Self Assessment Report

Beaconhouse National University

School of Visual Arts and Design
Master of Art and Design Studies

Prepared by: Programs Coordinator of Master of Art and Design Studies
Presented by: Quality Assurance Department

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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.

N. Lodhi.

Noreen Lodhi
GM, Quality Assurance
Beaconhouse National University

Shahid Hafiz Kardar
Vice Chancellor
Beaconhouse National University

Introduction

The School of Visual Arts and Design at the Beconhouse National University has taken the lead in implementing an interdisciplinary approach to art and design education in a liberal arts environment. Our first graduates have become active participants of the contemporary international art and design circuits.

Contributing to the critical attitudes and refined skills of the next generation of artists and designers, as well as educators, writers, and thinkers, is fundamental to our mission. With this vision, the Master of Art and Design Studies [MA ADS] provides a structure that is not only specific to our academic and professional needs in South Asia, but is also on par with the global standards of education, practices, and research.

Since there is an immediate and growing need for practitioner researchers in this age of accelerated urbanization, environmental challenges, an ever-intensifying culture of cyber communication and its attendant socio-political challenges, we aim to provide rigorous and focused studies in art and design research.

This program is aimed at intensifying the explorative and critical thrusts of our existing studio-based practices at undergraduate levels, and undertakes the task of preparing researchers, scholars, and, educators in these realms.

Postgraduate work defined under the studio based explorations and academic research to meet across mutually excluding boundaries conventionally raised among practice and theory. Towards this objective, students are guided in their research, and accompanying writing and studio practices, simultaneously. In consultation with the MA committee and their advisors, the students decide the ratios for the written and studio components of their theses.

The students follow a multimodal, heuristic, aesthetic, critical framework of systematic qualitative research method to do visual research and accompanying textual inquiry. To examine/interpret/understand the social, cultural and natural phenomena qualitatively, they follow research as a model of cultural practice, and maintain, at the same time, the rigor of academic inquiry in their choice of data collection and data analysis frameworks. Examining the research questions that usually originate in their art-design practice, grounded in their studio experience, the MA ADS students are expected to undertake research projects that address humanistic, ontological, or socio cultural-historical issues. In these imaginative and intellectual quests, they broaden their topics of inquiry, culminating in written and studio works. While systematic research procedures are adhered to, the

research students' personal perspectives respective research designs and research findings, in this visual arts-design research model.

SVAD has fostered links with universities and institutes worldwide that allow for cross-faculty research initiatives and possibilities of artists and designers in residence and internship placements for our students.

Criterion 1: PROGRAM MISSION, OBJECTIVES AND OUTCOMES

INSTITUTION MISSION STATEMENT

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

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

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

SVAD MISSION STATEMENT

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

Program Mission Statement Master of Art and Design Studies (MA ADS)

Master of Art and Design Studies is a unique program and the only one in Pakistan, which provides students a joint platform for both studio and theoretical research, making it ideal for artists, designers, art writers and curators to take their career to another level. Multidisciplinary approaches to self-directed studies, students initiate and integrate assimilated knowledge from a diverse range of subjects to arrive at innovative and challenging solutions to previously explored and unexplored notions including new technologies and techniques.

Program Objectives:

1. To inculcate explorative and critical thrusts of our existing studio-based practices at graduate level and undertakes the task of preparing researchers, scholars, and, educators in these realms.

2. To enable students to determine their interest for future practice and they are able to develop it through this program and by completing their thesis, students decide the ratios for the written and studio components in consultation with the MA committee and their advisors of their thesis.

3. Introduce students to the design process and in particular to the role research has to play in encouraging original and innovative thinking.

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

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

6. To train students to contribute to the community through art and design interventions within socio-cultural limitations.

Strategic Plan

The first of its kind in the country, the MA Art and Design Studies program at BNU is a platform for integrating contemporary art and design sensibilities with traditional aesthetic values. We provide motivated creative makers and thinkers a space for their research and cross-disciplinary dialogue to become groomed professionals of their respective fields.

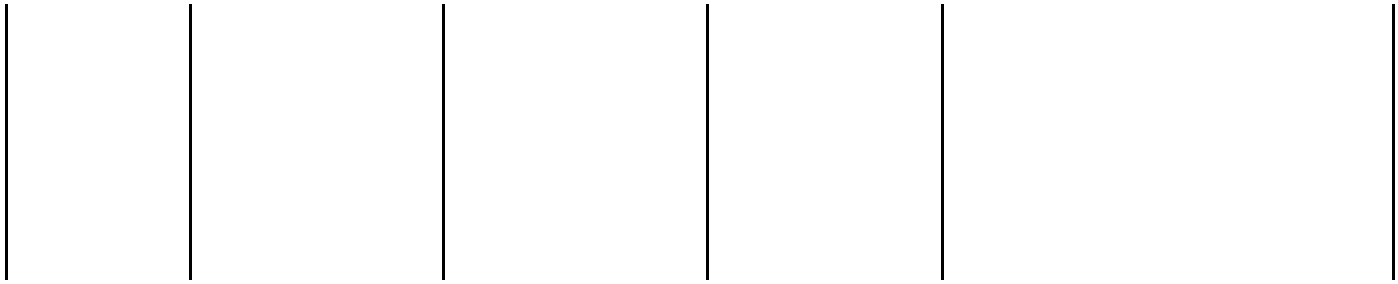
To this end, the department follows the systems and procedures prescribed by the HEC as well as international art and design education models. Further, the department always keeping updated its curriculum in line with the recommendations of HEC.

Program Objective's Assessment

The following table illustrates how each of the above program objectives is measured and the actions taken as a result of these measurements.
The three tools for assessments of program objectives are:

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

Objectives	How Measured	When Measured	Improvement identified	Improvement Made
1	Graduating Students Survey	Conclusion of two year program	Better integration of skills required between different art and design areas	Development of projects and encouraging students to pursue their practices of art and design further with some mentoring
2	Alumni Survey Graduating Students Survey	Within one year of graduation	Diversity of exposure to various art and design outcomes.	Supervision of research oriented projects and following of art and design exhibitions, events, fairs , competitions etc. and also by encouraging students to be involved in extracurricular activities.



3	Employer Survey	Within one year of graduation After completion of community project	Further development of concepts and further development in determination and the audiences of their work	More frequent interaction between Academia and the artist and designers from art world or industry through internships, studio visits, seminars, etc. and by one to one interaction with different people ranging from artist designers, general public, younger people etc. they understood the way people think which helped them.
4	Graduating Students Survey	Conclusion of two Year program	Identification of community related projects	Introduction of community based design modules as part of coursework
5	Alumni Survey Graduating Students Survey	Within one year of Graduation	More emphasis on research and analytical skills	Emphasis on research skill development through theory courses.

6.	Alumni Survey Graduating Students Survey	Conclusion of two Year program	Development of communication and presentation skills	Regular critiques and presentations to peers and professionals.

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 and Design Studies (MA ADS) has the following outcomes at the end of two years full time study program:

1. Students have adequate academic base to pursue a professional career in art and design.

2. Students get an opportunity to take their art and design practice to another level of exploration and resolving.

3. Through practical and theoretical input students are capable of conceptually conceiving, designing and fabricating complex pieces in their studio and scholarly practices.
4. Students have command on research methodology; reaching a final idea, concept or product through a logical path of research and discourse.
5. Students are able to interact efficiently with the visiting foreign and local art & design professionals through lectures and live projects.
6. Provide adequate knowledge to empower and educate others in the same sector.
7. Students are provided with sufficient awareness about ethical values and professional practices.

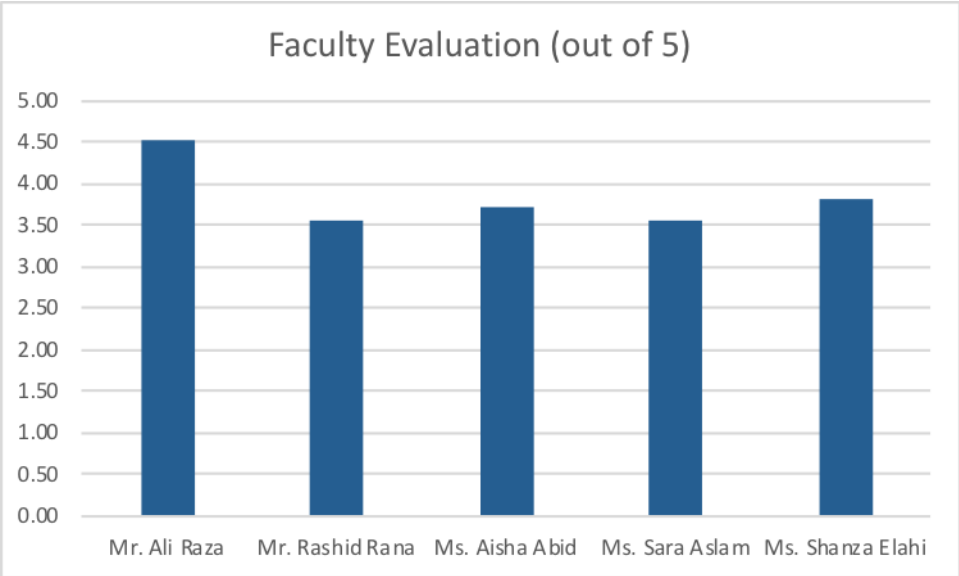
Program Objectives	Program Outcomes						
	1	2	3	4	5	6	7
1	X	X	X	X	X	X	
2	X		X			X	
3		X	X	X			
4	X	X	X			X	X
5		X	X		X		X
6	X	X	X				X

Table 4.2: Outcomes versus objectives

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

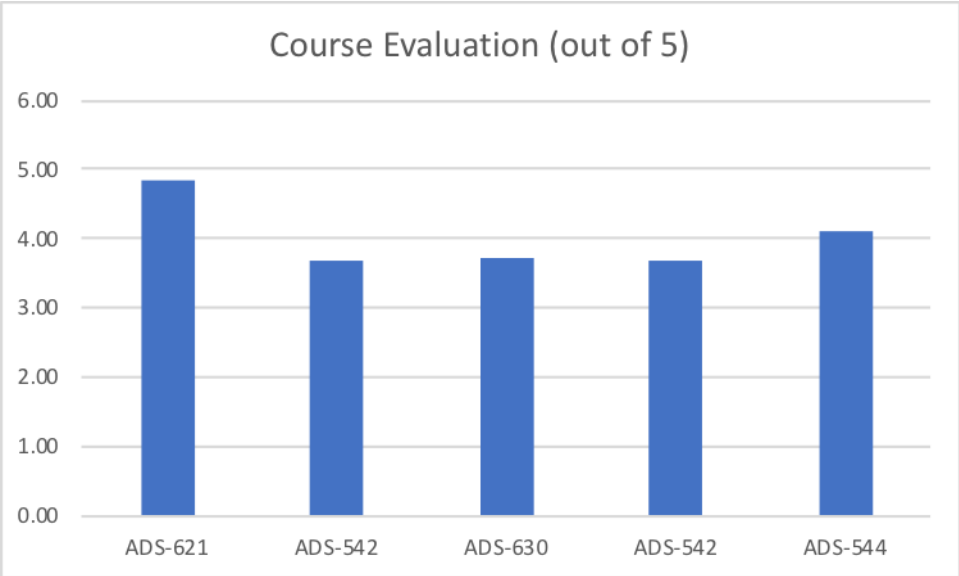
Faculty Evaluation

Sr.No.	Name of Faculty	Course Code	Course Title	Course Cr.Hrs.	Faculty Evaluation (out of 5)
1	Mr. Ali Raza	ADS-621	Major Project III / Thesis	12	**4.53**
2	Mr. Rashid Rana	ADS-542	Major Project I	6	**3.56**
3	Ms. Aisha Abid	ADS-630	Integrated Graduate Colloquium III	3	**3.72**
4	Ms. Sara Aslam	ADS-542	Major Project I	6	**3.56**
5	Ms.Shanza Elahi	ADS-544	Research Methods and Academic Writing for Art & Design II	3	**3.82**



Course Evaluation

Sr.No.	Course Code	Course Title	Course Cr.Hrs.	Course Evaluation
1	ADS-621	Major Project III / Thesis	12	**4.83**
2	ADS-542	Major Project I	6	**3.67**
3	ADS-630	Integrated Graduate Colloquium III	3	**3.73**
4	ADS-542	Major Project I	6	**3.67**
5	ADS-544	Research Methods and Academic Writing for Art & Design II	3	**4.11**



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

Year	Enrolled	Graduated
2018-2019	16	8
2019-2020	26	12
2020-2021	49	4

Criterion 2: CURRICULUM DESIGN AND ORGANIZATION

Title of Degree Program

Master of Art and Design Studies

Definition of credit hour:

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

Degree plan

Following is the list of courses from Master of Art and Design Studies

Year 1 | Semester I | Spring		
ADS 538	Integrated Graduate Colloquium I	3
ADS 532	Research Methods and Academic Writing for Art and Design I	3
ADS 522	Contexts and Strategies in Practice	3
ADS 537	History of Ideas	3
See list	Studio or Theory Elective	3
		15

Year 1 | Semester II | Fall		
ADS 542	Major Project I	6
ADS 544	Research Methods and Academic Writing for Art and Design II	3
See list	Studio or Theory Elective	3
See list	Studio or Theory Elective	3
		15
Year 2 | Semester III | Spring		
ADS 540	Integrated Graduate Colloquium II	3
ADS 631	Research Methods and Academic Writing for Art and Design III OR Studio or Theory Elective (For Studio emphasis students with permission of Advisor)	3
ADS 631	Major Project II	9
		15
Year 2 | Semester IV | Fall		
ADS 630	Integrated Graduate Colloquium III	3
ADS 621	Major Project III & Thesis	12
		15

Total Credit Amount	**60**

Course Outlines

School/Department:	SVAD
Program:	MA ADS
Session:	Spring
Course Title:	Integrated Graduate Colloquia | I –III (Two levels are taught at same time i.e: I & II in Spring and III in Fall)
Credit Hours:	4 Credits each
Course Code:	ADS 538 (I) ADS 540 (II) ADS 630 (III) Past faculty: Unum Babar and Matt Kushan
Course Instruction:	Present Faculty Aisha Abid Hussain / Quddus Mirza (One instructor teaches in each semester on rotation)

Course Introduction:

This series of seminars facilitates a number of themes through readings, writing assignments, guest speakers, and student presentations. Students are encouraged to explore a number of critical, historical and philosophical lenses for art and design practice. Students from diverse disciplines discuss such themes to understand and reflect on different intellectual perspectives.

