

**CURRICULUM OF
FINE ARTS**

**BFA
Bachelor of Fine Arts
(2026)**



**RAWALPINDI WOMEN UNIVERSITY,
RAWALPINDI**

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1. Program Objectives and Outcomes

The educational objectives of our program are:

1. Academic Excellence:

To develop creativity, critical thinking, and technical skills, preparing students as innovative artists and scholars contributing to culture and artistry.

2. Research and Innovation:

To cultivate a spirit of research and innovation in the field of Fine Arts, equipping students with critical thinking and creative skills to explore new artistic frontiers.

3. Professional Development:

To equip students with practical skills, industry knowledge, and a strong artistic foundation, preparing them to excel as pioneers in creative industries.

4. Community Engagement:

To cultivate artistic collaboration, cultural awareness, and social impact, empowering students to inspire, educate, and connect with diverse communities through their art.

5. Women Empowerment:

To enrich creativity and self-expression in the arts. It will provide a supportive platform for them to challenge norms, amplify their voices, and achieve professional and personal growth.

Outcomes

These outcomes are cultivated throughout the art curriculum and are strongly developed in the courses listed under each section.

- Students graduate with strong creative and analytical abilities, producing original artworks that reflect both technical skill and conceptual depth.
- Students conduct innovative, research-based art projects that contribute to emerging dialogues in contemporary and traditional art practices.
- Graduates enter the creative industry with polished portfolios and practical experience, successfully launching careers in diverse art-related fields.
- Students actively participate in public art initiatives and outreach programs, using art to engage and uplift local communities.
- Students gain confidence and visibility as artists, producing impact work that challenges

stereotypes and promotes gender equity in the arts.

2. Admission Criteria for BFA

As per the approved Admission Policy of RWU notified vide Notification No. RWU/VC/01/341, dated 10th March 2023

3. Division and Distribution of Courses for BFA

Sr. #	Categories	No. of Courses	Credit Hours
1	General Education Courses	16	34
2	Major Courses	27	74
3	Interdisciplinary / Allied Courses	04	12
4	Field Experience / Internship Market Driven Certificate	04	06
5	Research Thesis (Capstone Project)	01	15

- Total Credit Hours 138
- Duration 4 Years
- Semester Duration 16 - 18 Weeks
- Semesters 8
- Course Load Per Semester 15 - 18 Credit Hours

4. Quantification Criteria for Course for the Examination of Practical Courses

Class Evaluation = 60 Marks

Final Term = 40 Marks

Total = 100

Breakdown of Class Evaluation = 60 Marks

Participation 10 Marks	Mid Term 20 Marks	Assignments 30 Marks	Final 40 Marks
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5. Quantification Criteria for Thesis

Internal Panel 40%	External Juror 60%
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6. Scheme of Studies for BS Fine Arts

SEMESTER I			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-135	2-D Studies-I	3 (0-3)	Major
BFA-136	3-D Studies-I	3 (0-3)	Major
MTH-110	Quantitative Reasoning – I	3 (3-0)	General Education
ENG-110	Functional English	3 (3-0)	General Education
ISL-101/ ETH-101	Islamic Studies / Ethics	2 (2-0)	General Education
CS-107	Application of Information and Communication Technologies	3 (2-1)	General Education
CS-107L	Application of Information and Communication Technologies (Lab)		General Education
UHQ-101/ ETH-103	Understanding of Holy Quran – I / Ethics-I	1 (0-1)	General Education
Total Credits Hours = 18			

SEMESTER II			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-137	2-D Studies-II	3 (0-3)	Major
BFA-138	History of Art-I	2 (2-0)	Major
BFA-139	3-D Studies-II	3 (0-3)	Major
STA-112	Quantitative Reasoning – II	3 (3-0)	General Education
PAK-104	Pakistan Studies	2 (2-0)	General Education
ENG-111	Expository Writing	3 (3-0)	General Education
	Social science	2 (2-0)	General Education
UHQ-102/ ETH-104	Understanding of Holy Quran – II / Ethics-II	1 (0-1)	General Education
Total Credits Hours = 19			

SEMESTER III

Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-215	Fine Arts Studio-I (Painting)	3 (0-3)	Major
BFA-216	Fine Arts Studio-I (Miniature)	3 (0-3)	Major
BFA-217	History of Art-II	2 (2-0)	Major
	Natural Science	3 (3-0)	General Education
	Arts & Humanities	2 (2-0)	General Education
CCE-497	Civic and Community Engagement	2 (2-0)	General Education
PAK-103	Ideology & Constitution of Pakistan	2 (2-0)	General Education
Total Credit Hours = 17			

SEMESTER IV			
	COURSE	CREDIT HOURS	CATEGORY
BFA-218	Fine Arts Studio-II (Sculpture)	3 (0-3)	Major
BFA-219	Fine Arts Studio-II (Print Making)	3 (0-3)	Major
BFA-220	Drawing Studies	3 (1-2)	Major
BFA-221	Craft Studies	2 (1-1)	Major
BFA-222	Art Seminar	2 (2-0)	Major
MGT-108	Entrepreneurship	2 (2-0)	General Education
Total Credit Hours = 15			

SEMESTER V			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-329	Artificial Intelligence in Creative Arts	2 (1-1)	Major
BFA-330	History of Art – III	2 (2-0)	Major
	Specialization Elective – I ⁷	3	Major
	Specialization Elective – II ⁷	3	Major
	Interdisciplinary Course-I	3	Interdisciplinary
	Interdisciplinary Course-II	3	Interdisciplinary
	Internship	3	
Total Credit Hours = 19			

SEMESTER VI			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-331	History of Art – IV	2 (2-0)	Major
	Specialization Elective – III ⁷	3	Major
	Specialization Elective – IV ⁷	3	Major
	Specialization Elective – V ⁷	3	Major
BFA-332	Market Driven Certificate – I ⁹	1	Major
BFA-333	Market Driven Certificate – II ⁹	1	Major
BFA-334	Market Driven Certificate – III ⁹	1	Major
	Interdisciplinary Course-III	3	Interdisciplinary
Total Credit Hours = 17			

SEMESTER VII			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-424	Research Methods in Fine Arts ¹	3 (3-0)	Major
	Specialization Elective – VI ⁷	3	Major
	Specialization Elective – VII ⁷	3	Major
	Specialization Elective – VIII ⁷	3	Major
	Specialization Elective – IX ⁷	3	Major
	Interdisciplinary Course-IV	3	Interdisciplinary
Total Credit Hours = 18			

SEMESTER VIII			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-425	Research Thesis	15	Research
Total Credit Hours = 15			

Specialization in Miniature Painting

SEMESTER V			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-329	Artificial Intelligence in Creative Arts	2 (1-1)	Major
BFA-330	History of Art – III	2 (2-0)	Major
BFA-335	Traditional Miniature Techniques	3	Major
BFA-336	Advanced Drawing for Miniature	3	Major
	Interdisciplinary Course-I	3	Interdisciplinary
	Interdisciplinary Course-II	3	Interdisciplinary
	Internship	3	
Total Credit Hours = 19			

SEMESTER VI			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-331	History of Art – IV	2 (2-0)	Major
BFA-337	Folio and Manuscript Illustration	3	Major
BFA-338	Illumination and Ornamentation (Border Design)	3	Major
BFA-339	Symbolism in Miniature Art	3	Major
BFA-332	Market Driven Certificate – I ⁹	1	Major
BFA-333	Market Driven Certificate – II ⁹	1	Major
BFA-334	Market Driven Certificate – III ⁹	1	Major
	Interdisciplinary Course-III	3	Interdisciplinary
Total Credit Hours = 17			

SEMESTER VII			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-424	Research Methods in Fine Arts	3 (3-0)	Major
BFA-426	Minimalist Practices	3	Major
BFA-427	Narrative Composition in Miniature	3	Major
BFA-428	Contemporary Miniature Painting	3	Major
BFA-429	Mixed Media Illustration	3	Major
	Interdisciplinary Course-IV	3	Interdisciplinary

Total Credit Hours = 18

SEMESTER VIII			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-425	Research Thesis	15	Research
Total Credit Hours = 15			

Specialization in Painting

SEMESTER V			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-329	Artificial Intelligence in Creative Arts	2 (1-1)	Major
BFA-330	History of Art – III	2 (2-0)	Major
BFA-340	Historical Painting Methods	3	Major
BFA-341	Advance Life Drawing	3	Major
	Interdisciplinary Course-I	3	Interdisciplinary
	Interdisciplinary Course-II	3	Interdisciplinary
	Internship	3	
Total Credit Hours = 19			

SEMESTER VI			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-331	History of Art – IV	2 (2-0)	Major
BFA-342	Landscape Painting Studio	3	Major
BFA-343	Advanced Portrait and Figure Painting	3	Major
BFA-344	Narrative Painting Techniques	3	Major
BFA-332	Market Driven Certificate – I ⁹	1	Major
BFA-333	Market Driven Certificate – II ⁹	1	Major
BFA-334	Market Driven Certificate – III ⁹	1	Major
	Interdisciplinary Course-III	3	Interdisciplinary
Total Credit Hours = 17			

SEMESTER VII			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-424	Research Methods in Fine Arts	3 (3-0)	Major
BFA-430	Experimental Painting Surfaces	3	Major
BFA-431	Art for Public Spaces	3	Major
BFA-432	Abstract Expressionism	3	Major
BFA-433	Conceptual Strategies in Studio Art	3	Major
	Interdisciplinary Course-IV	3	Interdisciplinary

Total Credit Hours = 18

SEMESTER VIII			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-425	Research Thesis	15	Research
Total Credit Hours = 15			

Specialization in Sculpture

SEMESTER V			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-329	Artificial Intelligence in Creative Arts	2 (1-1)	Major
BFA-330	History of Art – III	2 (2-0)	Major
BFA-350	Sustainable Sculpture Materials	3	Major
BFA-351	Carving Techniques	3	Major
	Interdisciplinary Course-I	3	Interdisciplinary
	Interdisciplinary Course-II	3	Interdisciplinary
	Internship	3	
Total Credit Hours = 19			

SEMESTER VI			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-331	History of Art – IV	2 (2-0)	Major
BFA-352	Figurative Sculpture	3	Major
BFA-353	Advance Mold Making	3	Major
BFA-354	Casting and Finishing Methods	3	Major
BFA-332	Market Driven Certificate – I ⁹	1	Major
BFA-333	Market Driven Certificate – II ⁹	1	Major
BFA-334	Market Driven Certificate – III ⁹	1	Major
	Interdisciplinary Course-III	3	Interdisciplinary
Total Credit Hours = 17			

SEMESTER VII			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-424	Research Methods in Fine Arts	3 (3-0)	Major
BFA-438	Conceptual Sculpture Art	3	Major
BFA-439	Contemporary Sculpture	3	Major
BFA-440	Visual Thinking and Inquiry	3	Major
BFA-441	Idea Base Sculpture	3	Major
	Interdisciplinary Courses-IV	3	Interdisciplinary

Total Credit Hours = 18

SEMESTER VIII			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-425	Research Thesis	15	Research
Total Credit Hours = 15			

