partners. Two of which are as following:
 - i. Stories We Tell
 - ii. Lodharan: Art Education Project

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

- **LIBRARY**

Please refer to Standard 7- 2

- **LABORATORY**

Please refer to Criterion 3

- **COMPUTING FACILITIES**

Please refer to Criterion 3

(Rubric Form)



**School of Visual Arts and Design
Master of Art Education**

Prepared by: Program Coordinator of MDSVAD

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? | | 4 | | | |
| Total Encircled Value (TV) | 19 | | | | |
| Score 1 (S1) = {TV / (No. of Questions * 5)} * 100 * Weight | 3.8 | | | | |

| Criterion 2 - Curriculum Design and Organization | Weight = 0.20 | | | | |
|---|---------------|---|---|---|---|
| | Score | | | | |
| | 5 | 4 | 3 | 2 | 1 |
| Is the curriculum consistent? | | 4 | | | |
| Does the curriculum support the program's documented objectives? | | 4 | | | |
| Are theoretical background, problem analysis and solution design stressed within the program's core material | | 4 | | | |
| Does the curriculum satisfy the core requirements laid down by respective accreditation bodies. | | 4 | | | |
| Does the curriculum satisfy the major requirements laid down by HEC and the respective councils / accreditation bodies? | | 4 | | | |

| | | | | | |
|--|-----------|---|--|--|--|
| 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) | 32 | | | | |
| Score 2 (S2) = {TV / (No. of Questions * 5)} * 100 * Weight | 16 | | | | |

| 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? | 5 | | | | |
| Is the process to register students in the program and monitoring their progress documented? | 5 | | | | |
| Is the process above periodically evaluated to ensure that it is meeting its objectives? | | 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? | | 4 | | | |
| Are the processes in 5 and 6 above periodically evaluated to ensure that they are meeting their objectives? | | 4 | | | |
| 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? | 5 | | | | |
| Is the process in 10 above periodically evaluated to ensure that it is meeting its objectives? | | 4 | | | |
| Total Encircled Value (TV) | 49 | | | | |
| Score 5 (S5) = {TV / (No. of Questions * 5)} * 100 * Weight | 13.36 | | | | |

| Criterion 6 – Faculty | Weight = 0.20 | | | | |
|---|---------------|---|---|---|---|
| | Score | | | | |
| | 5 | 4 | 3 | 2 | 1 |
| Are there enough full time faculty members to provide adequate coverage of the program areas / courses with continuity and stability? | | 4 | | | |
| Are the qualifications and interests of faculty members sufficient to teach all courses, plan, modify and update courses and curricula? | 5 | | | | |
| Do the faculty members possess a level of competence that would be obtained through graduate work in the discipline? | 5 | | | | |
| Do the majority of faculty members hold Ph.D. degree in their discipline? | | | | 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) | 28 | | | | |
| 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? | 5 | | | | |
| Are the class rooms and offices adequately equipped and capable of helping faculty carry out their responsibilities? | | 4 | | | |
| Total Encircled Value (TV) | 14 | | | | |
| Score 7 (S7) = {TV / (No. of Questions * 5)} * 100 * Weight | 9.4 | | | | |

| 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 = | 82.56 |
|--|-------|

Implementation Plan – Master of Art Education

| AT Findings | Corrective Action | Implementation Date | Responsible body | Present Status |
|---|---|---------------------|---|---|
| Training programs and workshops for faculty and technical staff can further enhance skills and quality of teaching. | A series of exercises planned under a new initiative, School of Ideas , to engage faculty in transformative activities in order to ensure reflective practices and enhanced teaching quality. | July-August 2021 | Dean SVAD Program Coordinators Senior faculty & Professional Advisors | Brainstorming Sessions with Senior faculty and Professional Advisors held in June, 2021 to finalize the course of action. In Process |
| Thesis Advisement needs to be structured further in order to facilitate student's individual research projects. | 1. Development of a Concise Student pack under advisory/ supervision of senior research professionals/ pedagogue. | February, 2020 | Dean SVAD Program Coordinators | The Student packs shared with the advisors at the beginning of Thesis Advisement – Completed |
| | 2. Formation of Review Committee where students present their research questions and designs to a panel of prestigious academics and seek advise/approval | March, 2021 | Dean SVAD Program Coordinators | The Review Committee comprising of Senior professional advisors reviewed and approved RQ after detailed presentations of the thesis scholars in presence of their advisors. Completed |
| Distant learning policies needs to be revisited to harness online modules in COVID 19. | It is needed to provide facilitation in prospective Program teachers' teaching practice and close professional learning communities in the Course COVID 19, which inflicted instructors unprecedented challenges to teaching community. | October, 2020 | Program Coordinators Course Instructors | Restructuring the course of Teaching Practicum and making it an online course instead of long-distance module. Completed |