Overall Aims & Course Objectives:

Integrated Graduate Colloquium is a 3 credit hour seminar series that helps in connecting the research themes of MA students to the broader discourse in Art and Design studies. With the help of diverse modes of instruction including assigned readings both by instructor and students, visiting lecturers, films, reflection papers, research papers and class presentations, students are encouraged to build critical thinking on visual culture studies. Students discuss relevant themes against the background of their specializations and work towards developing a conceptual understanding in art and design. These colloquia provide a forum to discuss and reassess the barriers between theory and practice in art and design.

Pre-requisites of Course (If any):

None

Intended learning outcomes of the course:

Students develop a greater understanding of how their practice sits within the wider discourse of contemporary art at the moment. They develop a critical understanding of contemporary practices, focusing on their own as a touchstone. They learn to have a conceptually driven approach to art-making as well as clear articulation of these ideas and themes in their work. They also learn to be respectfully critical of each other's practices, as well as open to critique and ideas of their peers.

Contents:

Weekly Assignments - Each week, students will be asked to write a one-page response to either a reading, a film or an exhibition they will be asked to view, which will be marked out of 10. Readings will be assigned by the tutor as well as by students, when asked, for the rest of the group. Response papers will be:

- Single-spaced, 12-pt font
- Divided into two sections: half a page summarizing the author's argumentation and half a page summarizing your reaction to this argumentation

Presentations - Once during the semester, each student will have to show their practice in the form of a 20-minute presentation in front of their peers. This should also include at least two works in process at the time. The group will then critically analyze the practice of the artist by initiating a debate regarding the concerns, ideas and unresolved issues in the practice. This will help the person presenting to see things from other's perspective and in return the group will learn how to read images and the symbolism attached to them. This practice can teach students how to contextualize and present their work.

Final Project - Using your presentation as a spring-board, students will be required to write a 2000-2500 word essay analyzing their own practice against a backdrop of the prevalent contemporary art scene. OR Students may choose to work on a project that manifests itself as an artwork, that is based on an analyses their own practices and methods of working.

Weekly Teaching Plan:

Week 1: Introduction to the course and its requirements. Student introductions: each student brings one image of their practice to class and the rest of the class analyzes their concerns before the student introduces themselves and their practice.

Week 2: Biennales: Discussion around Lahore Biennale, curation and selection of works.

Week 3: Life as Material: Viewing of film 'American Splendor'. Discussion of reading assigned previous week.

Week 4: Amateurism as Aesthetic: Viewing of film 'Julian Donkeyboy' by Harmony Korine. Discussion of reading assigned previous week and a discussion around artists, filmmakers, and designers who intentionally embrace an amateur-esque approach to artmaking for experimental and conceptual reasons.

Week 5: Drawing as Process: Viewing of Art 21 Series Starting from Sketches. Discussion of reading assigned previous week.

Week 6: Photography through Roland Barthes Camera Lucida: Lecture on contemporary photography through theories discussed in the book Camera Lucida. Discussion of reading assigned previous week.

Week 7: Appropriation and Originality: Viewing of short documentaries on Richard Prince. Discussion of reading assigned previous week.

Week 8: Absence as Narrative: Talk and workshop by writer Mahreen Sohail on poetry and other forms of writing. Students were asked to write about something that had made them uncomfortable, without talking about that particular topic directly. Discussion with the guest lecturer. Discussion of reading assigned previous week.

Week 9: Internet as Material: Viewing of a selection of Internet Art artwork from the 1980s - 2010s and a discussion on concepts relating to art and immateriality.

Week 10: Pandemic as Future: Drawing off the COVID19 crisis, a viewing of The Seventh Seal by Ingmar Berman. Assignment on imagining how future society will depict the COVID19 pandemic.

Week 11: Curation as Practice: Talk by Mrs. Salima Hashmi on the exhibition The Night-Bitten Dawn as well as other curatorial projects. Discussion of reading assigned previous week. Student Presentations.

Weeks 12 – 16: Student presentations and critiques. Short readings assigned each week with discussions in class.

Teaching & Learning Methods:
Assigned Readings, Presentations, Films, Guest Lecturers, Critiques, Written responses on Assignments and a seminar format are all used as learning methodologies. Students take responsibility for the direction of discussion. Working together as a class, students assume and preserve a noncompetitive environment for discussion. Complexity and ambiguity in a peer's viewpoint are to be recognized and explored rather than ignored or trampled. Students should feel comfortable sharing their understandings and misunderstandings with one another and with the tutor.

Assessment and Evaluation:

Class Participation	10%
Assignments	40%
Presentations	20%
Attendance	10%
Final Project/Essay	20%
Total:	100

Prescribed Readings:
What's Not the Matter With Richard Prince – artcritical.com
Richard Prince : how I learned to stop worrying and love the joke (painting) - Fogle, Douglas
Richard Prince's SECOND HOUSE - ALISON M.GINGERAS

Recent Art and the Every Day (Introduction to The Everyday, Documents of Contemporary Art series) – Stephen Johnstone

Fifty Helpful Hints on the Art of the Everyday - Allen Ruppersberg

The Street – Georges Perec

The Night Journey – Ilya and Emilia Kabokov

Introduction to Vitamin D – Emma Dexter

Plato's Cave – Susan Sontag

Street Art: The Transfiguration of the Common Places – Nicholas Riggle

Look – Solmaz Sharif

Citizen - Claudia Rankine

Don't Let Me Be Lonely – Claudia Rankine

Whereas – Layli Long Soldier

Partition and Contemporary Art (Introduction to Lines of Control) – Iftikhar Dadi

Social Media Art in the Expanded Field – Ben Davis for Artnet

Always Social: Social Media Art (2004-2008) Parts 1, 2 & 3 – An Xiao for HyperAllergic

What About An Exhibition on Social Media Art? – Allesandro Mininno & Stefano Mirti for SchlossPost

An Edgy Realism - J. Schaefer

Films and Videos:

Continuation Painting with Richard Prince

Richard Prince ICP Lecture

Richard Prince Smells Bad

The Case for Copying, The Art Assignment - PBS Digital Studios

Untitled (Cowboy): Behind Richard Prince's Photographs & Appropriation - TIME

American Splendor – directed by Shari Springer Berman and Robert Pulcini

Starting with Sketches – Art 21 Playlist

Matthew Ritchie: The Morning Line – Art 21

Louise Despont Draws Deep – Art 21

Joan Jonas: Drawings – Art 21

Richard Tuttle: In Structures – Art 21

Catch Air: Robin Rhodes at the Wexler Centre

David Shrigley at NGV

The Way Things Go – Fischli & Weiss

The Right Way – Fischli & Weiss

Gabriel Orozco: "Asterisms" at the Guggenheim

Excerpts from Jeanne Dielman – Directed by Chantal Akerman

Walden – by Jonas Mekas

Julian Donkeyboy - by Harmony Korine

The Seventh Seal - By Ingmar Berman

Articles from Journals & books including:

Parkett Magazine

The Burlington Review

ArtForum

Hi-Fructose

Art 21 Series on Artists

Art Now

Course Outlines

School / Department:	SVAD
Program:	MA ADS
Session:	Spring
Course Title:	Research Methods and Academic Writing for Art & Design I
Credit Hours:	3
Course Code:	ADS 532
Course Instruction:	Aisha Abid Hussain or Shanza Elahi (One instructor teaches in each semester on rotation)

Catalogue Description:

Research and Academic Writing for Art & Design I is an introductory seminar course with a lecture component. This seminar will introduce students to basic qualitative research strategies. Throughout the seminar a particular topic will be used to provide

students the opportunity to use these strategies for the collection, analysis and generating findings from qualitative data. Students should expect to understand that the value of this type of course will increase as they move through the program and take other research methods classes for their Master's thesis.

Course Objectives:

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

Contents:

The course content is divided into three main components in which lectures, workshops and group seminars will help students engage with the material presented in the course to achieve their final paper.

<u>Review of Research Paradigms</u>

This component will cover paradigms and traditions of inquiry in art and design research. This session will include an overview of qualitative research approaches and the underlying conceptions that inform them, as well as debates about their limitations and benefits in reference to other approaches in social science, such as quantitative and mixed methods. This will be referenced to strategies and applications used by art and design scholars to conduct research in different settings and contexts.

The What and How of the Study

This component will cover how in qualitative research, the researcher comes to decide upon possible research questions, theoretical frameworks, approaches, sites, and data collection and analysis methods. Based on this, it will also address research design and management strategies that are involved in planning research.

Researching art and design

The core component of the course focuses on qualitative research methodologies: ethnography/participant observation, interviews, historical inquiry and case study as research methods for investigating art and design issues and questions.

Teaching & Learning Methods:

- Seminars
- Lectures
- Power point Presentations
- Reading sessions
- Group discussions

Assessment and Evaluation:
Assessment and Evaluation:

Class Participation	05%
Assignments	50%
Mid-Term Examination	10%
Final Exam/Submission	45%
Total:	100%

Recommended Readings:

The following suggested readings consist of excerpts from foundational research texts that define and describe the basics of conducting research as well as defining the different types of qualitative methodologies that are explored in this course.

These readings are not assigned for any session but should be used by students as a reference, as and when needed. It is suggested that students familiarize themselves with these readings as soon as possible, and read them in their spare time, such as Spring break. Reading them will put the subject of research into perspective.

Cohen, L., Manion, L. & Morrison, K. (2011). Naturalistic, qualitative and ethnographic research.(pp. 219-247) in *Research methods in education,* Routledge Falmer, London & New York.

Cohen, L., Manion, L. & Morrison, K. (2011). Case studies (pp. 296-300) in *Research methods in education,* Routledge Falmer, London & New York.

Cohen, L., Manion, L. & Morrison, K. (2011). Interviews (pp. 409-443) in *Research methods in education,* Routledge Falmer, London & New York.

Cohen, L., Manion, L. & Morrison, K. (2011). Observation (pp. 464-469) in *Research methods in education,* Routledge Falmer, London & New York.

Merriam, S. (2009) What is qualitative research (pp.3-25) in *Qualitative research and case study application in education*, San Francisco, CA: Jossey Bass

Merriam, S. (2009) Designing a study and selecting a sample (pp.44-67) in *Qualitative research and case study application in education,* San Francisco, CA: Jossey Bass

Merriam, S. (2009) Conducting effective interviews (pp.71-93) in *Qualitative research and case study application in education*, San Francisco, CA: Jossey Bass

Merriam, S. (2009) Being a careful observer (pp.94-111) in *Qualitative research and case study application in education*, San Francisco, CA: Jossey Bass

Merriam, S. (2009) Analytic techniques and data management (pp.155-166) in

Qualitative research and case study application in education, San Francisco, CA: Jossey Bass

Note: Hard copies of the two foundational texts by Merriam (2009) and Cohen, Manion & Morrison (2011) will be available in the Photocopy Room 101, where you can get copies made.

Research Methodologies: General

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

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

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

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

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

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

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

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

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

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

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

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

Literature Review Methods/Proposals:

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

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

Booth, W. C., Colomb, G. G., & Williams, J. M. (2008). The craft of research. (3rd edition). Chicago: The University of Chicago Press.

Bazeley, P., & O'Rourke,B.(1996).Getting started in research: A series of reflections

for the beginning researcher. Campbelltown, Australia: Research Office, University of Western Sydney, Macarthur.