Specialization in Print Making

SEMESTER V			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-329	Artificial Intelligence in Creative Arts	2 (1-1)	Major
BFA-330	History of Art – III	2 (2-0)	Major
BFA-345	Traditional Printmaking	3	Major
BFA-346	Historical Printmaking Processes	3	Major
	Interdisciplinary Course-I	3	Interdisciplinary
	Interdisciplinary Course-II	3	Interdisciplinary
	Internship	3	
Total Credit Hours = 19			

SEMESTER VI			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-331	History of Art – IV	2 (2-0)	Major
BFA-347	Layering and Color in Prints	3	Major
BFA-348	Lithography Studio Practice	3	Major
BFA-349	Organic Relief Printing	3	Major
BFA-332	Market Driven Certificate – I ⁹	1	Major
BFA-333	Market Driven Certificate – II ⁹	1	Major
BFA-334	Market Driven Certificate – III ⁹	1	Major
	Interdisciplinary Course-III	3	Interdisciplinary
Total Credit Hours = 17			

SEMESTER VII			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-424	Research Methods in Fine Arts	3 (3-0)	Major
BFA-434	Collagraph Printmaking	3	Major
BFA-435	Digital Printmaking Methods	3	Major
BFA-436	Large-Format Print Projects	3	Major
BFA-437	Printmaking Innovations	3	Major
	Interdisciplinary Course-IV	3	Interdisciplinary

Total Credit Hours = 18

SEMESTER VIII			
Course Code	COURSE	CREDIT HOURS	CATEGORY
BFA-425	Research Thesis	15	Research
Total Credit Hours = 15			

7. List of Major Courses

Sr. No.	Course Code	Course Title	Pre-Requisite	Credit Hours
1.	BFA-135	2-D Studies-I	Nil	3 (0-3)
2.	BFA-137	2-D Studies-II	Nil	3 (0-3)
3.	BFA-136	3-D Studies-I	Nil	3 (0-3)
4.	BFA-139	3-D Studies-II	Nil	3 (0-3)
5.	BFA-138	History of Art-I	Nil	2 (2-0)
6.	BFA-217	History of Art-II	Nil	2 (2-0)
7.	BFA-330	History of Art-III	Nil	2 (2-0)
8.	BFA-331	History of Art-IV	Nil	2 (2-0)
9.	BFA-215	Fine Arts Studio-I (Painting)	Nil	3 (0-3)
10.	BFA-216	Fine Arts Studio-I (Miniature)	Nil	3 (0-3)
11.	BFA-218	Fine Arts Studio-II(Sculpture)	Nil	3 (0-3)
12.	BFA-219	Fine Arts Studio-II (Print Making)	Nil	3 (0-3)
13.	BFA-220	Drawing Studies	Nil	3 (1-2)
14.	BFA-221	Craft Studies	Nil	2 (1-1)
15.	BFA-222	Art Seminar	Nil	2 (2-0)
16.	BFA-329	Artificial Intelligence in Creative Arts	Nil	2 (1-1)
17.	BFA-424	Research Methods in Fine Arts	Nil	3 (3-0)
18.	BFA-332	Market Driven Certificate-I		1
19.	BFA-333	Market Driven Certificate-II		1
20.	BFA-334	Market Driven Certificate-III		1

8. Course Outlines for Major Courses

2-D Studies-I

Bachelor of Fine Arts

Semester-I

Course Code: BFA-135

Credit Hours: 3 (0-3)

Pre-Requisite: Nil

Objectives

Demonstrate foundational skills in 2-D composition.

Apply drawing, painting, and mixed-media techniques. Develop studio-based competence in creating structured 2-D artworks. Understand and apply visual elements (balance, contrast, harmony, etc.).

Create original 2-D artworks using learned techniques.

Learning Outcomes

By the end of the course, students will be able to:

- a) Demonstrate foundational skills in two-dimensional composition, including balance, contrast, and harmony.
- b) Apply drawing, painting, and mixed-media techniques to explore form, color, and texture.
- c) Develop studio-based competence in creating structured 2-D artworks.

Course Outline

Unit 1. Introduction of Elements and Principle of Art

Elements of Art (line, shape, form, space, color, value, and texture)

Principle of Art (balance, emphasis, movement, proportion, rhythm, harmony, unity, variety)

Assignments: identify and apply on paper with material like soft pencil on drawing sheet and news prints.

Unit 2. Regular and Irregular Shaped Objects

Line: Expressive & Structural Studies

Shape and Form: Organic & Geometric

Assignments: 1. draw multiple objects (chair, stool, bottles)

2. set the objects in front, in a way that they overlap

Material: Charcoal sticks, willow sticks, pencils, erasers

Unit 3. Proportions and Foreshortening

Perspective on Objects / Buildings

kinds of perspective: Linear and Aerial (perspective shown with the use of colors).

Assignment on One Point Perspective: chair, room interior

Two Point Perspective: Table, Building Exterior

Material: colored ballpoints and drawing sheets. Colored pencils or pastel colors.

Assignment on foreshortened objects.

Students will be required to observe still life close-ups

Unit 4. Positive & Negative Space Composition

Various kinds of negative shapes and thus looking at the drawing as positive structure in white. Material: White sheets and conte crayon, black material.

Light & Shadow Studies

Assignments: 1. students will use subtraction method, using charcoal/ pencil/powder to tone the sheet and using eraser to draw

2. use direct sunlight shadows for the learning of negative spaces

Unit 5. Nature and Geometry

Analysis of geometric shapes and their synthesis with nature (geometry and observation)

Unit 6. Linear and Aerial Perspective

Assignments on Linear and Aerial perspective

Perspective shown with the use of colors.

Recommended Books / Reference Material

1. Monahan, P. (1990). *Watercolour (Step by Step Art School)*. The Hamlyn Publishing Group.
2. Cerver, F. A. (2003). *Watercolors for Beginners*. Könemann.
3. Foster, V. (2004). *Anatomy & Figure Drawing Handbook: A comprehensive guide to the art of drawing the human body*. Grange Books.
4. Cole, F., Golovinskiy, A., Limpaecher, A., Stoddart Barros, H., Finkelstein, A., Funkhouser, T., and Rusinkiewicz, S. (2023). Where do people draw lines?.In *Seminal Graphics Papers: Pushing the Boundaries*, Volume 2 (pp. 409-419).
5. Tuckerman, H. T. (2022). *Book of the Artists*. BoD—Books on Demand.

2-D Studies-II

Bachelor of Fine Arts

Semester-II

Course Code: BFA-137

Credit Hours: 3 (0-3)

Pre-Requisite: Nil

Objectives

The objects applicable to this course include paints, pencils, markers, and other traditional media used for creating images and illustrations. Color wheels and typography tools are also essential objects for understanding color theory and designing compositions. Additionally, anatomical models or reference images of the human skeleton would be useful for the anatomical studies component of the course. These objects facilitate hands-on learning and skill development in 2-D art techniques.

Learning Outcomes

By the end of the course, students will be able to:

- a) Refine advanced 2-D techniques to produce original and conceptually informed works.
- b) Critically evaluate personal and peer work through the lens of design principles.
- c) Integrate traditional and experimental studio practices into professional-level 2-D compositions.

Course Outline

Unit 1. Introduction to Color Theory

Color Wheel & Color Schemes
Warm & Cool Color Compositions

Unit 2. Typography and Illustration

Introduction to the Painting Tools.
Type Formatting – Character and Paragraph. Exploring Type Effects.
Creating images to convey ideas and stories using traditional media like paints, pencils, markers

Unit 3. Anatomical Study

Skeleton Skull Studies (Back, Front, Side)
Skeleton Structure
Study of major muscle groups
Draw a full figure and annotate or visually deconstruct for proportion accuracy

Unit 4. Expressive / Emotional Study

Student express a mood through body language, lighting, and mark-making
Emotional storytelling through anatomy

Unit 5. Expression and Characterization

Portray character study through observation. Drawing as an organization of thoughts, feelings and image making. Make character studies using colored mediums.

Recommended Books / Reference Material

1. Taggart, Paul. *Sketch & Color: Art Techniques from Pencil to Paint*.
2. Bleicher, S. (2023). *Contemporary color: Theory and Use*. Routledge.
3. Gage, J., and Grovier, K. (2023). *Colour in Art*. Thames and Hudson.
4. Pastoureau, M. (2023). *Blue: The history of a Color*. Princeton University Press.
5. Magrin-Chagnolleau, I. (2022, June). A Phenomenological Approach to Color Theory and Aesthetics. *In Proceedings of AIC 2022*.

3-D Studies – I

Bachelor of Fine Arts

Semester-I

Course Code: BFA-136

Credit Hours: 3 (0-3)

Pre-Requisite: Nil

Objectives

Basic materials and processes are one of the courses in which understanding of materials with physical, chemical and aesthetical properties in context of organic, inorganic, and man-made materials, with suitable usage in foundation year and upcoming major departments.

Learning Outcomes

By the end of the course, students will be able to:

- Apply basic sculptural and spatial design concepts in three-dimensional forms.
- Use appropriate materials (clay, wood, plaster, etc.) to explore volume, proportion, and texture.
- Gain studio expertise in producing small-scale 3-D artworks

Course Outline

Unit 1. Introduction to Basic Forms

Construct a self-standing Cube, Cylinder, Sphere, pyramid and egg from using clay as a medium.

Size: 4 inches (max) each form

Size of Composition: 10 inches (max)

Unit 2. Composition with basic forms

Create a symmetrical composition with these forms. Introduction to lump and coil method and clay modeling.

Unit 3. Bird/ Duck Form

Basic form conversion of Egg form in to bird form through observational drawing studies with additive process in clay as a medium.

Size: 6 inches (max)

Unit 4. Construct a linear form with inorganic material

Construct a linear Form for example insect or any other form with inorganic material like metal wire etc...Construct basic volumes and composition from cardboard material.

Unit 5. Animal Form

Create an animal form with proportions and composition step by step. Key models with additive process in clay.

Recommended Books/Reference Material

1. Read, H. (2023). The art of sculpture.
2. Westmacott, R. (2022). *Handbook of Sculpture*. BoD–Books on Demand.

3-D Studies – II

Bachelor of Fine Arts

Semester-II

Course Code: BFA-139

Credit Hours: 3 (0-3)

Pre-Requisite: Nil

Objectives

The objective of basic materials and processes is the familiarization of students with dimensions in 3D models and objects, usage of various materials to realize properties, joining of different groups of materials in forms/objects and learning the behavior of materials.

Learning Outcomes

By the end of the course, students will be able to:

- a) Advance sculptural techniques for large-scale or conceptual 3-D works.
- b) Experiment with contemporary practices in spatial and installation art.
- c) Develop the ability to resolve practical challenges in a studio environment.

Course Outline

- Unit 1. Introduction of Relief Sculpture** (Sketches and Composition)
Transfer of Drawing on to the surface (clay slab). They will learn use to clay tools
Develop a form in relief by Additive and Subtractive process
Mold and Cast of a clay relief
Mold: Plaster of Paris
Cast: Plaster of Paris
- Unit 2. Molding and Casting**
Preparation of a safe mold in plaster (Fruits / Vegetables) and Cast of Fruits / Vegetables from safe mold in plaster
- Unit 3. Soft Sculpture**
Observe and construct an object by assembling mediums of your choice.
Size: variable / actual size
Medium: Open- choice
- Unit 4. Carving**
Introduction of carving tools (slide presentation). Sketches as per given form then approval of key models in clay as per approved sketches. Carving process with given material through appropriate use tools and technique as per approved key model.
- Unit 5. Imaginary Sculptural Form**
Construct an imaginary sculptural form
Medium: Clay
Size: Variable

Recommended Books/Reference Material

1. Moon. (2011). *Materials and Media in Art Therapy-Critical Understandings of Diverse Artistic Vocabularies*, Taylor and Francis.
2. Pearce. (2005). *Artist's Materials-The Complete Sourcebook of Methods and Media*, Arcturus.