Turabian, K.L. (2003). A Manual for Writers of Research Papers, Theses, and Dissertations

–Chicago Style for Students and Researchers. (7th Ed.). Chicago: The University of Chicago Press

Course Outlines

School/Department:	SVAD
Program:	MA ADS
Session:	Fall
Course Title:	Research and Academic Writing for Art & Design II
Credit Hours:	3
Course Code:	ADS 544
Course Instruction:	Aisha Abid Hussain / Shanza Elahi

Catalogue Description:

The critical and creative processes of investigation that occur in the spaces where art and design happen --- studios, galleries, museums, public space, community arts contexts, classrooms, web---based and other forums for art---making or design practices – are all forms of inquiry embedded in the rigor of art making and artistic thinking, which is itself grounded in human experience. What is research methodology in the arts and how does it make research possible? As artists and designers, how might we approach research methods and methodology in experientially authentic ways appropriate to our research as it evolves? How might what we research become meaningful and transformative beyond our immediate contexts? What kind of questions might be asked through arts--based inquiry to situate it within the theoretical and institutional rigor of humanities and social science research today? *Visual Arts Research Methods* explores qualitative research methods and methodologies grounded in the practices, theories and contexts of the visual arts with a view to creating new knowledge that might also be transformative.

Research practices explored in this course privilege studio---based and other artistic and visual inquiry and are built on the view that research goals can be achieved by pursuing them through a systematic rigor which is also imaginative, reflective and professionally and personally relevant to the researcher. It is assumed in this course that emergent methodologies that are authentic to the researcher, rather than superimposed on the

research from outside, might create new knowledge which also transforms human understanding. It therefore highlights this as a strong characteristic of certain practices of contemporary art as a social and relational practice. At the same time, in the interest of sustaining strong institutional credibility, this course also privileges building studio---based inquiry in art education upon sound theoretical principles and current developments in qualitative research practice. It therefore introduces students to theories and practices from the broader qualitative inquiry traditions of the humanities and social sciences that inform and overlap with arts education research today.

Course Objectives:

The purpose of this course is to introduce students to theories and practices that inform art and design research. Building on traditions grounded in the social sciences, and practices inherent in the visual arts, students will explore ways of creating and critiquing knowledge and strategies for planning and carrying out art or design research projects. In fulfillment of the requirements of this course students will:

- R**eview and understand paradigms of research** and achieve a working knowledge of the theoretical perspectives and methodologies of different arts---based research traditions.
- **Critically analyze examples of research** and prepare reviews of research that reference existing research practices that resonate with their interests.
- **Explore visual research methods** in relation to existing research traditions and their specific research interests by participating in presentations, group sessions, workshops, and visual thinking exercises.
- **Design a research project/proposal** that utilizes an appropriate range of research protocols, referencing contexts, and applies visual methods of inquiry to self---selected problems in the field.

Contents:

1. Critical Review of Research Practices and Paradigms in Art & Design Research

This component will cover paradigms and traditions of inquiry in art educational

research. This part of the course will include an overview of strategies and applications used by art educators to conduct research in different settings and contexts. The evolution of recent trends in qualitative areas such as Arts---Based Research, Narrative Research, and Practitioner---Based Research in education will be covered. Areas to be covered include visual research practices drawn from disciplines of sociology, anthropology, cultural studies, critical theory, auto/ethnography self---study research and performance studies amongst others. These perspectives will provide a comparative context for the examination of traditions of studio---based art education, image---based studies in visual culture, and art practitioner inquiry. In building a theoretical basis for visual arts practice as research a case will be made for "visual knowing"as it can be explained in relation to the methods, media and contexts used in art education.

2. Research as a Visualizing Practice

This core component of the course focuses on a range of research approaches that incorporate visual methods as part of inquiry and examines ways of research design using visual methods.

2--A Visual Research Design

Conceptualizing research projects is a fundamental skill that involves identifying researchable problems and articulating possible ways of inquiry that might deploy a range of data collection and analysis methods. Strategies for visualizing ideas, arguments and research problems will be explored through a series of examples and applications. Different aspects of visual arts learning will be presented that describe "making in systems,""making in communities,"and "making in cultures"that will be used to prompt ideas and questions about research.

2---B Site/Context---Based Art and Design Research

This session will examine the realities of what it is to conduct art education research within school, classroom and community contexts. Establishing a balance between the pragmatic needs of an institutional setting, the theory---based views that can inform

effective school research in the arts, and the needs of an artist---teacher---researcher, requires astute understanding and practical knowledge. Often, this kind of practitioner research in art education is collaborative and incorporates different community needs and interests. Research designs and strategies for using art education as the content and impetus for educational change will be covered along with ways of transforming data into evidence, and the practicalities of preparing research reports and representations for a public audience.

Assessment and Evaluation:

Reviews of Research Practices (20%) Visual Literature Review (25%)
Analyzing and Deconstructing Art Research Practices (20%) Site/Context---Based Research Design Practices (35%)

Recommended Readings:

Readings for this course will comprise of several chapters from some of the recommended books listed below as well as a variety of additional scholarly articles, book chapters and related resources. Readings will be posted directly to a shared folder in Google Drive as PDF'sand will also be available in the library as hard copies.
Further to these readings the instructor will provide additional required readings whenever and wherever relevant a week prior to a specific class topic. Students will be informed in class or via email about the additional article/s.

Recommended texts

Daichendt, G.J. (2010). Artist---teacher: a philosophy of creating and teaching. Bristol, UK: Intellect Books

Rolling,Jr., J.H. (2013). Arts---Based Research Primer. New York, NY: Peter Lang Publishing.

Leavy, P. (2009). Method meets art: arts---based research practice. New York, NY: The

Guildford Press.

Pink, S. (ed.) (2012). Advances in visual methodology. Thousand Oaks, CA: Sage Pink, S. (2009). Doing sensory ethnography. Thousand Oaks, CA: Sage

Pink, S. (2007). Doing visual ethnography (2nd ed,). London: Sage Pink, S. (2001). Visual ethnography. London: Sage

Denzin, N. K. (2010). The qualitative manifesto: a call to arms. Walnut Creek, CA: Left Coast Press.
Barone,T. & Eisner, E.W. (2012). Arts---based research. London: Sage

Irwin, R. & Springgay, S. (Eds.) (2007). Being with A/r/tography. Rotterdam: Sense Publications. Sullivan, G. (2010). Art Practice as Research: Inquiry in the Visual Arts (2nd ed.). Thousand Oaks

Course Outlines

School / Department:	SVAD
Program:	MA ADS
Session:	Spring
Course Title:	Research and Academic Writing for Art & Design III
Credit Hours:	3
Course Code:	ADS 631
Course Instruction:	Aisha Abid Hussain / Shanza Elahi

Catalogue Description:

This graduate level seminar course is the final of the three research courses for the MA ADS program. The instructor guides students in independent work culminating in the completion of the Master'slevel written thesis by research on a topic of the student's choice. The course is organized by weekly group tutorials where each student'swork is discussed with the instructor in the group and writing instruction, feedback and guidance is

also given. In conversation with the instructor, students will firm up a timeline for completing various stages of the research project. In accordance with this timeline, students will submit drafts of their various thesis chapters to the instructor. The instructor will offer written and/or verbal feedback for students to respond to. By the end of the semester students will be able to develop a topic into a research study, conduct field---based research for it, and write up the study and its findings in an academic thesis of publication standard.

Course Objectives:

To learn to identify a focus area and develop a research design.

- To critically analyze relevant texts and develop a contextual argument with the analysis for a research study.
- To learn to enact various qualitative data collection processes.
- To learn to analyze qualitative data and to identify findings that illuminate a research question.
- To learn to represent findings, discussion, and conclusions in a qualitative research report.
- To learn that the process of research is often messier than the tidy proposals researchers develop.

- To learn to negotiate the messiness of the research process.
- To learn that writing up research involves multiple rewritings.

Intended learning outcomes of the. Course:

Through successful participation and completion of all parts of the course, students will

1. Identify a topic or issue of interest for a research study

2. Identify, research and write about theoretical and philosophical themes and ideas that inform or facilitate their art practice or topic

3. Carry out a qualitative research study by identifying research participants, location

and parameters and collecting data from them

4. Be able to analyze and reflect upon data and develop an argument based on it to generate findings.

Contents:

It is expected that students will spend a minimum of forty---five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. Students'learning of the contents of the course will be assessed through the following course requirements.

Class Discussion (20%). Students are expected to attend each class and participate in discussions led by the instructor. In class, each student's research project will be discussed. In order to gain the maximum benefit from peer and instructor feedback, all students should be present.

Research Worksheets (30%). Students will be required to prepare a structure for their research study and file all relevant information for each chapter of their paper in Introduction, Literature Review, Methodology, Research Findings and Conclusion analytical worksheets.

Research Paper (50%). Students will be required to write up their research study in a paper (minimum 8000 words) in full.

Assessment and Evaluation:

Class participation and discussion	20 %
Research worksheets	50 %
Research Paper	30 %
Total:	**10**

0

%

Recommended Readings:

Course readings will be recommended by the instructor with relevance to the research paper topic selected by each student.

Course Outlines

School / Department:	SVAD
Program:	MA ADS
Session:	Spring/ Fall
Course Title:	Strategies and Context in Studio Practice
Credit Hours:	3
Course Code:	ADS 522
Course Instruction:	Rashid Rana and Sara Aslam

Course Introduction:

This is a mandatory studio course designed to help students develop their independent practice. One to one tutorials with the instructors are conducted to create awareness regarding context, ideas and beliefs, which in turn help the students to design strategies for their own practice. Relevant reading and visual material is suggested throughout the term to the students.

Overall Aims & Course Objectives:

The objective of the course is to make students believe in their own process of art making as independent practitioners of art or deign. Critique at regular interval develops critical thinking and can lead to evolving practice to the required level of articulation.

Pre-requisites of Course (If any):

None

Intended learning outcomes of the course:

- To gain confidence and continue with independent creative practice.
- To be able to devise strategies for one's practice.
- To learn to talk about one's practice while critically analyzing it through the lens of various context involved.
- To learn through peer interaction.

Course Contents:

The course content includes

- One to one tutorial with each student on regular basis.
- Group critiques and discussions throughout the term.
- Tutorials with visiting tutors.
- Sharing examples of work that are relevant to the student's practice.
- Sharing relevant books and reading material.

Weekly Teaching Plan: Please see project titles below. For details, please refer to detailed handouts

Week #	Project title
Week 1	**Introduction to Strategies and Context in Practice (lecture and discussion)**
	CONETXTs IN PRACTICE
	Project 1A: **Impossible Assignment (written)| Imagination as Context**
Week 2	Project 1B: **Impossible Assignment (proposal) | Imagination as Context**
Week 3	Project 2: **Scale as Context**
Week 4	Project 3: **Recreating the Original Context of an Art/Design Work**
Week 5	Project 4: **Bad Art/Design | Appreciation/judgment as Context**
Week 6	Project 5A**: (What is) Not Art/Design | Function as Context**

Week 7	**(Brief)**
	Project 5A**: (What is) Not Art/Design | Function as Context (Proposal)**
Week 8	Project 6: **Self Directed Project**
Week 10	**STRATEGIES IN PRACTICE**
	Project 7**: Collection as Strategy**
Week 11	Project 8**: Unpredictability as a strategy**
Week 12-16	Project 9**: Independent project (5 Weeks)**

* *Session activity may be subject to change due to unforeseen reasons or the need of the project.*

Teaching & Learning Methods:

- Studio lectures / One-on-one tutorials / Group discussions
- Recommended readings / artists, designers or other practitioners
- Individual and Group Crits with guest reviewers
- Individual Tutorials

Assessment and Evaluation:

Assignments	75%
Final Project/Submission	25%

Course Outlines

School / Department: SVAD

Program: MA ADS

Session: Spring/ Fall

Course Title: Major Project I |

Credit Hours:	6
Course Code:	ADS 542
Course Instruction:	Rashid Rana and Sara Aslam

Course Introduction:

This is a mandatory studio course designed to help students develop their independent practice. One to one tutorials with the instructors are conducted to create awareness regarding context, ideas and beliefs, which in turn help the students to design strategies for their own practice. Relevant reading and visual material is suggested throughout the term to the students.

Overall Aims & Course Objectives:

The objective of the course is to make students believe in their own process of art making as independent practitioners of art or deign. Critique at regular interval develops critical thinking and can lead to evolving practice to the required level of articulation.

Pre-requisites of Course (If any):

None

Intended learning outcomes of the course:

- To gain confidence and continue with independent creative practice.
- To be able to devise strategies for one's practice.
- To learn to talk about one's practice while critically analyzing it through the lens of various context involved.
- To learn through peer interaction.

Course Contents:

The course content includes

- One to one tutorial with each student on regular basis.
- Group critiques and discussions throughout the term.
- Tutorials with visiting tutors.
- Sharing examples of work that are relevant to the student's practice.
- Sharing relevant books and reading material.

Weekly Teaching Plan: Please refer to detailed handouts

Teaching & Learning Methods:

- Studio lectures / Group discussions
- Recommended readings / artists, designers or other practitioners
- Individual and Group Crits with guest reviewers
- Individual Tutorials

Assessment and Evaluation:

Assignments	72%
Final Project/Submission	28%

Recommended Readings:

Readings cannot be decided in advance for this studio based course but will be suggested after viewing the practice, concerns and interests of each student. The most frequent areas of interests would be considered to suggest reading material. Such as:

- Feminism
- Anthropology and Art
- Conceptual Art
- Concept Design
- Interactive Design
- Social Innovation through Design
- Historical and socio-political context
- Post-Modernism
- Minimalism
- Performance Art
- Pop Art
- Land Art
- Digital Media

- Film

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Course Outlines

School / Department: SVAD

Program: MA ADS

Session: Spring/ Fall

Course Title: Major Project II|

Credit Hours: 9

Course Code: ADS 613

Course Instruction: Ali Raza & Rashid Rana

Course Introduction:

Major Project II is a continuation of **Major Project I**. This studio seminar course is a 9 credit required course for your MA degree. This class will start with a creative research investigation -in more formal way - that has been formed in **Context & Strategies** and **Major Studio I**, to resolve further through studio and scholarly engagement.

With the self-directed work ethics and under the guidance of instructor and advisors, student not just further their research but also learn by sharing their opinions on each other's projects in order to develop a community of shared learners of visual culture.

Besides the main studio research, this course also has seminar component; students and instructors will presents relevant ideas for discussions on weekly basis.

Overall Aims & Course Objectives:

- To further refine students' research question.
- With the clarity of research question, to further studio and scholarly research on conceptually driven and coherent theme.
- By diverse interpretations and feedback of peers and advisors, to build a creative solution for your intellectual inquiry.

  With the interactions through seminar component to bring new ideas in discussion for critical analysis.

Pre-requisites of Course:

ADS 542 - Major Studio I

Requirements & Learning Methods:

1. This is a mandatory course for MA ADS degree. You must pass this course with a minimum of C grade.

2. This class format includes development of studio and theoretical research through different means of interactions including seminar style interaction, one to one and class discussions, studio critiques, research presentations, collaborative works, short readings and reflective writings.

3. Students are required to engage in self-directed studio and scholarly activities with completion of instructor's assigned projects specifically assigned towards the growth of your personal research.

4. **Homework** assignments in form of maintaining sketch book/journal, finding references and appropriate material; preparation, internet and library research, short readings and critical reaction papers will be assigned. Full commitment for working outside of class time period is required!

5. This course requires regular attendance, creative thinking, exploratory nature and active involvement in critiques and discussions.
6. Studio activity, Power Point Presentations and class critiques are important part of the course, therefore full participation of students is expected.

Learning Outcomes of the course:

- Students will be able to demonstrate their creative concern with clarity.
- They will develop an ability to develop and present their theoretical framework to contextualize their own work and position in a broader context of Art and Design world.
- They will attain a necessary knowledge of key terminologies, historical and contemporary debates that directly feed their own research.

- They will gather information of influential ideas, events and inventions and their relationship with research.
- Students will develop skills to formulate their creative question in series of three studio projects and/or theoretical writings to demonstrate, analyze, communicate and present their findings, knowledge and research both verbally and in writing.

Reviews		**60%**
Review (Intro)	10%	
Mid Term	20%	
Final Review	30%	
Participation & Activities		**30%**
Regular (or online) Progress	**20%**	
Active Participation in discussion	**10%**	
Participation in an important part of this class is that you become a support group for each other. You can help your peers in refining their ideas through attentive listening and thoughtful, provocative questions and comments. This will help me evaluate your critical thinking skills as well.		
Attendance (up to 12 absences)		**10%**

Absences	Points	Grade in 10 %
0	**100**	**A**
1	**90**	**A**
2	**85**	**A**
3	**82**	**A-**
4	**78**	**B+**
5	**75**	**B**
6	**71**	**B-**
8	**68**	**C+**
9	**64**	**C**
10	**61**	**C-**
11	**57**	**D+**
12	**50**	**D**
13	**0**	**Fail in course**

*Please note since the nature of the activities is subject to change therefore all the percentage values are subject to change, students will be promptly informed about any changes.

Recommended Resources:

Relevant Readings and other resources (Films, YouTube Movies) will be assigned throughout the semester.

List of Recommended Resources:

Readings

1) Mitchell, W. J. T. *Picture theory: essays on verbal and visual representation*. Chicago: University of Chicago Press 1994

2) Morley, Simon. *Sublime: Whitechapel: Documents of Contemporary Art*, Cambridge, MA: MIT Press, 2010

3) Lippard, Lucy. *Overlay: Contemporary and the Art of Prehistory*. New York: Pantheon Books 1983
4) Stiles, Kristine and Selz, Peter. *Theories and Documents of Contemporary Art.* Berkely: University of California Press. 2012
5) Smith, Terry and Enwezor, Okwui. Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity. Durham & London: Duke University Press, 2008
6) Sontag, Susan. On Photography, New York: Picador, 1977
7) Stallabrass, Julian. *Documentary.* Cambridge, MA: MIT Press, Cambridge, MA, 2015
8) Wasserman, Krystyna, *The Book as Art,* Princeton Architectural Press: NY, 2006

Other Resources (Films, YouTube Movies)

9) *Between The Fold.* Directed by Vanessa Gould, USA: Green Fuse Films 2008 (56:00)
10) *Art 21*. Susan Dowling, Susan Sollins, USA: 2001- 2016
11) *Abstract: The Art of Design,* Sarina Roma, Elizabeth Vasaehelyi: Radical Media 2017 (45:00)
12) *La Jettée*. Directed by Chris Marker, France: Argo Films, 1962 (28:00)
13) Jordan, Chris. *Turning Powerful Stat into Art,* USA: Filmed 2008. TED Video, (11:11)
14) Wall, Jeff. *Pictures Like Poems,* USA: Filmed 2015. Louisiana Channel (37:58)

Course Outlines

School / Department:	SVAD
Program:	MA ADS
Session:	Spring/ Fall
Course Title:	Major Project III – Thesis Project|
Credit Hours:	12
Course Code:	ADS 621
Course Instruction:	Ali Raza & Rashid Rana

Course Introduction:

Thesis Project (Major Project III) is twelve (12) credits, final major studio of MA ADS that will culminate in the final degree requirement (i.e., degree show and/or thesis writing).

This class will evolve further, an on-going creative research investigation that has been developed in Major Studio II through studio practice, scholarly engagement and one to one and collective discussions.

With the self-directed work ethics and under the guidance of thesis supervisors and advisors, the students not just develop their theses but also benefit by sharing their opinions on each other's projects in order to develop a community of shared learners of visual culture.

Besides the main studio research, this course will also focus on the mandatory thesis writing, overall progress will be evaluated on weekly basis.

Overall Aims & Course Objectives:

- To further evolve graduate creative work (studio practice and scholarly research) on conceptually driven and coherent theme.
- To build a creative consensus of intellectual inquiry by diverse interpretations and feedback of instructors, advisors, and peers.
- To monitor weekly progress of critical analysis for major research and thesis writing.
- To develop your research into the final exhibition and thesis writing.

Pre-requisites of Course:

ADS 613 - Major Studio II

Course Requirements | Learning Methods:

1. This is a mandatory course for the MA ADS degree. <u>You must pass this course with a minimum of C+ grade graduate.</u>
2. <u>Your progress will be assessed on daily effort combined with scheduled reviews</u> .
3. <u>The design of the course structure is comprised of four parts with each four week duration</u>:

   1st Block of four weeks: Data Collection (textual and visual)

2nd Block of four weeks: Develop relevancy of data with studio and/ or theoretical research

3rd Block of four weeks: Emphasis on production of studio and scholarly material

4th Block of four weeks: Finishing, editing, and display strategies.

4. This class format includes the development of studio and theoretical research through different means of interactions including seminar style interaction, one to one and class discussions, individual and collective reviews, research presentations, short readings and graduate level thesis writings.
5. Students are required to engage in a self-directed studio and scholarly activities towards the growth of personal research.
6. Homework assignments in form of maintaining sketchbook/journal, finding relevant data, references, appropriate material, preparation for review, internet and library research, short readings, completion of thesis work and writing will be assigned.
7. Full commitment to working outside of class time period is required!
8. This course requires regular attendance, creative thinking, exploratory nature and active involvement in reviews and discussions.
9. Studio activity, Power Point Presentations, and class reviews are an important part of the course, therefore full participation of students and note-taking for peers is expected.

Final Thesis Grading Breakdown:

Total Grades 100%				
Internal Faculty 60%		**External Faculty 40%**		
All Internal Faculty 30%	Course Grade 30%	Reviewer 1	Reviewer 2	Reviewer 3

Assessment and Evaluation:

COURSE GRADING (30% of Overall Final Thesis Grade)

Main Research Progress (Studio and/or Written Thesis Development) 80%

Weekly progress with 3 internal and 1 final thesis display. All the presentations and reviews are open to all MAADS students unless it requested to be held with thesis committee only.

Review 1 10% (Week 4)

Review 2 20% (Week 8)

Review 3 20% (Week 12)

Final Display 30% (Final Review - Week 16)

Class Participation 10%

An important part of this class is that you become a support group for each other. You can help your peers in refining their ideas through attentive listening and thoughtful, provocative questions, comments and note-taking. This will help me evaluate your critical thinking skills as well.

Attendance
10%

Absences without any excuse:

2 absence = A- (in 10%)

4 absence = B (in 10%)

7 absences = C (in 10%)

10 absences = D (in 10%)

11 absences = F (in 10%)

12 absences = Overall Course Grade F Note: If you are unable to pass the course due to insufficient progress or attendance you cannot be participate in the Thesis show that means you will have to graduate next year.

Writing Requirement for MA ADS

A thesis in the form of a degree show and a written paper is required. There are three options for the MA ADS thesis:

Paths	**Thesis Requirement**
Studio Emphasis	Exhibition & Reflective Essay of 2000 to 3000 words
Writing Emphasis	Thesis of 15,000 – 20,000 words
Studio & Writing (50/50)	Exhibition and Thesis of 7,500 – 10,000 words

Weekly Calendar (Tentative) – Major Deadlines

Week 1 Presentations – Summer Research Report
Week 2 Work in Studios
Week 3 Initial (Thesis Outline)
Week 4 **Review 1**
Week 5 Work in Studios
Week 6 Work in Studios
Week 7 Work in Studios
Week 8 **Midterm Review 2**
Week 9 Work in Studios
Week 10 2rd Draft (Thesis writing)
Week 11 Work in Studios
Week 12 **Review 3**
Week 13 Final Thesis Paper Submission
Week 14 Work in Studios
Week 15 Work on Display and Thesis Writing
Week 16 Work on Display and Thesis Writing
Week 16 **Thesis Show Display & Final Reviews with Externals and Internal Faculty**

List of Recommended Books and other Resources

1) Barnet, Sylvan. A Short Guide to Writing About Art. New York: RR Donely & Lehigh, 2003

2) Harris, Jonathan. *Identity Theft.* Liverpool: Liverpool University & Tate, 2008

3) Steeds, Lucy. *Exhibition. Whitechapel: Documents of Contemporary Art,* Cambridge, MA: MIT Press, 2014

4) Smith, Terry & Enwezor, Okwui. *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. Durham & London: Duke University Press, 2008

5) Stallabrass, Julian. *Documentary.* Cambridge, MA: MIT Press, Cambridge, MA, 2015

6) Stiles, Kristine & Selz, Peter. *Theories and Documents of Contemporary Art.* Berkeley: University of California, Press. 2012

Documentaries

1) *Art 21.* Susan Dowling, Susan Sollins, USA: 2001- 2016
2) *Waste Land.* Lucy Walker. Jao Jardim. Poland: 2010
3) *Exit Through Gift Shop*: Banksy. UK: 2010
4) *Ted Talks Series*

Course Outlines

School / Department:	SVAD
Program:	MA ADS
Session:	Spring
Course Title:	History of Ideas
Credit Hours:	3
Course Level:	Graduate
Course Code:	ADS 537

Course Instruction: Mahbub Shah

Course Introduction

This course focuses on the history of ideas and its role in the development of arts and design conventions over the ages. Students learn about ideas relevant to their own research within a historical context of visual arts and design. This exposure to the foundations of art and design theory broadens their understanding of visual culture and helps them define their own interests in art practice and research.

Overall Aims and Course Objectives

This course aims to encourage students to engage in a critical study and analysis of the conceptual and philosophical premises relevant to the contemporary art and design theory and practice in a heuristic/self-educating way. It aims to introduce important literatures and thinkers/writers to them and encourages them to read/research around the themes of their interest in an independent and investigative manner. Main objective of this course is to encourage students to be critical readers keen to follow and explore a line of inquiry, examine significant texts and respond to them creatively.

Intended learning outcomes:

Students are expected to develop a better:

- Understanding of the critical ideas/thought relevant to contemporary art practices and its theory.
- Awareness of and interest in important contemporary literatures/texts and thinkers/writers.
- Ability to be a critical and reflective reader-thinker who can examine a given textual content in an independent and analytical way.
- Faculty to engage in a constructive dialogue in a group of co-learners.
- Skill to read/research around the themes of personal interest independently/auto-didactically and respond to them in reflective and creative manner.
- Critical engagement with significant issues/questions of our times and an ability to contextualize them.

  Ability to organize and present independent research/findings and personal outlook in a coherent and creative manner.

Contents:

This is a semi-structured course employing a seminar-like format and is based on diverse collaborative as well as individual learning and research activities like group readings, exploring relevant and supplementary audio-visual content from online resources, exchange of ideas in a constructive manner through dialogue, writing and image-making exercises.

Every weekly session comprises of selective reading and reviewing of important texts and other media (selected/suggested by instructor as well as students themselves) and discussion about it.