3. Vereștiuc, M. (2022). Object and objecthood in post-minimal sculpture. *Review of Artistic Education*, (24), 194-203.

History of Art-I

Bachelor of Fine Arts

Semester-II

Course Code: BFA-138

Credit Hours: 2 (2-0)

Pre-Requisite: Nil

Objectives

To enable students to recognize and articulate major art movements across diverse cultures and their significance in art history. Also train students in contextual analysis, allowing them to interpret artworks within their historical research and evaluation.

Learning Outcomes

By the end of the course, students will be able to:

- a) Identify and describe various art movements around the various cultures.
- b) Interpret artworks within their historical, cultural, and social contexts.
- c) Develop basic visual analysis and critical reading skills for art historical study.

Course Outline

Unit 1. Ancient and Classical periods

Ancient Art (c. 4,000 B.C.–400 A.D.) Includes Mesopotamian, Egypt, Indus Valley Civilization

Unit 2. Axial Age

Greek Art. The earliest Buddhist art, found in places like the stupas of Sanchi, Roman Art and Hinduism

Unit 3. Medieval Era

Medieval Art (c. 500–1400): Byzantine, Romanesque, often characterized by religious themes and stylized forms.

Gothic Art (1150–1400): Features pointed arches, stained glass, and elaborate cathedrals.

Unit 4. Early Islamic and Muslim Architecture

Byzantine, and Persian traditions.

Muslim architecture during the Sultanate period.

Unit 5. Renaissance Era

Renaissance (c. 1400–1600) Marked by a revival of interest in classical art and a focus on humanism, realism, and proportion, Giotto, Masaccio, Donatello.

High Renaissance: that was more artificial and dramatic. Leonardo Da Vinci, Michelangelo

Note: Case studies will be incorporated in all the units to analysis cross-cultural comparison.

Recommended Books / Reference Material

1. Nadiem, I. H. (2002). Moenjodaro: Heritage of mankind (3rd rev. ed.). Sang-e-Meel Publications
2. Wheeler, M. (1997). The Indus civilization. Sang-e-Meel Publications.
3. Brinton, C., Christopher, J. B., & Wolff, R. L. (1976). A history of civilization: Vol. 1. Prehistory to 1715 (5th ed.). Prentice-Hall.
4. Snellgrove, D. L. (Ed.). (1978). The image of the Buddha. UNESCO.
5. Fichner-Rathus, L. (n.d.). Understanding art (7th ed.). Thomson/Wadsworth.
6. Geddes & Grosset. (1997). Ancient Egypt: Myth and history. David Dale House.

History of Art-II

Bachelor of Fine Arts

Semester-III

Course Code: BFA-217

Credit Hours: 2 (2-0)

Pre-Requisite: Nil

Objectives

The course objectives are to enable students to examine art movements and assess their socio-cultural significance, to train students to analyze stylistic innovations and thematic concerns of major artists and artistic centers, and to develop students' ability to construct comparative frameworks for studying cross-cultural art histories.

Learning Outcomes

By the end of the course, students will be able to:

- a) Examine art movements in relation to their socio-cultural significance.
- b) Analyze stylistic innovations and thematic concerns of key practitioners and centers.
- c) Develop comparative frameworks to study cross-cultural art histories.

Unit 1. Persian Art

Beginning (Abbasid) and contribution (Timurid) of the Art of Book Illustration.
Shahnameh from Timurid and Jillard, Khamsa Nizami.
Key traditions include the painting schools of Tabriz, Shiraz, and Herat.

Unit 2. Mughal Art

Humayun's reign: laid the groundwork for Mughal painting.
Golden age: Akbar's reign (1556–1605).
Jhangir's period, climax of miniature painting Portraits and Flora Fanna.
Decline and continuation (c. 1658–c. 1806). This period saw a continuation of the trends from Shah Jahan's reign, including genre scenes, and Aurangzeb's reign

Unit 4. Baroque and Enlightenment Period (17th Century)

Baroque (1600–1750): Characterized by drama, rich color, and intense light and shadow.
Rococo (1699–1780): An ornate, light, and playful style that emerged in France.

Unit 5. Comparative Analysis between Western Art Movements

Neoclassicism (1750–1850): A revival of classical Greek and Roman styles, emphasizing order, harmony, and clarity.
Romanticism (1780–1850): Focused on emotion, individualism, and the power of nature.

Recommended Books / Reference Material

1. Srivastava, R. P. (1983). Punjab painting: Study in art and culture. Abhinav Publications
2. Gray, B. (1961). Persian painting. Skira.
3. Canby, S. R. (Ed.). (1990). Persian masters: Five centuries of painting. Marg Publications.
4. Schmitz, B., Usmani, U., & Thackston, W. M. (2011). Persian paintings and drawings in the Lahore Museum. Lahore Museum.
5. Fichner-Rathus, L. (n.d.). Understanding art (7th ed.). Thomson/Wadsworth.
6. Ettinghausen, R., Grabar, O., & Jenkins-Madina, M. (2001). Islamic art and architecture, 650–1250 (2nd ed.). Yale University Press.
7. Canby, S. R. (1993). Persian painting (Eastern Art Series). British Museum Press; Thames & Hudson.
8. Canby, S. R. (1999). The golden age of Persian art, 1501–1722. British Museum Press.
9. O'Kane, B. (2017). The Great Jalayirid Shahnāmā. In J. Gonnella, F. Weis, & C. Rauch (Eds.), *The Diez Albums: Context and content* (pp. 469–484). Brill.
10. Das, A. K. (1978). Mughal painting during Jahangir's time. The Asiatic Society.
11. Beach, M. C. (1987). Early Mughal painting. Harvard University Press.
12. Stronge, S. (2002). Painting for the Mughal emperor: The art of the book, 1560–1660. V&A Publications.

History of Art-III

Bachelor of Fine Arts

Semester-V

Course Code: BFA-330

Credit Hours: 2 (2-0)

Pre-Requisite: Nil

Objectives

The course objectives are: to enable students to examine art movements and assess their socio-cultural significance, to train students to analyze stylistic innovations and thematic concerns of major artists and artistic centers, and to develop students' ability to construct comparative frameworks for studying cross-cultural art histories.

Learning Outcomes

By the end of the course, students will be able to:

- a) Study the changes in artistic development as an outcome of socio-political conditions.
- b) Interpret works of modern art in their historical contexts.
- c) Critically evaluate shifting aesthetics and philosophies of art.

Unit 1. Late 19th Century

Realism (1848–1900): Sought to portray ordinary life and contemporary subjects without idealization.

Impressionism (1865–1885): Focused on capturing fleeting visual impressions, especially the effects of light and color.

Post-Impressionism (1885–1910): A diverse movement that built on Impressionism but focused on more symbolic content and form.

Unit 3. Early 20th Century and Modern Trends (c. 1900–1970)

Fauvism, (1904-1909) Characterized by intense, non-naturalistic colors and bold brushwork.

Expressionism: (1905-1930) Sought to express emotional experience rather than physical reality through distorted forms and colors.

Cubism: (1907-1914) Broke down objects into geometric forms and showed them from multiple viewpoints simultaneously.

Futurism: (1909-1930) Celebrated dynamism, speed, technology, and machines.

Unit 4. Mid-to-Late 20th Century

Surrealism: (1917-1950) Explored the unconscious mind and irrational thought, drawing on dreams and psychology.

Abstract Expressionism: (1940s-1950s) Focused on spontaneous, emotional, and large-scale abstract works, with artists like Jackson Pollock and Mark Rothko being prominent figures.

Unit 5. Colonial Architecture

Sikh rule after Mughal decline, Mughal, Persian and Indian style merge

Recommended Books / Reference Material

1. Britt, D. (Ed.). (2010). Modern art: Impressionism to post-modernism (2nd paperback ed.). Thames & Hudson.
2. Kleiner, F. S., Mamiya, C. J., & Tansey, R. G. (2001). Gardner's art through the ages (11th ed., Vol. 1). Harcourt College Publishers.
3. Fichner-Rathus, L. (n.d.). Understanding art (7th ed.). Thomson/Wadsworth.
4. Ducrot, V. (2009). Four centuries of Rajput painting: Mewar, Marwar and Dhundhar Indian miniatures (Dr. Daljeet & Prof. R. M. Cimino, Contributors; I. Ducrot & V. Ducrot, Collection). Skira.
5. Chakraverty, A. (2005). Indian miniature painting. Lustre Press, Roli Books.

History of Art-IV

Bachelor of Fine Arts

Semester-VI

Course Code: BFA-331

Credit Hours: 2

Pre-Requisite: Nil

Objectives

Analyze global contemporary art movements and their relevance to current practices. Evaluate the influence of technology, globalization, and identity politics in art. Develop critical perspectives that inform individual studio practice.

Learning Outcomes

By the end of the course, students will be able to:

- a) Analyze global contemporary art movements and their relevance to current practices.
- b) Evaluate the influence of technology, globalization, and identity politics in art.
- c) Develop critical perspectives that inform individual studio practice.

Unit 1. Post Modernism and Contemporary Art

Contemporary Art (1970–present): Includes Postmodernism, marked by a wide range of styles and a questioning of the nature of art itself.

Op Art: (1950s-1960s) Created optical illusions through abstract patterns and colors.

Pop Art: (1950s-1960s) Used imagery from popular and mass culture, including advertising, news, and celebrity.

Unit 2. Conceptual Art

Land Art

Minimalism

Neo-Expressionism

Unit 3. Pakistani Art (Early Pioneers Pre-1947 & Early Independence)

A.R. Chughtai's work was influenced by the Bengal School and Persian miniatures, often depicting modern techniques, creating a distinct national style, famously illustrating Ghalib's poetry.

Ustad Allah Bakhsh, A self-taught master known for romanticizing Punjabi folklore, landscape using western realism and large-scale figurative painting in Indo-Pak subcontinent.

Unit 4. Pakistani Art (The Modernist Wave (1950s-1970s))

Zubeida Agha, first modern artist in Pakistani art,

Shakir Ali, A key figure in introducing Cubism and abstraction, incorporating Western modernism with local themes and calligraphy.

Anna Molka Ahmed, introduced German Expressionism and was crucial in establishing fine arts education

Calligraphic Movement, Artists like Hanif Ramay and Zahoor ul Akhlaq (influenced by Shakir Ali) developed modern calligraphy as a key part of Pakistani art.

Unit 5. Contemporary Trends

Focus shifted to globalized concerns, political realities, and innovative mediums, featuring artists like Rashid Rana, Imran Qureshi, Aisha Khalid, and Lala Rukh.

Note: This timeline shows a progression from colonial-influenced traditionalism to defining a national modern identity, and finally to engaging with global contemporary issues.

So, all these units will be studied keeping them within the frame work of Art criticism.

Recommended Books / Reference Material

1. Goldberg, R. (2001). Performance art: From futurism to the present (Revised and expanded ed.). Thames & Hudson.
2. Marranca, B., & Dasgupta, G. (Eds.). (1999). Conversations on art and performance. The Johns Hopkins University Press.
3. Barendregt, K. (2014). The human canvas: The world's best body paintings. Impact.
4. Collins, J., Welchman, J., Chandler, D., & Anfam, D. A. (2001). Techniques of the modern artists. Chartwell Books.
5. Cogniat, R. (1980). Georges Braque (J. Mark Paris, Trans.). Harry N. Abrams. (Original work published 1896)
6. Chughtai, M. A. R. (1968). Amal-i-Chughtai: Poet of the East and Chughtai (Special de-luxe ed.). Self-published (Printed at Print Printo Press).
7. Zaidi, S. (Ed.). (2011). Mazaar, Bazaar: Design and visual culture in Pakistan (3rd impression). Oxford University Press.
8. Ali, S. A. (1995). Painters of Pakistan. National Book Foundation
9. Gulgee. (2000). Gulgee: The Book (Tentative Title). Ferozsons (Pvt.) Ltd.
10. Butt, S. (1988). Paintings from Pakistan. Idara Saqafat-e-Pakistan, Pakistan National Commission for UNESCO.

Fine Arts Studio-I (Painting)

Bachelor of Fine Arts

Semester-III

Course Code: BFA-215

Credit Hours: 3 (0-3)

Pre-Requisite: Nil

Objectives

Students will exercise the basic principles of painting: shape and form, volume, hue and value, etc. They will understand to implement those principles on still objects, nature and living beings to produce life like representations.

Learning Outcomes

- Observation and skill of the students will be enhanced.
- Value control, volume creation, narrative drawings.
- As a result, gradual development will take place in executing painting, because colors and their values are concentrated in the course.

Course Outline

Unit 1. Basic Shapes

To make student comprehend tonal values, Basic Shapes like Circle, Square, egg etc., in monochrome and colored both

Unit 2. Still Life

Arrange 2-3 minimum objects for still life painting.
Still life in oil on canvas

Unit 3. Material Exposure

Painting of still objects with soft pastel and water color.

Unit 4. Studies of Eye Levels

Viewing objects in perspective: to paint simple single, single, objects from various eye-levels (Oil painting).

Unit 5. Landscape Painting

Close up studies of plants, stems, roots, foliage and flowers with pastels and water colors.

Painting nature in oil.

Recommended Books / Reference Material

1.

Fine Arts Studio-I (Miniature Painting)

Bachelor of Fine Arts

Semester-III

Course Code: BFA-216

Credit Hours: 3 (0-3)

Pre-Requisite: Nil

Course Objectives

This course introduces students to the fundamentals of miniature painting, including the historical, cultural, and stylistic foundations of Persian, Mughal, and regional traditions. Emphasis is placed on developing precision in linework, figure rendering, and compositional skills using traditional tools such as pencil and Siyah Qalam. Students gain a strong technical and visual foundation to support further study in miniature painting.

Learning Outcomes

By the end of this course, students will be able to:

- Explain the origins, development, and cultural significance of miniature painting.
- Identify key stylistic features of Persian, Mughal, and regional miniature schools.
- Demonstrate control and accuracy in linework using pencil and Siyah Qalam.
- Render basic figures, forms, and simple compositions at miniature scale.
- Apply foundational skills in line, form, and composition to structured exercises in miniature painting.

Course Outline

Unit 1. Line Practice

Line practice with pencil (6H,4H,2H). Sharpen pencil pointed like needle. Prepare surface with burnisher and learn control in linework using pencil

Unit 2. Fundamental Line Shading

Practice clean, consistent strokes and basic ornamental patterns. How to transfer image on wasli.

Unit 3. Siyah Qalam

Assignment of siyah qalam by replicate reference of (Mughal, Persian, Indian). How to prepare wasli surface. Process of burnishing. Teach about Qalam kari, washes , tapai and pardakht.

Unit 4. Miniature Schools

Analyze the distinguishing features of major miniature schools, including style, composition, color palettes, and common motifs.

Make jidwal and boarder (murraqa sazi and hasiya kari) to complete first Siyah qalam assignment.

Unit 5. Basic Figure and Form Rendering

Learn to render simple figures, gestures, and forms in miniature scale. Focus on proportion, shading, and integrating figures into compositions.

Unit 6. Compositional Exercises

Apply foundational skills in structured exercises, combining linework, figures, and motifs. Explore balanced compositions inspired by different miniature schools.

Recommended books:

1. Islamic Art and Architecture, 650–1250, Persian Painting ,Persian Painting (Eastern Art Series),Persian Masters: Five Centuries of Painting, The Golden Age of Persian Art, 1501–1722

Fine Arts Studio-I (Sculpture)

Bachelor of Fine Arts

Semester-IV

Course Code: BFA-218

Credit Hours: 3 (0-3)

Pre-Requisite: Nil

Objectives:

The objective of this course is to achieve the following outcomes by the end of the course: An understanding of varied mediums, their properties and application. Investigated the concept of proportion, texture, volume, negative and positive space, perspective and form.

Learning Outcomes:

By the end of the course, students will be able to:

- a) Acquire sufficient artistic practice through media and material exploration.
- b) Develop a critical and contextual approach towards their studio practices.
- c) Produce a substantial body of studio work reflecting their required level of expertise.

Course Outline:

Unit 1. Imaginary Sculptural Form

Construct an imaginary sculptural form (monster)

Medium: Clay

Size: Variable

Unit 2. Man-made Metallic Object

Choose ANY man-made metallic object from daily life. Replica of man-made metallic objects.

Medium: Box-board/Carton/ Corrugated Sheet

Size: Variable

Unit 3. Paper sculpture

explore paper as a medium in this assignment according to the given task.

Size: Variable

Medium: Paper

Unit 4. Construct a Form with Found Objects

Construction of a form as per available found objects with appropriate technique / method

Unit 5. Construct a Non-objective Sculptural Form

build a form through direct method using armature, where they learn how to balance weight shift

Size: Variable

Medium: Plaster of Paris

Recommended Books/Reference Material

1. Liliya, P., and Daryna, C. (2022, August). Modern Trends In Decorative Sculpture. In *The 14 th International scientific and practical conference “Science, innovations and education: problems and prospects” (August 25-27, 2022) CPN Publishing Group, Tokyo, Japan. 2022.* 487 p. (p. 307).
2. Vereștiuc, M. (2022). Object and objecthood in post-minimal sculpture. *Review of Artistic Education*, (24), 194-203.

Fine Arts Studio-I (Print Making)

Bachelor of Fine Arts

Semester-IV

Course Code: BFA-219

Credit Hours: 3 (0-3)

Pre-Requisite: Nil

Objectives

The course aims to introduce students to various printmaking techniques, develop their skills in creating original prints, and foster an understanding of artistic expression through different media and processes in fine arts studio practice.

Learning Outcomes:

Upon completion, students will be able to execute mono print, linocut, dry point etching, collagraph, and reduction printing techniques; analyze and apply texture and color blending in printmaking; and produce professional-quality prints showcasing creative experimentation and technical proficiency.

Course Outline

Unit 1. Mono Print Techniques

Learning to create monoprints using stencils, textures and color blending. Ink is applied to a smooth plate and transferred to paper that creates prints. Practice using stencils, rollers and brushes, experimenting with texture, wiping and printing multiple prints.

Unit 2. Linocut Printmaking

Students exploring carving and raised surface printing. Ink is applied to the linocut block and transferred to paper. Learn carving simple shapes and patterns, rolling ink evenly and printing by hand or press.

Unit 3. Dry point Etching

Methods to make detailed and shaded prints. Dry point technique scratches directly into plates, etched lines hold ink and produce prints. Incising lines, inking grooves, wiping plates and printing details.

Unit 4. Collagraph Printmaking

Learning to make textured plates using cardboards. Raised textures are inked on collagraph plate and pressed onto paper through press to create relief prints. Layering materials on plate, inking and printing prints to explore the textures used

Unit 5. Reduction Printing

Students learning of multi color printing from a single block in steps. Each layer is carved and printed in sequence, removing previous layers to build the final print. Carving in steps, inking and printing colors properly on paper.

Drawing Studies

Bachelor of Fine Arts

Semester-IV

Course Code: BFA-220

Credit Hours 3 (1-2)

Pre-Requisite: Nil

Objectives

The objectives of the Drawing Studies course are to enable students to develop observational and conceptual drawing skills that can be applied across various media, to translate visual perception into effective two-dimensional representations, and to transform ideas into visual forms, thereby achieving the learning outcomes of demonstrating studio-based drawing abilities, effective 2-D rendering, and idea visualization.

Learning Outcomes

By the end of the course, students will be able to:

- a) Demonstrate observational/studio-based and conceptual drawing skills across varied media.
- b) Translate visual perception into effective 2-D representation.
- c) Transform ideas into visual forms.

Course Outline

Unit 1. Studio-based Drawing

Realistic Portrait using pastels colors, water color or any other medium.

Drawing Portrait in Straight lines (Monochrome lines).

students will be required to use concave mirror/ spoon and draw from it (Self Portrait)

Unit 2. Observational Drawing Exercises

Dynamic Figure in Motion (gesture and extended study)

study quick human moving model, sketches start from 20 mins to 5sec to produce rapid gesture drawings

develop drawing combining multiple gesture in one composition

Unit 3. Conceptual Drawing

Imaginary Drawing Students will draw from her imagination.

Storyboard.

Drawing from life and adding background/ objects from imagination.

Students can exaggerate figures.

Drawing using Golden Ratio.

Unit 4. Translate Idea into Visual Form

- recorded ideas and observations from first-hand studies, such as their own drawings and photography, and secondary imagery and sources
- explored and experimented with different media, techniques and processes

- carried out in-depth research into artists, designers and cultural influences to inform the development of ideas
- selected, reviewed and refined their work throughout the whole process to plan and produce a personal and coherent outcome.

Unit 5. Continuation of the unit 4

- The final outcome may be a single response or a series of related outcomes.
- The supporting studies can be up to five sheets of A2. Candidates may work in any size or media, but all work must be clearly labelled prior to the submission.

Recommended Books / Reference Material

1. Haak, B. (1976). Rembrandt drawings (E. Willems-Treeman, Trans.). Thames and Hudson.
2. Rodwell, J. (1987). Drawing (Step by step art school). Hamlyn.
3. Boudaille, G. (1988). The drawings of Picasso. Hamlyn.
4. Da Vinci, L. (1985). Leonardo drawings (Dover Art Library). Dover Publications.
5. Rembrandt, V. R. (1979). Rembrandt bible drawings (Dover Art Library). Dover Publications.
6. Raynes, J. (2007). Figure drawing & anatomy for the artist. Bounty Books.
7. Wiseman, A. (2004). Drawing and painting people. Collins & Brown Ltd.
8. Foster, V. (2004). Anatomy & figure drawing handbook: A comprehensive guide to the art of drawing the human body. Grange Books.
9. Monahan, P. (1990). Watercolour (Step by step art school). The Hamlyn Publishing Group.
10. Cerver, F. A. (2003). Watercolors for beginners. Könemann.