Students are required to maintain a note-book/scrap-book keeping extensive notes and visualizing them through mixed media visuals and mind-maps. Students are required to document the notebook and regularly upload the documentation on a Google-Drive account and make a brief presentation of that documentation after every four weeks. These four-weekly presentations will be graded as the course-work.

Final essay is required to be a textual-cum-visual essay summing up the notes added by personal reflections of every individual student.

Teaching Plan:

Week 1 to 3:

Language, Literature and Philosophy

Selected readings from:

Watson, P. (2006). *Ideas: A history of thought and invention, from fire to Freud*. New York: Harper Perennial.

Eagleton, T. (2014). *How to read literature*.

Foucault, M. (1972). *The archaeology of knowledge.*

Platts, J. T. (2003). *A Dictionary of Urdu, Classical Hindi, and English*. Lahore: Sang-e-Meel Publications.

Robinson, D., & Groves, J. (1998). *Philosophy for beginners*. Cambridge: Icon Books.

Williams, R. (2015). *Keywords: a vocabulary of culture and society*

Week 4:

Presentations.

Week 5 to 7:

Art Theory and History

Selected readings from:

Arnold, D.(2004). *Art history: a very short introduction*. Oxford: Oxford University Press.

Cavallaro, D. (2000). *Art for beginners*. New York, N.Y.: Writers and Readers.

Freeland, C. A. (2003). *Art theory: a very short introduction*. Oxford: Oxford University Press.

_____. (2002). *But is it art?: an introduction to art theory*. New York, NY: Oxford University Press.

Murray, C. (2004). *Key writers on art: From antiquity to the nineteenth century*. London: Routledge.

Murray, C. (2004). *Key writers on art: Twentieth century*. London: Routledge.

Week 8:

Presentations.

Week 09 to 11:

Visual Culture and New Age Media

Selected readings from:

Adorno, T. *(). The culture industry: Selected essays on mass culture*

Barthes, R. *Image, music, text*

_____. *Mythologies*

Baudrillard, J. () *Simulacra and simulation*

Bishop, C. (2010). *Participation*. London: Whitechapel

Butler, Ch. (2002). *Postmodernism: A Very Short Introduction*. Oxford University Press.
Debord, G. (2014). *The society of the spectacle*. Berkeley, CA: Bureau of Public Secrets.
Mirzoeff, N. (2013). *The visual culture reader*. London: Routledge.
Rancière, J. and Elliott, G. (2009). *The future of the image*. London: Verso.
_____. 2011. *The emancipated spectator*. London: Verso.

Group reading and discussion.

Week 12:
Presentations.

Week 13 to 15:
Visual Culture and New Age Media

Selected documentaries from Media Education Foundation

http://www.mediaed.org

Other audio visual content around the web and social media.

Week 16:
Presentations of final visual essays. Open discussion about visual essays.

Teaching methods

This course follows an inquiry-led and student centric approach and is based on diverse collaborative as well as independent learning and research activities like group readings, discussions, exploring relevant and supplementary audio-visual content from online resources and writing and translating (across diverse languages and media) exercises. Instructor acts more like a facilitator introducing students to important and useful literature on the subject in order to engage them in an interactive critical dialogue. Students are encouraged to be active, independent and critical learners who can read/review relevant literature in an analytical way and respond to it. Moreover, students are expected to work as a collective of learners helping each other to develop ability to present/share acquired understanding in a coherent.

Assessment and Evaluation

Attendance and participation: 10 %
Course Assignments: 60%
Final essay/Presentation: 30%
Total: 100%
Relevant readings and texts will be shared as PDF files and/or distributed as handouts.

Required and recommended readings from:

Adorno, T. () *The Culture Industry: Selected Essays on Mass Culture*

Aristotle, & Heath, M. (1996). *Poetics*. London: Penguin Books.

Badiou, A. (2014). *The age of the poets: And other writings on twentieth-century poetry and prose.* London, New York: Verso.

Barthes, R. (2019). *Mythologies*.

_____. (2012). *Camera lucida: Reflections on photography*. New York: The Noonday Press.

_____., & Heath, S. (2007). *Image, music, text: Essays*. New York: Hill and Wang.

Bishop, C. (2010). *Participation*. London: Whitechapel.

Cavallaro, D. (2000). *Art for beginners*. New York, N.Y.: Writers and Readers.

Debord, G. (2014). *The society of the spectacle*. Berkeley, CA: Bureau of Public Secrets

Eagleton, T. (2014). *How to Read Literature*?

_____. (2015). *Literary theory: An introduction*. Malden, Mass: Blackwell Publishing.

Foucault, M. (1972). *The archeology of knowledge*.

Merleau-Ponty, M. (1968). *The visible and the invisible.*

Mirzoeff, Nicholas. 2013. *The visual culture reader*. 1St & 2nd editions. London: Routledge.

Mitchell, W. J. T. (1985). *The language of images*. Chicago: University of Chicago Press.

Murray, C. (2006). *Key writers on art: From antiquity to the nineteenth century*. London: Routledge.

_____. (2004). *Key writers on art: Twentieth Century*. London: Routledge.

Platts, J. T. (2003). *A Dictionary of Urdu, Classical Hindi, and English*. Lahore: Sang-e-Meel Publications.

Rancière, Jacques, and Gregory Elliott. 2009. *The future of the image*. London: Verso.

Rancière, Jacques, and Gregory Elliott. 2011. *The emancipated spectator*. London: Verso.

Syed, N. H. (2003). *Recurrent patterns in Punjabi poetry*. Karachi: City Press.

_____. (1995). *Khako jaid na koi*. Lahore: Udam Publishers.

Williams, Raymond. 2015. *Keywords: a vocabulary of culture and society*.

Selected documentaries from Media Education Foundation

http://www.mediaed.org

		Category (Credit Hours)				
		Studio		**Theory**		
	No. of	**Core/Pre-**		**Core/ Pre-**		

Semester	Courses	Requisite for MA ADS	Elective	Requisite for MA ADS	Elective	Total Credit hrs/Semester
1	5	3		9	3	**15**
2	4	6	0 or 3 or 6	3	0 or 3 or 6	**15**
3	3	9	0 or 3	0 or 3	0 or 3	**15**
4	2	12	-	3	-	**15**

Table 4.3: Curriculum course requirements

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

- 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
Integrated Graduate Colloquium I, II,III	X	X	X			X	
Research Methods & Academic Writing for Art & Design I, II, III	X	X	X	X		X	
Strategies & Contexts in Practice		X	X		X		X
Major Project I, II,III	X	X	X	X	X	X	X
Theory Electives			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	Integrated Graduate Colloquium I, Integrated Graduate Colloquium II, Integrated Graduate Colloquium III, Research Methods and Academic Writing for Art & Design I, Research Methods and Academic Writing for Art & Design II, Research Methods and Academic Writing for Art & Design III, History of Ideas,
Problem analysis	Elective courses i.e: painting, sculpture, drawing, video art, re-imaging, photography (dependent on each student's requirements)

Solution design	Strategies & Context in Practice, Major Project I, Major Project II and Major Project III

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 skills for all studio courses and facilitate the students and faculty with technical knowledge by offering the following labs on campus. Which includes:

Tools and Machines Facilities for students:

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

Computing and Technical Equipment:

2 Computer labs are available with the facilities of systems, software, viacom tablets, Mac lab, DSLR cameras, tripods, audio recorders, video cameras, lights, etc.

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

The above mentioned labs facilitate the students in accomplishing lab exercises and projects relating to the course offered in MA Art & Design Studies. Laboratory manuals and important safety instructions are given to the students at the beginning of the course.

SAMPLE HANDOUT 1

Photography Lab and Equipment

Bnu Code	Name Of EQPT	Model Name	S#	QTY	Status
BNU-C1	Sony HD Video Camera	HVR-ZIP	1311637	1	Available
BNU-C2	Sony HD Video Camcorder	HC 5 E	1340353	1	Available
BNU-C3	Sony HD Video Camcorder	HC 5 E	1340357	1	Available
BNU-C4	Sony HD Video Camcorder	HC 48 E	1362268	1	Available
BNU-C5	Sony HD Video Camcorder	HC 48 E	1351260	1	Broken
BNU-C6	Nikon Digital Still Camera	D700 FX	2243193	1	Available
BNU-C7	Nikon Still Camera With	D40 X	8054149	1	Broken

	18-70 mm lens				
BNU-C8	Nikon Still Camera With 18-55 mm lens	D3000	8062291	1	Available
BNU-C9	Nikon Still Camera With 18-55 mm lens	D3000	8096493	1	Available
BNU-C10	Nikon Still Camera With 18-55 mm lens	D3000	8065595	1	Available
BNU-C11	Nikon Still Camera With 18-55 mm lens	D3000	8097437	1	Available
BNU-C12	Nikon Still Camera With 18-70 mm lens	D60X	8086895	1	Broken
BNU-C13	Nikon Film Camera	FM2	N8229438	1	Available
BNU-C14	Nikon Film Camera	FM3	1262716	1	Available
BNU-C15	Mamiyar medium format film camera	C330	D111157	1	Available
BNU-C16	Canon Photo/Video With 18-55 lens	550d	1633927747	1	Available
BNU-C17	Canon Photo/Video With 18-55 lens	550d	1633928484	1	Available
BNU-C18	Canon Photo/Video With 18-55 lens	550d	1733901936	1	Available
BNU-C19	Canon Still Camera Digital	G6	8961007174	1	Available
BNU-C20	Canon Powershot Still Camera Digital	A40	PC1019	1	Broken
BNU-C21	Minolta film canera with 70-300mm lens	Maxxum 70 MN	31414698	1	Available
BNU-L1	Nikon Micro Lens	55mm	405605	1	Available
BNU-L2	Nikon Micro Lens	105mm	266548	1	Available
BNU-L3	Mamiyar Lens	80mm	N/A	1	Available
BNU-L4	Mamiyar Lens	135mm	N/A	1	Available
BNU-L5	Mamiyar Lens	65mm	N/A	1	Available
BNU-L6	Nikon Micro FX Lens	60mm	N/A	1	Available
BNU-L7	Nikon FX Lens	28-200mm	221804	1	Available

BNU-L8	Minolta Lens	28-90mm		1	Available
	Flash Guns				
BNU-FG2	Flash Gun Nikon	SB600	3247428	1	Available
BNU-FG3	Flash Gun Yashica	CS240	N/A	2	Available
	Hard Drives				
BNU-HD2	External Hard Drive 320 GB	WD	WCARW1226649	1	Available
BNU-HD3	External Hard Drive 320 GB	WD	WCAPZ2786625	1	Available
BNU-HD4	External Hard Drive 1000GB	Lacie	N2870	1	Available
BNU-HD5	HD Videotape recoeder	HVR-M10P	1310614	1	Available
BNU-HD6	Matrox Cable		TAA12391	1	Available
BNU-HD7	Graphic Tablet Wacom	CTE-630	SF2033103	1	Available

Bnu Code	Name Of EQPT	Model Name	S#	QTY	Status
BNU-M1	AKG Studio Mic	RE 50 B	N/A	1	Available
BNU-M2	AKG Studio Mic	RE 200	N/A	1	Available
BNU-M3	Studio Mic Pro	B-2 Pro	N/A	1	Available
BNU-M4	AKG Studio Mic	N/D 767 a	N/A	1	Available
BNU-M5	Sennhieser boom mic		N/A	1	Available
BNU-M7	Sure Coller Mic	84A	N/A	1	Available
	Headphones				
BNU-HP1	Studio headphone	AKG-K240	2058ZOO13	1	Available
BNU-HP2 a-c	Stero headphone Sound Design	AKG-K55	N/A	3	Available
BNU-SD1	Sound Capturing	M-audio	N328	1	Available

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

BNU-018	Mouse	A1155	KY6440M5SU3MD	1	Available
BNU-019	Keybord	A1048	KY65113MPVZSA	1	Available
BNU-020	Mac pro os X 10.6.2	A1289	YM00100R4PC	1	Available

Bnu Code	Name Of EQPT	Model Name	S#	QTY	Status

BNU-021	Mac LCD 20 inches	A1267	2A9503TGOKO	1	Available
BNU-022	Mouse	A1152	8B70205PHUCUA	1	Available
BNU-023	I MAC	A1311	W8009P005PC	1	Available
BNU-024	I MAC	A1311	W80057UJ5PC	1	Available
BNU-025	I MAC	A1311	W80057YOSPC	1	Available
BNU-026	I MAC	A1311	W8944MM95PC	1	Available
BNU-027	I MAC	A1311	W800557X85PC	1	Available
BNU-028	I MAC	A1208	W86488D2VUX	1	Available
BNU-029	Keybord	A1048	KY6440F3WV2SA	1	Available
BNU-030	Mouse	A1152	8870205PHUCUA	1	Available
BNU-031	Wireless Key Board	A1314	339420K6N848A	1	Available
BNU-032	Wireless Key Board	A1314	330042KVQ848A	1	Available
BNU-033	Wireless Key Board	A1314	3300210KH848A	1	Available
BNU-034	Wireless Key Board	A1314	330021KP848A	1	Available
BNU-035	Wireless Key Board	A1314	330030AF9848A	1	Available
BNU-036	Wireless Mouse	A1296	8B0042918DZTA	1	Available
BNU-037	Wireless Mouse	A1296	8B0042RD9DZTA	1	Available
BNU-038	Wireless Mouse	A1296	8B0063KG5DZTA	1	Available
BNU-039	Wireless Mouse	A1296	8B9380XYP48SA	1	Available
BNU-040	Wireless Mouse	A1296	8B0042NIFDZTA	1	Available
BNU-041					
BNU-042	TV SONY	KV-TG21M80/1	5X2087305	1	Available
BNU-043	Acer LCD Monitor 21 inches	P226HQ	77B4371	1	Available
BNU-044	Acer LCD Monitor 21 inches	V223HQ	A628501	1	Available
BNU-045	Acer LCD Monitor 21 inches	V223HQ	A978501	1	Available