Craft Studies

Bachelor of Fine Arts

Semester-IV

Course Code: BFA-221

Credit Hours 2 (1-1)

Pre-Requisite: Nil

Objectives

students may be able to:

- a) Explore traditional crafts as historic, socio-cultural, and artistic expressions.
- b) Apply craft-oriented techniques to extend their studio-based artworks.
- c) Assess the relevance of craft in sustainability and indigenous creative economy.

Learning Outcomes

By the end of the course, students will be able to:

- a) Explore traditional crafts as historic, socio-cultural and artistic expressions.
- b) Apply craft-oriented techniques to extend their studio-based artworks.
- c) Assess the relevance of craft in sustainability and indigenous creative economy.

Course Outline

Unit 1. Introduction to Craft Techniques

Definition and scope of craft in art and design.
Introduction to major traditional crafts of Pakistan.

Unit 2. Historical and Socio-Cultural Context of Crafts

History of indigenous crafts of South Asia.
Colonial and post-colonial influences on craft practices.
Symbolism, motifs, and regional variations.
Craft as socio-economic identity.
Field visit / documentation (local crafts market, artisan workshop, museum).
Written report + sketches documenting a traditional craft form.

Unit 3. Craft Techniques & Studio-Based Practice

Hands-on practical exploration: Basic techniques from selected crafts (one Technique each at a time).
Experimentation with mixed media: combining traditional craft and contemporary art.
Take inspiration and produced something creative.

Unit 4. Crafts, Sustainability & Creative Economy

Craft in sustainable design practices.
Eco-friendly materials and slow-craft movement.
Role of crafts in Indigenous Creative Industries.

Examine the business side of crafts and how to make them economically viable in the face of globalization.

Craft revitalization programs (government, NGOs, women-led craft enterprises).

Case studies or Presentation: Analyze one craft community and its economic challenges & potentials.

Unit 5. Contemporary Craft & Final Project

Final Practical Project: Students produce a contemporary artwork derived from a chosen craft tradition

Accompanied by a written artist statement (300–500 words)

Recommended Books / Reference Material

1. Aqeel, Shafi. (2008). *Popular Folk Tales of the Punjab*, OUP Pakistan.
2. Chaudhry, N. A. (2002). *Multan Glimpses*.
3. Chaudhry, N. A. (2000). *A Short History of Lahore and Some of its Monuments*, Sang-e-Meel Publications.

Note:

Mid Term - Theoretical Type

Final Term – Project Based

Art Seminar

Bachelor of Fine Arts

Semester-IV

Course Code: BFA-222

Credit Hours: 2 (2-0)

Pre-Requisite: Nil

Objectives

The course aims to develop strong analytical skills for interpreting contemporary art. Build confidence in presenting research and creative ideas professionally. Encourage constructive critique and reflective dialogue within art practice. Strengthen the link between studio work and critical theory.

Learning Outcomes

By the end of the course, students will be able to:

- a) Critically analyze contemporary debates, theories, and practices in fine arts.
- b) Present research and creative work orally and visually with professional clarity.
- c) Engage in peer critique to strengthen artistic discourse and studio-based reflection.

Course Outline

Unit 1 Understanding Contemporary Art Theories

Introduction to seminar structure, discussion formats, expectations
Major debates in contemporary arts (global vs local art practices)
Theories shaping fine arts today: Postmodernism, identity, narrative, form
Activity: Reading discussion + short reflection + visit galleries for artist talk and exhibition.

Unit 2. Research, Writing & Critical Thinking

How to read and analyze an art text or exhibition review.
Methods of writing about art (theoretical, descriptive, reflective)
Structuring an academic presentation.
Assignment 1: Written analysis + 5-minute mini-presentation

Unit 3. Seminar Presentations & Creative Connections

Linking theory with studio practice (how theory informs creation)
Seminar Presentations Round 1 (student-led discussion)
Seminar Presentations Round 2
Peer Critique Workshop

Unit 4 Advanced Critique

Visual presentation skills for creative and research work.
Peer review session: Constructive critique and reflective writing.

Unit 5. Final Seminar

Final Seminar Presentations

Final reflective discussion + submission of seminar paper/report

Artificial Intelligence in Creative Arts

Bachelor of Fine Arts

Semester-V

Course Code: BFA-329

Credit Hours: 2 (1-1)

Pre-Requisite: Nil

Objectives

This course explores how Artificial Intelligence transforms creative practices in the field of Arts. Students will study AI-driven methods for ideation, visual development, conceptual experimentation, and production. The course blends theoretical understanding with hands-on exploration, enabling students to integrate AI into studio processes such as illustration, painting, mixed media, typography, visual communication, digital art, and conceptual design.

Learning Outcomes

By the end of the course, students will be able to:

- a) Explain the role of AI in shaping contemporary artistic practices.
- b) Apply AI-based tools and techniques to generate creative visual or conceptual outputs.
- c) Critically evaluate ethical, cultural, and creative implications of AI in the studio.

Course Outline

Unit 1. Introduction to AI in Fine Arts & Design

Foundational AI concepts and their relevance to traditional and contemporary creative practices. Students explore AI's impact on drawing, painting, sculpture references, branding, layout, and digital imaging. Practice Assignments include, Research poster on the evolution of AI in art and design. Reflection on AI's impact on creative fields.

Unit 2. Generative Models and Creative Exploration

Diffusion models, generative networks, and creative algorithms. Assignments encourage exploration of AI for producing visual variations, textures, color palettes, compositions, and design mockups. Practice Assignments include, AI-generated mood board for a theme. Style transformation of an artwork or design sample using AI tools.

Unit 3. AI Tools for Studio Practice

AI tools used for painting references, illustration support, 3D modeling aids, brand identity suggestions, poster/visual design variations, and ideation for installations or mixed-media work. Practice Assignments include, developing character, pattern, or composition variations using AI. Creating AI-assisted concept art, poster, or mixed-media artwork.

Unit 4. Ethics, Authorship & Responsible Use

This unit addresses ethical debates surrounding plagiarism, dataset bias, authorship, and responsible AI usage in creative arts fields. Practice Assignments include case study analysis of an ethical issue in AI-assisted artwork. Drafting personal ethical guidelines for using AI in creative practice.

Unit 5. AI-Assisted Creative Project

Final project integrating AI into their Arts workflow. This may include AI-assisted painting, illustration, sculpture concept, poster design, brand identity visuals, or multimedia compositions.

Practice Assignments include, AI-supported concept + final artwork or design piece. Final presentation with rationale and process documentation.

Recommended AI Applications to use:

- Bing Image Creator – Free text-to-image generation
- Pixlr AI – Free photo editing and AI filters
- Canva AI (Free features) – Graphic layouts, design variations
- Adobe Firefly Free Tier – Generative text effects and image creation
- Fotor AI – Free generative art tools
- Ideogram AI – Typography-focused image generation
- OpenArt AI – Free model exploration and image generation
- HuggingFace Spaces – Multiple open-source AI tools for artists and designers
- Gencraft – Free concept art and style generation

Suggested Readings / Reference Material

1. Bishop, C. (2023). Artificial Intelligence and the Arts: Toward Human-AI Collaboration. MIT Press.
2. Manovich, L. (2022). AI Aesthetics. Strelka Press.
3. McCormack, J., & Gifford, T. (2021). Creative AI: Designing with Machine Intelligence. Springer.
4. Smith, M. (2023). The Future of Creative Work: AI, Design, and Innovation. Routledge.
5. Wang, Y., & Luo, Z. (2024). Generative Art and AI: New Paradigms in Creative Practice. Bloomsbury Academic.

Note:

Mid Term - Theoretical Type

Final Term – Project Based

Research Methods in Fine Arts

Bachelor of Fine Arts

Semester: VII

Course Code: BFA-424

Credit Hours: 03 (3-0)

Pre-requisite: Nil

Objectives

To familiarize students with the tools of research and their implementation. To prepare students to conduct individual researches in future with essential tool of research applying in fine arts.

Learning Outcomes

By the end of the course, students will be able to:

- a) Understand different research methods as applied in Fine Arts.
- b) Formulate research questions and apply appropriate methods to artistic inquiry.
- c) Integrate research findings into studio practice, critical writing, and creative outputs.

Course Outline

Unit 1. Introduction to Research in Fine Arts

Overview of research in Fine Arts

Defining of research, why to conduct research, aims and objectives of research, Types of Research (Qualitative and Quantitative Research and mixed-methods in Fine Arts context)

Unit 2. Research Approaches and Methods

Qualitative research methods (case studies, interviews, visual analysis)

Quantitative methods (surveys, experiments in art)

Artistic research methodologies (practice-led research, research through art)

Unit 3. Title: Tools of Research and their functions

Importance of Referencing, how to give reference (understanding of MLA, APA and Chicago Manuals), Writing of Synopsis.

Unit 4. Formulating Research Questions and Proposal

identifying research gaps in Fine Arts

Crafting research questions and objectives

Writing a research proposal for Fine Arts projects

Unit 5. Integrating Research into Artistic Practice

Applying research findings to studio practice

Critical writing and documentation of artistic research

Ethics in Fine Arts research

Recommended Books/Reference Material

9. List of General Education Courses

Sr. No.	Course Code	Course Title	Pre-Requisite	Credit Hours
1.	ISL-101 /ETH-102	Islamic Studies / Ethics	Nil	2 (2-0)
2.	ENG-110	Functional English	Nil	3 (3-0)
3.	MTH-110	Quantitative Reasoning-I	Nil	3 (3-0)
4.	CS-107	Application of Information and Communication Technologies	Nil	3 (2-1)
5.	CS-107L	Application of Information and Communication Technologies (Lab)		
6.	STA-112	Quantitative Reasoning-II	Nil	3 (3-0)
7.	PAK-104	Pakistan Studies	Nil	2 (2-0)
8.	ENG-111	Expository English	Nil	3(3-0)
9.		(Natural Sciences)	Nil	3 (3-0)
11.		(Arts and Humanities)	Nil	2 (2-0)
11.	CCE-497	Civics and Community Engagement	Nil	2 (2-0)
12.	PAK-103	Ideology and Constitution of Pakistan	Nil	2 (2-0)
13.	MGT-108	Entrepreneurship	Nil	2 (2-0)
14.	UHQ-101/ ETH-103	Understanding of Holy Quran-I / Ethics-I	Nil	1 (0-1)
15.	UHQ-102/	Understanding of Holy Quran-II /		

	ETH-104	Ethics-II	Nil	1 (0-1)
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10.Course Outlines for General Education

Courses Islamic Studies

Course Code: ISL-101

Credit Hours: 2 (2-0)

Pre-Requisites: Nill

Objectives

Students will be able to demonstrate enhanced knowledge of Islamic Fundamentals, beliefs, practices, historical development, spiritual values and Ethical Principles. Describe Basic sources of Islamic Law and their application in daily life. Also, Identify and discuss contemporary issues being faced by the Muslim world Including Social Challenges, Gender Role and Interfaith dialogue.

Learning Outcomes

- Evaluate and discuss their understanding about the beliefs, history and Ethical values of Islam.
- Be able to apply and relate the Articles of faith in their life according to present world.
- Be able to analyze the importance of Quran and Sunnah in their life and also to refute many relating misconceptions
- Engage in Discussions and write about Contemporary issues specifically related to Women.

Course Outline:

Unit 1. Introduction to Islam

Definition of Islam and its core Beliefs (Tawheed, Akhirat and Risalat), Pillars of Islam and their significance (Tawheed, Prayers, Fasting, Zakat and Hajj), The Holy Quran (Introduction, Revelation and Compilation), Sunnah and Hadith (Introduction, Revelation and Compilation).

Unit 2. Seerah of the Holy Prophet pbuh

Life of Prophet PBUH in Makkah, Life of Holy Prophet PBUH in Medina, Diverse roles of Holy Prophet PBUH (individual, leader, peacemaker, educator etc).

Unit 3. Islamic History and Civilization

World before Islam, The Rashidun Caliphate and its expansion, Contributions of Muslim Scientists and Philosophers.

Unit 4. Islamic Jurisprudence

Fundamental sources of Islamic Jurisprudence, Major Schools of Islamic Jurisprudence, Significance and principle of Ijtihad.

Unit 5. Family and Society in Islam

Status and Rights of Women in Islam, Marriage, Family and Gender roles in Muslim Society, Family values and Structure in Muslim Society.

Unit 6. Islam and Modern world

Relevance of Islam in Modern World. (Islamophobia, Interfaith dialogue and Multiculturalism), Islamic viewpoint towards socio-cultural and technological changes.

Recommended Books/Reference Material

1. Ahmed, Dr. A. (1996). *Women and Social Justice: An Islamic Paradigm*, The Islamic Foundation UK
2. Ahmed, K. (1971) *Islami Nazria e Hayat*, Karachi University press.
3. Ahmed, K. (1980). *Islam, Its meaning and message*, The Islamic Foundation UK.
4. Al-Mubarikpuri, M. S. (2002), *Al Raheeq ul Makhtoom (The Sealed Nector)*, Dar ul Salam.
5. Al-Suhaym, Dr. M.B., A. (2006) *Islam, Its foundation and concepts*, Darussalam
6. An Introduction to Islamic Theology by John Renard.
7. Bokhari, A.S, Zafar, M.D., Prof. Shakir, A.S. (2021). *A textbook of Islamic Education*, Akram Printing Press, Lahore.
8. Hussain, M. *The Five Pillars of Islam: A Framework for Islamic Values and Character building*, Kube Publishing, The Islamic Foundation UK
9. Maududi, Abul A. (2008). *Islamic Civilization Foundations, Beliefs and Principles*, Kube Publishing, Islamic Foundation UK
10. Maududi, Abul. A. (2007). *Towards understanding Islam*, The Islamic foundation UK
11. Phillip, Dr. A. A., B. (2018) *Islamic Studies*, International Islamic Publishing House.
12. Prof. Dr. Chaudary, M.N., Prof. Malik, M.A (2022). *Tafheem e Islamiyat*, Qureshi Brothers Publishers, Lahore.

Functional English

Course Code: ENG-110

Credit Hours: 03

Pre-requisite: Nil

Objectives

This course is designed to equip students with essential language skills for effective communication in diverse real-world scenarios. It focuses on developing proficiency in English language usage: word choices, grammar and sentence structure. In addition, the course will enable students to grasp nuanced messages and tailor their communication effectively through application of comprehension and communication aspects including professional writing, public speaking, and everyday conversation. Ensuring that students are equipped in both academic and professional spheres. An integral part of the course is fostering a deeper understanding of the impact of language on diverse audiences. Students will learn to communicate inclusively and display a strong commitment to cultural awareness in their language use. Additionally, the course will enable them to navigate the globalized world with ease and efficacy, making a positive impact in their functional interactions.

Learning Outcomes

- Apply enhanced English communication skills through effective use of word choices, grammar and sentence structure.
- Comprehend a variety of literary non-literary written and spoken texts in English.
- Effectively express information, ideas and opinions in written and spoken English.
- Recognize inter-cultural variations in the use of English language and to effectively adapt their communication style and content based on diverse cultural and social contexts.

Course Outline

Unit 1. Introduction

Ice breaking Activities. Types and modes of Communication. Intrapersonal, Intrapersonal and group Communication.

Unit 2. Rules for Structure of Sentences

Types of sentences. Punctuation and Spelling, Vocabulary. Lexical and functional categories. Structural kind of sentences: simple, compound, complex. Synthesis of sentences.

Unit 3. Concept of Time and Tense (Present, Past, Future).

Discussion: General topics and everyday conversation. Concept of Voice: active and passive voice. Functional use of Voice in different situations. Discussion: General topics and everyday conversation.

Unit 4. Direct and Indirect Reporting.

Discussion: General topics and everyday conversation, describing things persons, places, pictures, events etc. Salutation and Greeting, Introduction, Asking and answering questions. Discussion: General topics and everyday conversation.

Unit 5. Practicing Everyday Conversation

Request and Permission, Agreement and Disagreement. Apologizing, Expressing likes and Dislikes, expressing opinion. Expressing approval, Disapproval, Discussion: General topics and everyday conversation.

Unit 6. Articulating Expression

Expressing appreciation, regret, and indifference. Expressing certainty, uncertainty, and obligation. Expressing suggestion, warning, Expressing possibility, impossibility and logical conclusion. Discussion: General topics and everyday conversation.

Unit 7. Art of Inviting

Accepting, declining invitation. Expressing and inquiring about preferences. Stating intentions and Making Plans. Giving directions. Instructing people how to do things.

Unit 8. Discussing Past and Present

Future prospects. Talking about the past.

Recommended books/ Reference material

1. Azar, B. S. (2003). *Fundamentals of English grammar*. Longman.
2. Beebe, S. A., Beebe, S. J., and Ivy, D. K. (2010). *Communication: Principles for a lifetime* (p. 483). Boston, MA: Allyn and Bacon.
3. Eastwood, J. (1994). *Oxford guide to English grammar*. Oxford University Press.
4. Floyd, K., and Cardon, P. (2023). *Business and Professional Communication*. McGraw-Hill US Higher Ed USE.)
5. Kortmann, B. (2020). *English linguistics: essentials*. Springer Nature.
6. Langan, J. (2001). *College writing skills with readings*. New York.
7. Murphy, R. (2003). *English grammar in use*. Cambridge: Cambridge University Press.
8. Sharma, Gajendra Dutt (2023) *A Comprehensive Resource Book of Functional English*, OEP, New Delhi.
9. Thomson, A. J., and Martinet, A. V. (2015). *A practical English grammar*. New York: Oxford University Press.
10. Wren, P. C., and Martin, H. (2000). *English grammar and Composition*. New Delhi: S Chand anddompana mtd .

Quantitative Reasoning-I

Course Code: MTH-110

Pre-requisite: Nil

Credit Hours: 03

Objectives

Quantitative Reasoning-I is an introductory-level undergraduate course that focuses on the fundamentals related to the quantitative concepts and analysis. The course is designed to familiarize students with the basic concepts of mathematics to develop students' abilities to analyze and interpret quantitative information. Through a combination of theoretical concepts and practical exercises, this course will also enable students cultivate their quantitative literacy and problem-solving skills while effectively expanding their academic horizon and breadth of knowledge of their specific major / field of study.

Learning Outcomes

By the end of this course,

- The students shall have fundamental numerical literacy to enable them work with numbers, understand their meaning and present data accurately.
- Understanding of fundamental mathematical concepts. Basic ability to interpret data presented in various formats including but not limited to tables, graphs, charts, and equations etc.

Course Outline

Unit1. Numerical Literacy

Number system and basic arithmetic operations. Units and their conversions, dimensions, area, perimeter and volume. Rates, ratios, proportions and percentages. Types and sources of data; Measurement scales. Tabular and graphical presentation of data. Quantitative reasoning exercises using number knowledge.

Unit 2. Fundamental Mathematical Concepts

Basics of geometry (lines, angles, circles, polygons etc. Relations, functions, and their graphs. Exponents, factoring and simplifying algebraic expressions. Algebraic and graphical solutions of linear and quadratic equations and inequalities. Quantitative reasoning exercises using fundamental mathematical concepts.

Unit 3. Mathematical Modeling and Analyses

Introduction to deterministic models. Use of linear functions for modeling in real-world situations. Modeling with the system of linear equations and their solutions. Elementary introduction to derivatives in mathematical modeling. Linear and exponential growth and decay models. Quantitative reasoning exercises using mathematical modeling.

Unit 4. Introduction to Logic

Introduction and importance of logic. Inductive, deductive and abductive approaches of reasoning. Propositions, arguments (valid, invalid), logical connectives.

Unit 5. Truth Tables and Logical Reasoning Concepts

Truth tables and propositional equivalences. Logical fallacies. Venn Diagrams. Predicates and quantifiers. Quantitative reasoning exercises using logical reasoning concepts and techniques.

Recommended Books/Reference Books

1. Bennett, J., and Briggs, W.L and Badalamenti. A. (2019). *Using and understanding mathematics: A quantitative reasoning approach*. Pearson.
2. Mesquita, E.B., and Fowler, A. (2021). *Thinking Clearly with Data: A Guide to Quantitative Reasoning and Analysis*. Princeton University Press.
3. Rosen, K. H. (2007). *Discrete mathematics and its applications*. The McGraw Hill Companies.
4. Schröder, B. (2010). *Fundamentals of Mathematics*. Wiley.
5. Zaslow, E. (2020). *Quantitative Reasoning: Thinking in Numbers*. Cambridge University Press.

Application of Information and Communication Technologies

BS-CS

Course Code: CS-107

Credit Hours: 2

Pre-requisite: Nil

Objectives

This course provides a very broad range of topics and prepares the students for various domains in computing that they will face in upcoming semesters. This course is very comprehensive as it provides every student a set of productivity tools that they will be able to use for the rest of their lives. It provides knowledge and skills for use of computing and communication technologies to solve real life problems. This is an introductory course about Information and Communication Technologies that includes ICT terminologies, hardware and software components, the internet and World Wide Web, and ICT based applications.

Learning Outcomes

- **Define** various types and components of computer including input/output devices, memory, storage media.
- **Describe** different types of software from operating systems to system utilities and productivity apps.
- **Describe** the basic concepts of computer networks, database management and computer security from a user point of view, components of a computer including input/output devices, memory, storage media.

Course Outline

Unit 1. Technology

Types of Computers, Mobile and Game Devices, Data and Information, The Web, Web Searching, Online Social Networks, Internet Communications. Digital Security and Privacy, Viruses and Other Malware, Privacy, Health Concerns, Environmental Issues, Programs and Apps, Operating Systems, Applications, Installing and Running Programs, Developing Programs and Apps, Communications and Networks, Wired and Wireless Communications, Networks, Technology Uses, Government, Finance, Retail, Entertainment, Health Care, Science, Travel, Publishing, Manufacturing, Technology Users.

Unit 2. Online Web

The Internet, Websites and Media, The Internet, Evolution of the Internet, connecting to the Internet, Internet Service Providers, How Data Travels the Internet, IP and MAC Addresses and Domain Names, The World Wide Web, Navigating the Web, Web Addresses, Web Apps and Mobile Apps. Types of Websites, Digital Media on the Web, Graphics, Audio, Video, Plug-Ins, Other

Internet Services, Email, Email Lists, Internet Messaging, Chat Rooms, Online Discussions, VoIP, FTP, Netiquette.