BNU-046	Optoma Projector with VGA/Power Cable	EX538	Q8FE104AAAA AC0005	1	Available
BNU-047	Printer H p 130	C7791C	MY5AC3C011	1	Available
BNU-048	Scanner A4 Epson 4990			1	Available

Table 3.1 Detail of Lab equipment

TOOLS/ MATERIALS FOR STUDIO CLASSES

Basic Tool Kit (available from Technical assistant)

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

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

Sculpture studio for foundation year Tool/Equipment

- Drill
- Drill bit set
- Angle grinder
- Jigsaw
- Orbital sander
- Trolley for tools
- Spot welder
- Hammers
- Pincer
- Mallets
- Rasps
- Filers
- Steel block
- Pin roller
- Clay drums
- Handsaw
- Planer
- Riveter
- Table vice
- G clams
- C clamps
- Solder gun
- Pliers
- Nose pliers
- Screwdriver set
- Clay tools

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

- Plaster s tools
- Carving tools
- Chisels
- Clay work boards
- Turntables
- Plastic bowls
- Plastic buckets
- Surgical tools
- SVAD - Fixed items
- 2003 to 2015

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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

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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 &Introduction to 3D studio

SCHOOL OF VISAUL ARTS & DESIGN

BEACONHOUSE NATIONAL UNIVERSITY

CONTENTS

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

Course Description- What you will learn this year

The Sculpture Studios
Where you can find what

Studio Facilities
Equipment, Tools, and other Material

Modeling and Casting area
Wood workshop
Metal Workshop

Building a Vocabulary of Sculpture Terms

Jargon you should know

Schedule of Work Submission

Sketchbooks

Object a month

Reading List

Rules and Regulations

General Rules

Health and Safety

Borrowing Tools

Storage Spaces

Care of your work

Grading Policy

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

INTRODUCTION

Three Dimensional practice in the past two decades has produced some of the most exciting work in contemporary art. Traditional boundaries between disciplines have blurred, to create a new space for negotiating perceptions, and methods of production.3-Dimensional Studios at the School of Visual Arts and design, provide a stimulating context in which notions of three dimensional fabrication and sculptural space and contemporary

practice can be examined. The Foundation Studies Program will enable you to explore a diverse range of studio practices, prior to selecting an area particularly suited to your ability & interest. The Foundation Year and subsequent courses traverse a broad span of attitudes and concepts, ranging from a traditional understanding of form and material, to diverse notions of approaches to art production, its meaning, installation and reading. Individual and group tutorials, encourage a vibrant interaction between critical thinking, writing, and art making by addressing crucial social, political, and aesthetic issues which provide for lively discourse as well as inspiration for individual practices.

What you will learn this year

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

STUDIO FACILITIES

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

HAND TOOLS

- A range of stainless steel modeling tools
- Rasps
- Filers
- Cutting wires
- Sponge
- Spray guns
- Wood to make customi zed tools
- Sandpap er
- Sharpeni ng stone
- Brushes
- Glue Gun
- Chisels
- Hammer s
- Pliers
- Rasps and Rifflers
- Sharpeni ng stones
- C - Clamp s
- Extensi o n Cables
- Mallets
- Pliers
- Plaster of Paris
- Cement
- Marble Dust
- Terracot ta
- Stonewa re clay
- Water based Powdere d
- Tongs
- Chisels
- Heavy Hammer s for forging
- Anvils
- Vises
- Wire Brushes
- Coal and Coke
- Filler rods for brazing and welding
- Electrod

es 2.5
- shears
- Safety equipme nt:
- Arc welding goggles

pigment s
- Oil based Powdered pigments
- Boot polish
- Leather gloves
- Clear Goggles
- Leather Apron
- Arc Welding Mask
- Set of Drill bits for wood , and masonry
- Hardwar e (e.g. nails, screws, etc.)

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

EQUIPMENT & POWER TOOLS

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

!

WHAT YOU MUST BE CAREFUL OF

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

!

WHAT YOU MUST BE CAREFUL OF

Under no circumstances are you allowed to operate any of the woodcutting equipment or power tools unsupervised.

It is your responsibility to wear safety gear while handling the equipment and power tools. It takes very little for a serious accident to occur. Do not fool around in this area.

WHAT YOU MUST BE CAREFUL OF

PLEASE DO NOT FOOL AROUND WITH THE WELDING EQUIPMENT.

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

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

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

BUILDING A VOCABULARY OF SCULPTURE TERMS Jargon

you should know!

ALTO RELIEF- high relief

ARMATURE- A rigid framework or skeleton made to support clay or other malleable material, for sculpture.

BAS RELIEF- low relief

BEVEL- The slope or rounding- off of an edge eg. Of paper, wood, metal.

MOLD-

CASTING- The process of taking an impression formed in a mold or matrix often, by running liquid material into a Mould.

CONTOUR- A line that describes a form, and suggests plasticity. The visible edges of a mass, figure or object.

CURING- The hardening process of a material which is worked in a moist or liquid form, such as resin and concrete. To mature.

FORGE- A furnace run by coal, coke , electricity or gas, which is used to wrought or heat metal to a temperature that makes it malleable enough to be hammered into shape, and in some cases, to fuse.

FOUNDRY- A workplace where metal is melted and poured into molds.

FURNACE- Generally the term is used for a kiln which generates a very high temperature enabling metal to melt into liquid form, usually for casting forge –

GROG- previously fired clay that has been ground into small pieces, to add structural strength to clay. Grog hastens drying and reduces clay shrinkage.

KILN- A special oven or furnace that can reach very high temperatures and is used to bake, or fire clay.

MALLET-A wooden hammer used to apply force to chisels in wood carving.

MAQUETTE- A (often small) three dimensional sketch or model, for a larger sculpture.

MASS- Refers to the effect and degree of bulk, density, and weight of matter in space; the area occupied by a form such as a building or sculpture. As opposed to plane and area, mass is three-dimensional.

Plastic Art generally refers to three dimensional art. Plasticityis the elastic quality of clay. Its malleability.

SAND CASTING -A method of casting in metal in which a mold is made by firmly packing layers of very fine damp sand (locally mixed with molasses) around a sculpture. When the original is removed an exact impression is left in the sand, into which molten metal is poured.

SLIP: liquid clay, often used for casting in ceramic.

SOFT SCULPTURE- An approach known to have begun in

Oldenburg, and subsequently developed widely. Sculpture made of materials like vinyl, latex, canvas and fabric etc.

SOLDER- A process of joining metals with low melting points e.g. silver. Term used for the alloy used to join metals together which have a melting point higher than itself.

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

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

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

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

GENERAL RULES

CONCERNING YOUR WORKSPACE

- Always CLEAN UP after yourself! Allow at least 15 minutes in your schedule for cleaning up and putting away your work, tools, and to put the studio furniture in order.

- Neither food nor drink is permitted in the sculpture studios.

- The sculpture studios are NOT to be used for hanging out during class, during breaks, after school hours or on holidays. Please respect this rule.

- It is your responsibility to replace any tools , materials or furniture that you may have damaged.

- Store your work in allotted spaces at the end of the day.

- You are not to use the sculpture studios without informing either the faculty or the studio technician.

- Future privileges regarding the use of the studios are in direct proportion to the use or abuse of the school facilities during the Foundation year.

HEALTH AND SAFETY

Use of Power Tools

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

IF YOU ARE NOT SURE OF WHAT TO DO

POLICY REGARDING LOSS AND DAMAGE TO SCHOOL

PROPERTY

In case of deliberate damage or damage from careless use, of equipment and tools in the sculpture studios, a fine equivalent to the cost of purchase of the material will be imposed. If there is more than one student involved in such an act, each of you will be required to pay the whole amount.

BORROWING EQUIPMENT

Tools and equipment will be available to you during class hours. However, if you need these outside of working hours, you can check them out on stipulated days1against your BNU ID card. The check out register is available in the equipment room.

Students are not allowed to check out equipment over night, however, you can take some hand tools home for a maximum of ONE day.

STORAGE SPACES FOR YOUR OWN TOOLS

There is limited storage space available for you to store your own tools in the sculpture yard. These are located in the metal workshop. However, you will have to share these spaces with your colleagues. Alternatively, the university provides lockers to students, which can be used to store tools as well.

CARE OF WORK

You are expected to hand in work at the end of each sculpture class for grading.

This work should subsequently be resolved and documented on slide film , print film, as well as, (where possible), on a digital format.

The work should then be stored with care, for portfolio evaluation at the end of each semester, for an end of Foundation Studies Exhibition, and for your degree show.

Please note that we have limited storage space. You are expected to remove your work from the studio once a project is completed.

RULES AND REGULATIONS TO USE EQUIPMENTS

Health & safety rules for the SVAD studios:

GENERAL PRECAUTIONS

1. Keep your work area clean. Cluttered areas and benches invite accidents.
2. Never EAT DRINK or SMOKE in the studio. These three activities are strictly forbidden within the studio.

3. Do not work by yourself. Have someone else with you at all times in the studio.

4. Wear proper apparel. Do not wear loose clothing, gloves, necklaces, rings, bracelets or other jewelry that may get caught in moving parts.

5. Bare feet are not allowed in any studio or shop. Sandals, open-toe shoes, or high heels should be avoided. (Non-slip safety shoes are recommended.)

6. Wear protective hair covering to contain long hair. Hair must be tied back at all times.

7. Always use safety glasses. Use a dust mask if a cutting operation is dusty. Use a properly selected respirator where toxic fumes may be generated.

8. Do not work or operate tools while under the influence of drugs, alcohol, or medication to avoid loose concentration and drowsiness.

9. Don't use power tools in damp or wet locations or expose them to rain. Keep work area well lighted.

10. Keep children and visitors out of work areas.

11. Report any problems with tools to the technicians. Do not repair tools or replace blades, bits, etc., unless you have been authorized and trained by the technician.

12. Return all tools to designated storerooms or tool rooms for the convenience of easy location of tools for yourself as well asfor fellows.

REMEMBER TO BE CAREFUL AND ASK PLENTY OF QUESTIONS WHEN WORKING IN THE STUDIO.

CARING OF EQUIPMENT & MACHINES

1. You may not operate any tools or equipment without prior instructions from instructors or technicians.

2. For your own safety, read the instruction manual before operating applications and limitations, as well as the specific hazards peculiar to it.

3. Keep guards of power tools in place and in working order.

4. Electrically ground all tools where required. If a tool is equipped with a three-prong plug, it should be plugged into a three-slot electrical receptacle. If an adapter is used to accommodate to a two-slot receptacle, the adapter must be attached to a known ground. Never remove the third prong from a plug.

5. Remove adjusting keys and wrenches before operating equipment. They can become lethal projectiles.

6. Maintain tools in top condition. Keep tools sharp and clean for best and safest performance. Follow instructions for lubricating and changing accessories.

7. Disconnect tools before servicing or when changing accessories such as blades, bits, cutters, etc.

8. Consult the owner's manual for recommended accessories and use them. The use of improper accessories may cause hazards.

9. Report all damaged or inoperable equipment to the studio technician. DO NOT USE DAMAGED EQUIPMENT.

OPERATION OF EQUIPMENT

1. Don't force or assign pressure to a tool. It will &knows how to do it job better for which it is designated. Use the right tool for the right process.
2. Always secure your work; practice this so that both you and the piece can have firm control for carrying out required process. Use clamps or a vise to hold your work. This is safer than using

your hand and leaves both hands free to operate the tool.

3. Don't overreach. Keep proper footing and balance of your body posture at all times.
4. Avoid accidental starting. Make sure switch is in the "OFF" position before plugging in the power cord. Do not use equipment that is tagged or labeled as inoperative or under repair.
5. Never stand on a tool. Serious injury may occur if the tool is tipped or if the cutting edge is accidentally contacted.
6. Feed work into a blade or cutter only against the direction of rotation of the blade or cutter.
7. Never leave a tool running unattended. Turn off the power. Don't leave a tool until it comes to a complete stop.
8. Make sure a tool is disconnected from the power supply while a motor is being mounted or repaired.
9. Be sure you have been instructed in and approved for the use of any piece of equipment you intend to use.

SPECIFIC HAZARDS YOU SHOULD BE AWARE OF

- Processes like enameling, etching and other jewellery related techniques utilize diverse processes and materials, many of which can be a serious risk to the health if unprepared or unprotected.

- Make sure you are always fully active for the class; loose concentration, bad health and sleep-states, and drowsiness have greater risks for accidents.

- Cutting, filing, and sanding can create dusts which are often harmful.