Unit 3. Evaluating Computers and Mobile Devices

Mobile Computers and Desktops, Laptops, Tab and Other Mobile Computers, Handheld Computers, Desktops and All-in-Ones, Servers, Terminals, Point-of-Sale Terminals, Wearable Devices, Game Devices, Embedded Computers, Inside the Case, The Motherboard, Processors, The Control Unit, The Arithmetic Logic Unit, Machine Cycle, Registers, The System Clock, Personal Computer and Mobile Device Processors, Processor Cooling, The Internet of Things, Cloud Computing, Cloud Computing Services. Memory, Bytes and Addressable Memory, Types of Memory, RAM, Cache, ROM, Flash Memory, CMOS, Memory Access Times, Adapters, Adapter Cards, USB Adapters, Buses, Bus Width, Types of Buses, Power Supply and Batteries, Data Representation and Number System.

Unit 4. Programs and Apps

Role of the Operating System, Obtaining Software, Installing Software, Categories of Programs and Apps, Multimedia and Interest Applications, Communications Applications, File, Disk, and System Management Tools.

Unit 5. Digital Security Ethics, and Privacy: Threats, Issues, and Defenses

Digital Security Risks, Cybercrime, Internet and Network Attacks Malware, Botnets, Encryption, Digital Signatures and Certificates, Hardware Theft, Vandalism, and Failure, Backing Up — The Ultimate Safeguard, Wireless Security, Ethics and Society, information Accuracy, Intellectual Property Rights, Codes of Conduct, Cookies, Phishing, Spyware and Adware, Social Engineering, Privacy Laws, Employee Monitoring, Content Filtering, What is data base and data base management system, Evolution of database management, Data Concepts and Characteristics, Data Organization. Operating Systems, Operating System Functions, Starting Computers and Mobile Devices, Shutting Down Computers and Mobile Devices, providing a User Interface, Managing Programs, Managing Memory.

Recommended Books/Reference Material:

1. Campbell, J. T., Freund, S. M., Frydenberg, M., Last, M. Z., and Pratt, P. J. (2016). Shelly Cashman Series Discovering Computers and Microsoft Office 365 and Office 2016: A Fundamental Combined Approach. Cengage Learning.
2. Hafez, K., Skinner, A., and Grüne, A. (2022). Foundations of Global Communication: A Conceptual Handbook. Routledge.
3. Hawkrigde, D. (2022). New information technology in education. Taylor and Francis.
4. Pearson, K. E., Saunders, C. S., and Galletta, D. F. (2016). Managing and using information systems: A strategic approach. John Wiley and Sons.
5. Pearson, K. E., Saunders, C. S., and Galletta, D. F. (2024). Managing and using information systems: A strategic approach. John Wiley and Sons.

Application of Information and Communication Technologies (Lab)

BS-CS

Course Code: CS-107L

Credit Hours: 1

Pre-requisite: Nil

Objectives

This course provides a very broad range of topics and prepares the students for various domains in computing that they will face in upcoming semesters. This course is very comprehensive as it provides every student a set of productivity tools that they will be able to use for the rest of their lives. It provides knowledge and skills for use of computing and communication technologies to solve real life problems. This is an introductory course about Information and Communication Technologies that includes ICT terminologies, hardware and software components, the internet and World Wide Web, and ICT based applications.

Learning Outcomes

- **Define** various types and components of computer including input/output devices, memory, storage media.
- **Describe** different types of software from operating systems to system utilities and productivity apps.
- **Describe** the basic concepts of computer networks, database management and computer security from a user point of view, components of a computer including input/output devices, memory, storage media.

Course Outline

Unit 1. Technology

Introduction to the lab equipment and SOPs of the labs. Introduction to computer hardware and system information. Introduction to the Web, Web Searching, Online Social Networks, Internet Communications. Digital Security and Privacy, Viruses and Other Malware, Privacy.

Unit 2. Online Web

IP and MAC Addresses and Domain Names, The World Wide Web, Navigating the Web, Web Addresses, Web Apps and Mobile Apps. Types of Websites, Digital Media on the Web, Graphics, Audio, Video, Plug-Ins, Other Internet Services, Email, Email Lists, Internet Messaging, Chat Rooms, Online Discussions, VoIP, FTP, Netiquette.

Unit 3. Evaluating Computers and Mobile Devices

Inside world: The Motherboard, Processors, The Control Unit, The Arithmetic Logic Unit, Machine Cycle, Registers, The System Clock, Personal Computer and Mobile Device Processors, Processor Cooling, The Internet of Things, Cloud Computing, Cloud Computing Services. Memory, Bytes and Addressable Memory, Types of Memory, RAM, Cache, ROM, Flash Memory, CMOS, Memory Access Times, Adapters, Adapter Cards, USB Adapters, Buses, Bus Width, Types of Buses, Power Supply and Batteries, Data Representation and Number System.

Unit 4. Programs and Apps

File, Disk, and System Management Tools. MS office.

Unit 5. Digital Security Ethics, and Privacy: Threats, Issues, and Defenses

Digital Security Risks, Cybercrime, Internet and Network Attacks Malware, Botnets, Encryption, Digital Signatures and Certificates, Hardware Theft, Vandalism, and Failure, Backing Up — The Ultimate Safeguard, Wireless Security, Ethics and Society, information Accuracy, Intellectual Property Rights, Codes of Conduct, Cookies, Phishing, Spyware and Adware, Social Engineering, Privacy Laws, Employee Monitoring, Content Filtering, What is data base and data base management system, Evolution of database management, Data Concepts and Characteristics, Data Organization. Operating Systems, Operating System Functions, Starting Computers and Mobile Devices, Shutting Down Computers and Mobile Devices, providing a User Interface, Managing Programs, Managing Memory.

Recommended Books/Reference Material:

1. Campbell, J. T., Freund, S. M., Frydenberg, M., Last, M. Z., and Pratt, P. J. (2016). Shelly Cashman Series Discovering Computers and Microsoft Office 365 and Office 2016: A Fundamental Combined Approach. Cengage Learning.
2. Hafez, K., Skinner, A., and Grüne, A. (2022). Foundations of Global Communication: A Conceptual Handbook. Routledge.
3. Hawkrige, D. (2022). New information technology in education. Taylor and Francis.
4. Pearlson, K. E., Saunders, C. S., and Galletta, D. F. (2016). Managing and using information systems: A strategic approach. John Wiley and Sons.
5. Pearlson, K. E., Saunders, C. S., and Galletta, D. F. (2024). Managing and using information systems: A strategic approach. John Wiley and Sons.

Quantitative Reasoning-II

BS-Statistics

Course Code: STA-112

Credit Hours: 03

Pre-requisite: Nil

Objectives

The main purpose of the course is to enable students to understand the significance of statistics in the real world, particularly in the field of other sciences. The course focuses on the methods of collection presentation and analysis of data using measures of central tendency and measures of dispersion. The course also focuses on basic principles of probability and distributions, regression and correlation analysis, estimation and testing of hypothesis. It will prepare students to apply the quantitative reasoning skills in solving quantitative problems which they will experience in their practical lives.

Learning Outcomes

- Students will understand the basic statistical concepts and have basic ability to interpret data presented in various formats including but not limited to tables, graphs, charts and equation etc.
- Understand basic quantitative modeling and analyses.
- Ability to critically evaluate quantitative information to make evidence based decision through appropriate statistical tools.

Course Outline

Unit 1. Introduction of Statistic and Data Condensation

Types and sources of data. Measurement scales. Population and sample. Tabular and graphical presentation of data. Quantitative reasoning exercises using fundamental statistical concepts.

Unit 2. Measure of Central Tendency and Dispersion

Measure of central tendency. Measure of dispersion. Data interpretation. Quantitative reasoning exercises using statistical concepts.

Unit 3. Probability and Probability Distributions

Basic probability theory. Rules of counting (multiplicative, permutation, combinations). Introduction to random variables and their probability distributions. Quantitative reasoning exercises using probability theories and distribution concepts.

Unit 4. Regression and Correlation Analysis

Introduction to probabilistic models. Bivariate analysis. Scatter plots. Simple linear regression model. Correlation analysis. Quantitative reasoning exercises using statistical modelling.

Unit 5. Estimation and Testing of Hypothesis

Basics of estimation and confidence interval. Testing of Hypothesis (z-test; t-test). Statistical inference in decision making. Quantitative reasoning exercises using estimation and Statistical inference concepts and techniques.

Recommended Books/Reference Material

1. Chaudhry S.M., and Kamal. S. (2018). *Introduction to statistical theory part I*. Lahore, Pakistan: Ilmi Kitab Khana.
2. Chaudhry S.M., and Kamal. S. (2018). *Introduction to statistical theory part II*. Lahore, Pakistan: Ilmi Kitab Khana.
3. Hogg, R., Mckean, J., and Craig, A. (2021). *Introduction to mathematical statistics*, (8th ed.). Boston: Pearson Education.
4. Mendenhall, W., Beaver, R. J., and Beaver, B. M. (2012). *Introduction to probability and statistics*. Cengage Learning.
5. Mood, A.M., Graybill, F.A., and Boes, D.C. (1974). *introduction to the theory of statistics*, (3rd ed.). New York: McGraw Hill.
6. Moore, D. S., McCabe, G.P., and Craig, B. A. (2021). *Introduction to the practice of statistics*, (10th ed.). New York: WH Freeman.
7. Walpole, R. E. (2002). *Introduction to statistics*, (7th ed.). New York: Macmillan publishing company.
8. Walpole, R.E., Myers, R.H., and Myers, S.L. (1998). *probability and statistics for engineers and scientist*, (6th ed.). New York: Prentice Hall.

Pakistan Studies

Course Code: PAK-104

Credit Hours: 02

Pre-requisite: NIL

Objectives

This course is designed to provide students with a comprehensive exploration of Pakistan's identity, spanning geographical, historical, and cultural dimensions. It delves into the diverse landscapes, ancient civilizations, and rich cultural heritage that define Pakistan. Moreover, it examines the socio-cultural and political transformations in Pakistan over time including democratic transitions and military interventions. The aim of this course is to inculcate in students a nuanced understanding of Pakistan's past, present, and potential future trajectories, enabling them to critically evaluate the complex dynamics shaping the nation's development.

Learning Outcomes

- Have enhanced knowledge of the geographical, historical, and political aspects of Pakistan.
- Understand the society and culture of Pakistan.
- Understand and explain the socio-economic developments in Pakistan.
- Explore contemporary issues and challenges faced by Pakistan and their implications for the future.

Course Outline

Unit 1. Introduction to Pakistan:

Geographical location and significance. Historical background: Ancient civilizations in the region. Factors leading to the creation of Pakistan.

Unit 2. Political History of Pakistan:

Formative phase. Military interventions and democratic transitions.

Unit 3. Geography of Pakistan:

Physiography: Mountains, plains, plateaus, deserts, valleys and coastal areas. River systems: Indus River and its tributaries. Climatic regions of Pakistan.

Unit 4. Society and Culture of Pakistan:

Socio-cultural diversity. Languages and literature of Pakistan. of federalism.

Unit 5. Economic Development of Pakistan:

Agriculture and industrial sectors of Pakistan. Economic challenges of Pakistan.

Unit 6. Contemporary Issues:

Foreign relations of Pakistan. Security challenges: terrorism, extremism, and regional conflicts. Environmental problems and

sustainable development (SDGs). Media and social change..