- Soldering, brazing, enameling, and melting metal create toxic fumes. The infrared light from these processes can also be a threat to vision.

- Repetitive hammering required for metalsmithing can be a serious threat to hearing, as well as repetitive motion disorders.

- Corrosives for cleaning, etching, and patination must be handled with extreme caution.

- With this in mind, metals students should have: safety glasses, approved dust mask or respirator, rubber gloves, and hearing protection.

VENTILATION

- The following areas in the studio have special ventilation devices that must be turned ON when work is in process:

- Soldering –Annealing- Casting- Etching- Patinas- Polishing

- Check with the studio technician or instructor for the location of the various controls and their operation.

- Be sure to keep the ventilation in operation during any metal working process for that particular area and turn it off before leaving the studio.

TECHNICAL HANDOUT CHARTS

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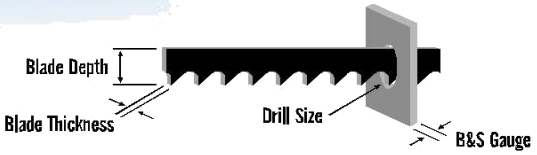

Saw Blade & Drill Sizes

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

File Cuts, Styles, & Shapes

File Cuts

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

File Styles

Full Size Files	4" to 8" cut length (not including tangs). Should be secured in a handle for comfort. Used for removing material from large areas.
Habilis Files	8" to 9" overall length. Handles are thick and shaped for comfort. For in-between jobs, too big for needle files and too small for full size files.
Needle Files	4" to 6" overall length. Handles are knurled or covered with vinyl grips. Used for small surfaces and getting into tight areas.
Escapement Files	5" to 6" overall length. Length of cut is shorter than a typical needle file (1 7/8" 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.
Valtitan Files	Available in Full and Needle File sizes. Specially hardened for working with platinum and stainless steel. Yellow tangs for easy identification.

Barrette File

THICKNESS: tapered **WIDTH:** tapered

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

Equalling File

THICKNESS: parallel **WIDTH:** parallel

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

Hand File

THICKNESS: tapered **WIDTH:** parallel

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

Pillar File

THICKNESS: tapered **WIDTH:** parallel

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

Half Round File

THICKNESS: tapered **WIDTH:** tapered

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

Marking File

THICKNESS: tapered **WIDTH:** tapered

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

Round File

DIAMETER: tapered

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

Square File

THICKNESS: tapered **WIDTH:** tapered

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

Three Square

THICKNESS: tapered **WIDTH:** tapered

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

Crossing File

THICKNESS: tapered **WIDTH:** tapered

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

Knife File

THICKNESS: tapered **WIDTH:** tapered

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

Warding File

THICKNESS: parallel **WIDTH:** tapered

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

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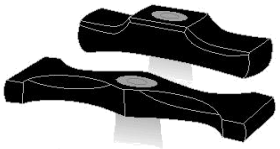
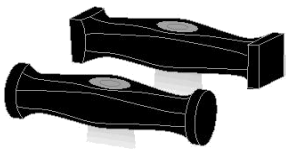


Raising Hammers

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

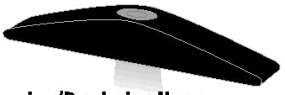
Forming Hammers

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



Planishing Hammers

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

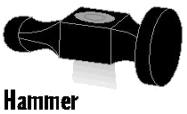


Creasing/Bordering Hammer

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

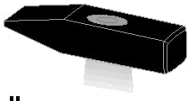
Embossing Hammer

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



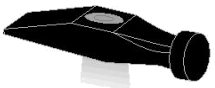
Chasing Hammer

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



Riveting Hammer

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



Goldsmith's Hammer

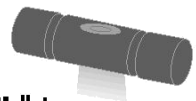
Very similar in design to a riveting hammer, with one cross peen face and one flat face. A well balanced, lightweight hammer used for riveting and light forging.

Cross Peen Hammer

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

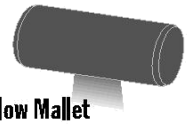
Ball Peen Hammer

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



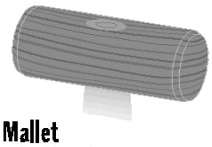
Brass Mallet

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



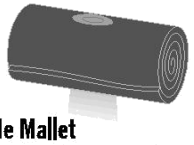
Dead Blow Mallet

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



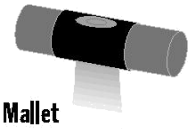
Wood Mallet

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



Rawhide Mallet

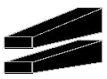
Similar to a wood mallet because it will not mark your metal, only more durable. The head is made of leather that has been rolled into a cylinder shape and impregnated with shellac. Available in a wide variety of face diameters. Also available with a lead center for increased driving force.



Plastic Mallet

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

DIFFERENCES AMONG PLIERS



Flat Nose Pliers

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

Round Nose Pliers

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

Chain Nose Pliers

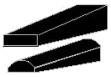
Perfectly suited for getting into tight areas and for precision work. Useful for opening small jump rings, bending thin gauge wire, and holding small beads. Cross section of the jaws is flat where they meet and round on the outside. Jaws taper to fine point.

Bent Nose Pliers

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

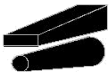
Concave & Convex

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



Flat & Half Round

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



Flat & Round

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

Concave & Round

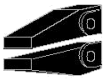
Similar to the concave/convex forming plier, but more useful for making smaller diameter loops and jump rings. The tapered lower jaw provides a range of diameters for wrapping wire and sheet.

Wire Wrapping

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

Rosary Pliers

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



Compound Parallel Jaw

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

Bow Opening

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

Diagonal Cutters

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

End Cutters

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

Oblique Cutters

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

Sprue Cutters

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

Cutter Styles and Wire Ends

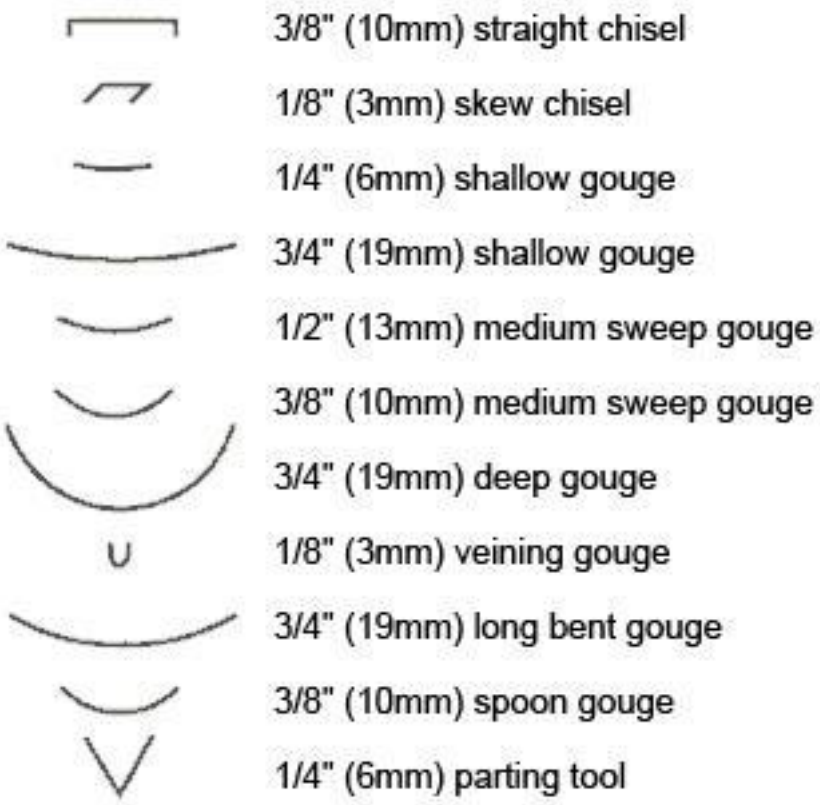
Bevel Cutters require more cutting force and leave a large pinch on wire ends, but are very durable.

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

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

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

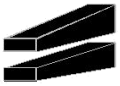
(Images taken from onilne sources)



(Images taken from onilne sources)

(Images taken from online sources)

Differences Among Pliers



Flat Nose Pliers

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

Round Nose Pliers

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

Chain Nose Pliers

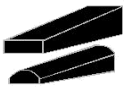
Perfectly suited for getting into tight areas and for precision work. Useful for opening small jump rings, bending thin gauge wire, and holding small beads. Cross section of the jaws is flat where they meet and round on the outside. Jaws taper to fine point.

Bent Nose Pliers

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

Concave & Convex

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



Flat & Half Round

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

Flat & Round

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

Concave & Round

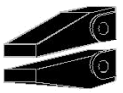
Similar to the concave/convex forming plier, but more useful for making smaller diameter loops and jump rings. The tapered lower jaw provides a range of diameters for wrapping wire and sheet.

Wire Wrapping

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

Rosary Pliers

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



Compound Parallel Jaw

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

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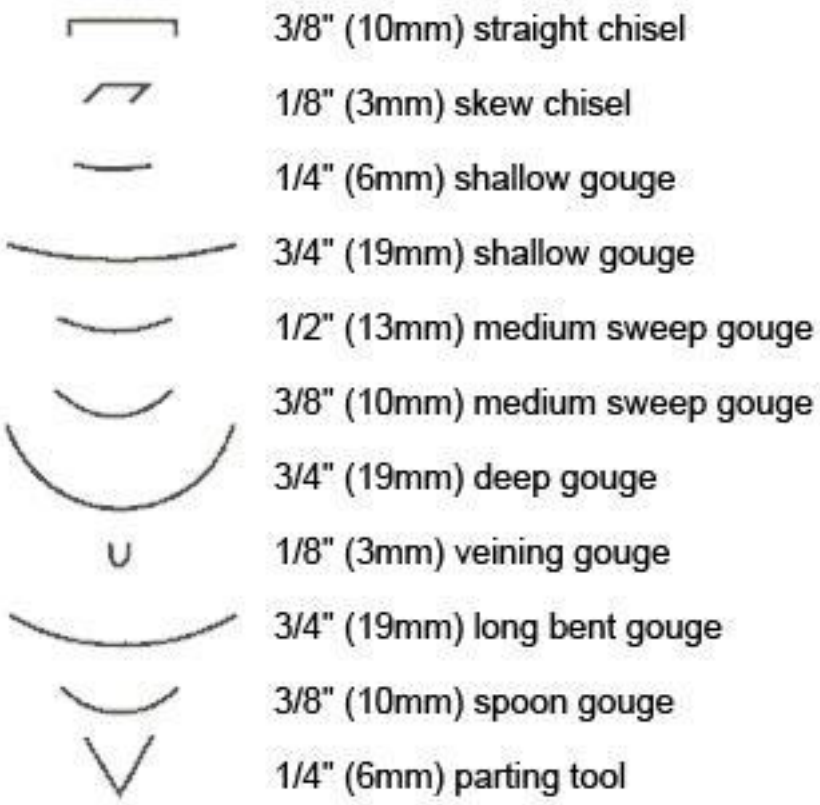

(Images taken from onilne sources)

(Images taken from onilne sources)

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

All Labs are supervised and maintained by qu in their specialized fields and have a command on the machinery. They are responsible for keeping the tools and machinery in working conditions. Students are given a brief introduction about the equipment and how to handle the machinery. The technicians along with the course instructor help and supervise the students while working in the labs on the projects. They guide the students to explore and develop the technical skills while working on the machine. This makes the students understand the handling of the machines on their own.

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

The facilities mentioned in the shared/common computer labs are adequate to support the objectives of the Master of Art and Design Studies program. However Labs are open for students under supervision to utilize other than the course contact hours.

Criterion 4: STUDENT SUPPORT AND ADVISING

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

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

- Students are provided ion and with courses details the department
- Students are explained in detail about the mandatory and elective courses.
- Students are encouraged to take electives from the other departments.
- Students are given detailed course descriptions of elective courses at the time of courses registration.

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

- The courses are planned to provide students with effective learning. The studio /class are divided into three sections. Class begins with a detail discussion on the theme to be worked on followed by a presentation /notes. Students are given a task to be completed in a given time. At the end teachers and students have a mutual discussion on the work they had done in class. Students are also encouraged to engage in their work outside of campus and bring back more information about their work so teacher can give feedback and advise them

accordingly.

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

- The students are informed about the new programs and requirements by advertising in newspapers and updating the university website.

- Students are given counseling sessions by the senior faculty and if students are still not sure then they are referred to the professional career counselor.

- BNU has a professional career counselor on board; students are advised to consult the counselor on regular bases.

- The University provides a platform for students to interact with practitioners by conducting seminars, talks etc. Students are encouraged to participate in the professional societies.

Criterion 5: PROCESS CONTROL

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

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

PROGRAM ADMISSION CRITERIA

Applicants with minimum 16 years of undergraduate art-design education maybe admitted to this two-year program, and are required to complete 60 credit hours of coursework.

Students are required to take initiatives across broad frames within the theories and practices of art and design, making use of the directed / independent study model. The flexible structure of the program allows students / researchers to take core courses of cross-disciplinary importance while simultaneously building a concentration of their choice through selecting pertinent electives.

As part of the admission process, all the applicants are required appear in an interview and submit their portfolios.

PROGRAM/CREDIT TRANSFER

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

EVALUATION OF ADMISSION CRITERIA

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

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

- Students are admitted to Master of Art and Design Studies (MA ADS) 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 and an interview.

- Students are required to maintain a CGPA 2 in their 1 year and CGPA 2.5 in 2nd year. If a student is not able to meet this requirement he/she is sent a warning letter to improve.

- Students academic progress is monitored by their work and class participation. Students are evaluated after every 4 weeks to ensure the standard of the course is maintained. Students have to present their work to internal and external jurors twice/thrice during a semester.

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

- BNU strongly believes in identifying and hiring faculty who are design practitioners and innovators in their field. Keeping with the vision of Master of Art and Design Studies, the strong emphasis is laid on recruiting individuals with art and design backgrounds who have strong linkages with academia, industry and arts world.

The hiring of the faculty is an extensive process. The identified personnel have to provide the HR office their CV and portfolio (electronic). The CV's are sifted an candidate is called in for an interview with the head of the department. By the approval of HOD an interview is scheduled with the Dean of the school. Candidate is hired on visiting basis for initial three months to evaluate the faculty and after completing the three month period an interview with the Vice chancellor and approval by the Board of Governors is conducted to hire them on permanent basis.

The faculty is evaluated and promoted on regular basis as laid out by the Higher education commission.

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

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

- To maintain the standard of education the Master of Art and Design Studies program has made internal Performa's to evaluate the courses. Every semester the under the supervision of HOD an assessment is conducted to ensure students are getting the best learning outcomes.

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

- The Academic Coordinator maintains a complete record of the students. These records are reviewed at the start and end of every semester to ensure the students are progressing and meeting all requirements of the program. This procedure allows administration to keep a check on student's performance.

- At the time of graduation the record of each student is thoroughly analyzed to ensure that students have fulfilled all requirements of the program to be able to get a degree.

Criterion 6: Faculty

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

Standard 6-1: There must be enough full time faculties who are committed to the program to provide adequate coverage of the program areas/ courses with continuity and stability. The interests and qualifications of all faculty members must be sufficient to teach all coursed, plan, modify and update coursed and curricula. All faculty members must have a level of competence that would normally be obtained through graduate work in the discipline. The majority of the faculty must hold a Ph. D. in the discipline.

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

Sr	Course Code	Course Title	Cr. Hrs	Teacher Year 1	Qualification	
1	**ADS 538**	Integrated Graduate Colloquium I	3	Aisha Abid Hussain/ Quddus Mirza	Master of Fine Arts/ MA (Painting)	
2	**ADS 532**	Research Methods and Academic Writing for Art and Design I	3	Aisha Abid Hussain/Shanza Elahi	Master of Fine Arts/MA Art History & Theory	
3	**ADS 522**	Contexts and Strategies in Practice	3	Rashid Rana/ Sara Aslam	MA Fine Arts/ Master of Art & Design Studies	
4	**ADS 537**	History of Ideas	3	Mahbub Shah	Master of Art Education	
		Studio or Theory Elective	3	Different Faculty Members	With Master's Degree in Art& Design areas	

5	**ADS 542**	Major Project I	6	Rashid Rana/ Sara Aslam	MA Fine Arts/ Master of Art & Design Studies	
6	**ADS 544**	Research Methods and Academic Writing for Art and Design II	3	Aisha Abid Hussain/Shanza Elahi	Master of Fine Arts/MA Art History & Theory	
		Studio or Theory Elective	3	Different Faculty Members	With Master's Degree in Art& Design areas	
7		Studio or Theory Elective	3	Different Faculty Members	With Master's Degree in Art& Design areas	
Sr	**Course Code**	**Course Title**	**Cr. Hrs**	**Teacher Year 2**	**Qualification**	
8	**ADS 540**	Integrated Graduate Colloquium II	3	Aisha Abid Hussain/ Quddus Mirza	Master of Fine Arts/ MA (Painting)	
9	**ADS 631**	Research Methods and Academic Writing for Art and Design III OR Studio or Theory Elective (For Studio emphasis students with permission of Advisor)	3	Aisha Abid Hussain/Shanza Elahi OR Different Faculty members	Master of Fine Arts/MA Art History & Theory Or Faculty who have Masters Degree in Art & Design Areas	

10	**ADS 613**	Major Project II	9	Ali Raza	Master of Fine Arts	
11	**ADS 630**	Graduate Colloquium III	3	Aisha Abid Hussain/ Quddus Mirza	Master of Fine Arts/ MA (Painting)	
12	**ADS 621**	Major Project III & Thesis	12	Ali Raza	Master of Fine Arts	

Table 4.6 Faculty distribution by Program Areas

Note: Please not that these teachers are on rotation in few courses. In some semester 1 or 2 instructor teaches and in other semester another one or two instructors teach depending on student's requirements.

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

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

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

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

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

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

- Faculty can undertake professional development training and also get study leave for improving their qualification at any other Institution locally or internationally, subject to providing a service bond.

- The performance of faculty is appraised on annual basis and they are awarded annual increment.

- All the above features help in motivating the faculty in their job and emerge willingness and desire to remain a member of organization.

Survey of faculty self assessment is conducted every year to reflect and provide input on work environment and their own performance.

Criterion 7: INSTITUTIONAL FACILITIES

Institutional facilities, including library, classrooms and offices must be adequate to support the objective of the program. To satisfy this criterion a number of standards must be met.

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

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

- J Stor: is a digital library founded in 1995 encompassing past and current digitized academic journals, books and primary sources of information.

- Art Stor : is an organization that builds and distributes online resources of a digital library with 1.4 million images related to the arts, architecture, humanities, and sciences, and Shared Shelf, a Web-based cataloging and image management software service that allows institutions to catalog, edit, store, and share local collections.

- Apple Lab: state of the art lab with app 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 whining 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.

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:	1st – 15th
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

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

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- **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.

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•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
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- **O**ptimize online viewing and navigation with the ebrary Reader
- **E**xpand your research with InfoTools
- **S**ave 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

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

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

Subject Strengths

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

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- Online First service delivers journal articles in PDF or HTML format ahead of their print publication
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- 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
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- iFirst Alerts receive alerts on new articles in your field once they have been accepted for publication.
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Wiley - Blackwell Journals

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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.

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Wiley-Blackwell Journal List

Journal Listings (available in library)

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
- Experimental Biology and Medicine
- Health Affairs
- Hypertension

- 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
- Canadian Medical Association Journal
- Chest
- Circulation
- Clinical Chemistry
- Dentomaxillofacial Radiology
- Diabetes
- Diabetes Care
- Diabetes Spectrum
- Endocrine Reviews
- Endocrinology
- 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
- 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 'Congential 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.icthesworldcare.com/journals.html

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

Classrooms

The classrooms have adequate space for studio work. The Studios are equipped with multimedia and sound facilities which accommodate the needs of the students.

Faculty Office

The faculty offices are fully equipped with desktop computers with internet and WIFI connectivity, printers and scanners for each of the permanent faculty members of the department. In house intercom system between faculty offices throughout the university helps to facilitate communication between faculty members and different studios, labs and working areas within the university.

Criterion 8: INSTITUTIONAL SUPPORT

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

- The classrooms have adequate space for studio work. The Studios are equipped facilities which accommodate the needs of the students. Each student is allocated an individual or shared studio space to facilitate fabrication and storage of work. Each studio is also equipped with common tables and chair. However, specialized equipment is available in the common studios for all the students to access them under supervision of trained studio attendants.

- The faculty offices are fully equipped with desktop computers/ Laptops with internet and wifi connectivity, printers and scanners for each of the permanent faculty members of the department. In house intercom system between faculty offices throughout the university helps to facilitate communication between faculty members and different studios and working areas within the university.

- Stationary materials and printing services required for preparation of teaching materials, handouts and documentation are all available in the office.

Criterion 8: INSTITUTIONAL SUPPORT

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

- The faculty of Master of Art and Design Studies receives salary according to the market standards along with standard service benefits for permanent faculty members i.e. Provident Fund, Annual Leave, Medical Leave, and Medical Insurance.

- The Institute has sufficient budgeted fund to support the faculty. The Institution also has funds to support faculty needs for teaching and research purposes.

- The Master of Art and Design Studies Coordinator to handle all Administrative has and it's Coordination tasks, so that the faculty is free to concentrate on teaching and research.

- The Department of SVAD has technicians to help manage all studio labs and I.T labs.

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

MA in Art Design is a graduate level program. Department is not offering Ph. D program in this field. Therefore, there are no Ph. D. students or research assistants in this field.

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

LIBRARY

Please refer to Standard 7- 2

LABORATORY

Please refer to Standard 3-1

COMPUTING FACILITIES

Please refer to Criterion 3

Rubric Form

Beaconhouse National University

School of Visual Arts and Design
Master of Art and Design Studies

Prepared by: MA Programs Coordinator of SVAD
Presented by: Quality Assurance Department

Criterion 1 - Program Mission, Objectives and Outcomes	Weight = 0.05				
	Score				
	5	4	3	2	1
Does the program have documented outcomes for graduating students?		4			
Do these outcomes support the program objectives?		4			
Are the graduating students capable of performing these outcomes?		4			
Does the department assess its overall performance periodically using quantifiable measures?		4			
Is the result of the program assessment documented?			3		
Total Encircled Value (TV)	**19**				
Score 1 (S1) = {TV / (No. of Questions * 5)} * 100 * Weight	**3.6**				

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

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	**15.5**				

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?		4			
Are the courses in the major area structured to optimize interaction between the students, faculty and teaching assistants?	5				
Does the University provide academic advising on course decisions and career choices to all students?	5				
Total Encircled Value (TV)	**14**				
Score 4 (S4) = {TV / (No. of Questions * 5)} * 100 * Weight	**9.33**				

Criterion 5 - Process Control	Weight = 0.15				
	Score				
	5	4	3	2	1
Is the process to enroll students to a program based on quantitative and qualitative criteria?	5				
Is the process above clearly documented and periodically evaluated to ensure that it is meeting its objectives?		4			
Is the process to register students in the program and monitoring their progress documented?	5				
Is the process above periodically evaluated to ensure that it is meeting its objectives?		4			
Is the process to recruit and retain faculty in place and documented?		4			
Are the processes for faculty evolution & promotion consistent with the institution mission?			3		
Are the processes in 5 and 6 above periodically evaluated to ensure that they are meeting their objectives?			3		
Do the processes and procedures ensure that teaching and delivery of course material emphasize active learning and that course learning outcomes are met?	5				
Is the process in 8 above periodically evaluated to ensure that it is meeting its objectives?		4			
Is the process to ensure that graduates have completed the requirements of the program based on standards and documented procedures?		4			
Is the process in 10 above periodically evaluated to ensure that it is meeting its objectives?		4			
Total Encircled Value (TV)	**45**				
Score 5 (S5) = {TV / (No. of Questions * 5)} * 100 * Weight	**12.27**				

Criterion 6 –Faculty	Weight = 0.20				
	Score				
	5	4	3	2	1
Are there enough full time faculty members to provide adequate coverage of the program areas / courses with continuity and stability?		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	**16**				

Criterion 7 -Institutional Facilities	Weight = 0.10				
	Score				
	5	4	3	2	1
Does the institution have the infrastructure to support new trends such as e-learning?	5				
Does the library contain technical collection relevant to the program and is it adequately staffed?		4			
Are the class rooms and offices adequately equipped and capable of helping faculty carry out their responsibilities?		4			
Total Encircled Value (TV)	**13**				
Score 7 (S7) = {TV / (No. of Questions * 5)} * 100 * Weight	**8.6**				

Criterion 8 - Institutional Support	**Weight = 0.10**				
	Score				
	5	**4**	**3**	**2**	**1**
Is there sufficient support and finances to attract and retain high quality faculty?		4			
Are there an adequate numbers of high quality graduate students, teaching assistants and Ph.D. students?			3		
Total Encircled Value (TV)	**7**				
Score 8 (S8) = {TV / (No. of Questions * 5)} * 100 * Weight	**8**				

Overall Assessment Score = S1 + S2 + S3 + S4 + S5 + S6 + S7 + S8 =	**82.57**

Implementation Plan – Master of Art and Design Studies

AT Findings	Corrective Action	Implementation Date	Responsible body	Present Status
MA ADS studios 003 and 210 need their own AV equipment and display LCD screens.	IT related updating will be proposed in the next academic budget.	Academic year 2021-22	ITRC	**Pending**
MA ADS studios need window covering blind system to make the studios dark at the time of AV projections.	Window Sunlight control system will be proposed in the next academic budget.	Academic year 2021-22	BNU Admin for logistical support	**Pending**
MA ADS studios need their own Spot lights as currently Graduate students borrow from shared pool of lights.	New spot lights will be ordered in next academic budget.	Academic year 2021-22	BNU Admin for logistical support	**Pending**
MA ADS faculty will be requested to propose New books that support their curriculum and research.	New Books will be proposed in the next academic budget.	Academic year 2021-22	BNU Library admin	**Pending**

Member AT
Name: Ali Raza
Signature Ali Raza

HoD
Name: Ali Raza
Signature Ali Raza

QEC
Ms. Noreen Lodhi

Signature N. Lodhi.

Vice Chancellor
Beaconhouse National University
Lahore