Recommended Books/Reference Material

1. Wolpert, S. (2005). *Jinnah of Pakistan*. Oxford University Press.
2. Jalal, A. (1985). *The sole spokesman: Jinnah, the Muslim League, and the demand for Pakistan*. Cambridge University Press.
3. Qureshi, I. H. (n.d.). *The struggle for Pakistan*. University of Karachi Press.
4. Sayeed, K. B. (1968). *Pakistan: The formative phase, 1857–1948*. Oxford University Press.
5. Hayat, S. (n.d.). *Pakistan studies: A book of readings*. Oxford University Press.
6. Khan, H. (2005). *Constitutional and political history of Pakistan* (2nd ed.). Oxford University Press.
7. Saeed, A., & Sarwar, K. M. (n.d.). *Trek to Pakistan*. National Book Foundation.
8. Talbot, I. (2009). *Pakistan: A modern history* (2nd ed.). Hurst & Company.
9. Sayeed, K. B. (1980). *Politics in Pakistan: The nature and direction of change*. Praeger.
10. Jahangir, U. (n.d.). *Physical geography of Pakistan*. National Book Foundation.
11. Khan, F. K. (2001). *A geography of Pakistan: Environment, people, and economy*. Oxford University Press.
12. Burke, S. M. (1973). *Pakistan's foreign policy: An historical analysis*. Oxford University Press.
13. Kokab, R. U. (2012). *Separatism in East Pakistan: A study of failed leadership*. Oxford University Press.
14. Rumi, R. (2016). *Being Pakistani: Society, culture and the arts*. HarperCollins Publishers India.
15. Khan, A. J. (Ed.). (n.d.). *Pakistan's cultural heritage: Socio-economic and technological aspects*. Pakistan National Council of the Arts.
16. Rahman, T. (1996). *Language and politics in Pakistan*. Oxford University Press.
17. Horton, P. B., & Hunt, C. L. (1984). *Sociology* (6th ed.). McGraw-Hill.
18. Ziring, L. (1997). *Pakistan in the twentieth century: A political history*. Oxford University Press.
19. Husain, I. (2003). *Economic development of Pakistan*. Oxford University Press.
20. Zaidi, S. A. (2015). *Issues in Pakistan's economy: A political economy perspective* (3rd ed.). Oxford University Press.

Expository Writing

General Education Course

Course Code: ENG-111

Credit Hours: 03

Pre-requisite: Nil

Objectives

Expository Writing is a sequential undergraduate course aimed at refining writing skills in various contexts. Building upon the foundation building pre-requisite course, Functional English, this course will enhance students' basic skills of producing clear, concise and coherent written texts in English. The course will also enable students to dissect intricate ideas, to amalgamate information and to express their views and opinions through well-organized essays. The students will further be able to refine their analytical skills to substantiate their viewpoints using credible sources while adhering to established ethical writing norms. Additionally, the course will highlight the significance of critical thinking enabling students to produce original and engaging written texts.

Learning Outcomes

1. Understand the essentials of the writing process integrating pre-working, drafting, editing and proofreading to produce well-structured essays.
2. Uphold ethical practices to maintain originality in expository writing.

Course Outline

Unit 1. Introduction to Expository Writing

Understanding expository writing (definition, types, purpose and applications).
Characteristics of effective expository writing (clarity, coherence and organization).
Introduction to paragraph writing.

Unit 2. The Writing Process

Pre-writing techniques (brainstorming, free-writing, mind-mapping, listing, questioning and outlining etc.). Drafting (three stage process of drafting techniques).
Revising and editing (ensuring correct grammar, Clarity, coherence, conciseness etc.).
Proofreading (fine-tuning of the draft). Peer review and feedback (providing and receiving critique).

Unit 3. Essay Organization and Structure

Introduction and hook (engaging readers and introducing the topic). Thesis statement (crafting a clear and focused central idea). Body Paragraphs (topic sentences, supporting evidence and transitional devices). Conclusion (types of concluding paragraphs and leaving an impact). Ensuring cohesion and coherence (creating seamless connections between paragraphs).

Unit 4. Types of Expository Writing

Description, Illustration, Classification. Cause and effect (exploring causal relationships and outcomes). Process analysis (explaining step-by-step procedures). Comparative analysis (analyzing similarities and differences).

Unit 5. Writing for Specific Purposes and Audiences

Different types of purposes (to inform, to analyze, to persuade, to entertain etc.). Writing for academic audiences (formality, objectivity, and academic conventions). Writing for public audiences (engaging, informative and persuasive language). Different tones and styles for specific purposes and audiences.

Unit 6. Ethical Considerations

Ensuring original writing (finding credible sources, evaluating information etc.). Proper citation and referencing (APA, MLA, or other citation styles). Integrating quotes and evidences (quoting, paraphrasing, and summarizing). Avoiding plagiarism (ethical considerations and best practices).

Recommended books/ Reference material

1. Axelrod, R. B., and Cooper, C. R. (2010). *The St. Martin's guide to writing*. Macmillan.
2. Faigley, L., Selzer, J., Enoch, J., and Wible, S. (2009). *Good reasons with contemporary arguments*. Pearson Longman.
3. Floyd, K., and Cardon, P. (2023). *Business and Professional Communication*. McGraw-Hill US Higher Ed USE.
4. Graff, G., Birkenstein, C., and Maxwell, C. (2014). *They say, I say: The moves that matter in academic writing* (p. 245). Gildan Media Corp Book Publisher.
5. Johnson-Sheehan, R., Paine, C., and Paine, C. (2010). *Writing today*. Pearson Education India.
6. Keizer, E. (2015). *A functional discourse grammar for English*. Oxford University Press.
7. Rosenwasser, D., and Stephen, J. (2011). *Writing analytically*. Cengage Learning Press.
8. Straaijer, R. (2018). Modern English usage from Britain to America: Bryan Garner follows Henry Fowler from A Dictionary of Modern American English Usage to Garner's Modern English Usage. *English Today*, 34(4), 39-47.
9. Wachal, R. S. (2000). The Elements of Style, by William Strunk, Jr., and EB White; and A Dictionary of Modern American Usage, by Bryan A. Garner. *American speech*, 75(2), 199-207.
10. Williams, J. M., and Bizup, J. (2022). *Lessons in clarity and grace*. Pearson.

Civic and Community Engagement

Course Code: CCE-497

Credit Hours: 02

Pre-requisite: Nil

Objectives

This course is designed to provide students with fundamental knowledge about civics, citizenship and community engagement. In this course the students will learn about the essential of civil society, government, civic responsibilities, inclusivity and effective ways to participate in shaping the society which will help them apply the theoretical knowledge to the real-world situation to make a positive impact on their communities.

Learning Outcomes

By the end of this course, student will be able to:

- Demonstrate fundamental understanding of civics, government, citizenship and civil society.
- Understand the concept of community and recognize the significance of community engagement for individuals and groups.
- Recognize the importance of diversity and inclusivity for societal harmony and peaceful co-existence.

Course Outline

Unit 1. Civics and Citizenship

Concepts of civics, citizenship, and civic engagement. Foundations of modern society and citizenship. Types of citizenship: active, participatory, digital etc.

Unit 2. State, Government and Civil Society

Structure and function of government in Pakistan. The relationship between democracy and civil society. Right to vote and importance of political participation and representation.

Unit 3. Rights and Responsibilities

Overview of fundamental rights and liberties of citizens under constitution of Pakistan 1973. Civic responsibilities and duties. Ethical consideration in civic engagement (accountability, non-violence, peaceful dialogue, civility etc.).

Unit 4. Community Engagement

Concept, nature and characteristics of community. Community development and social cohesion. Approaches to effective community engagement. Case studies of successful community driven initiatives.

Unit 5. Advocacy and Activism

Public discourse and public opinion. Role of advocacy in addressing social issues. Social action movements.

Unit 6. Digital Citizenship and Technology

The use of digital platform for civic engagement. Cyber ethics and responsible use of social media. Digital divides and disparities (access, usage, socio-economic, geographic etc.) and their impact on citizenship.

Unit 7. Diversity, Inclusion and Social Justice

Understanding diversity in society (ethnic, cultural, economic, political etc.). Youth, women and minorities engagement in social development. Addressing social inequalities and injustices in Pakistan. Promoting inclusive citizenship and equal rights for social harmony and peaceful co-existence.

Suggested Practical Activities (Optional)

Apart of the overall learning requirements, the course may have one or a combination of the following practical activities

1. **Community Storytelling:** Students can collect and share stories from community members. This could be done through oral histories, interviews or multimedia presentations that captured the lived experiences and perspectives of diverse individuals.
2. **Community Event Planning:** Student can organize a community event or workshop that addresses a specific issue or foster community interaction. This could be a health fair, environmental cleanup, cultural festival or educational workshop
3. **Service Learning:** Student can collaborate with a local nonprofit organization or community group. They can actively contribute by volunteering their time, and skills to address a particular community need, such as tutoring, mentoring or supporting vulnerable population.
4. **Cultural Exchange Activities:** Student can organize a cultural exchange event that celebrates the diversity within the community. This could include food tastings, performances and presentations that promote cross cultural understanding.

Recommended Books/Reference Material

1. Džankić, J., and VINK, M. P. (2022). Citizenship and migration.
2. Kymlicka, W. and Norman, W. (2010). *Citizenship in Diverse Societies*. University Press, United Kingdom.
3. Mackert, J., and Turner, B. S. (2017). The Transformation of Citizenship, Volume 2. Boundaries of Inclusion and Exclusion.
4. Mattson, K. (2017). *Digital Citizenship in Action: Empowering Students to Engage in Online Communities*. : International Society for Technology in Education, United Kingdom.

5. McGraw-Hill Education, (2009). *Civics Today: Citizenship, Economics, and You*, Student Edition. United States.
6. Weinstock, D. (2017). Citizenship and Cultural Diversity. The Oxford Handbook of Citizenship.
7. Youniss, J. and Levine, J. (2009). *Engaging Young People in Civic Life*. Vanderbilt University Press, Ukraine.

Ideology and Constitution of Pakistan

Course Code: PAK-103

Credit Hours: 02

Pre-requisite: NIL

Objectives

This course is designed to provide students with a fundamental exploration of the ideology and the constitution of Pakistan. The course focuses on the underlying principles, beliefs, and aspirations that have been instrumental in shaping the creation and development of Pakistan as a sovereign state. Moreover, the course will enable students to understand the core provisions of the Constitution of the Islamic Republic of Pakistan concerning the fundamental rights and responsibilities of Pakistan citizens to enable them function in a socially responsible manner.

Learning Outcomes

- Demonstrate enhanced knowledge of the basis of the ideology of Pakistan with special reference to the contributions of the founding fathers of Pakistan.
- Demonstrate fundamental knowledge about the Constitution of Pakistan 1973 and its evolution with special reference to state structure.
- Explain about the guiding principles on rights and responsibilities of Pakistani citizens are enshrined in the Constitution of Pakistan 1973.

Course Outline

Unit 1. Introduction to the Ideology of Pakistan:

Definition and significance of ideology. Historical context of the creation of Pakistan (with emphasis on socio-political. Religious and cultural dynamics of British India between 1857 till 1947). Contributions of founding fathers of Pakistan in the freedom movement including but not limited to Allama Muhammad Iqbal, Muhammad Ali Jinnah etc. Contributions of women and students in the freedom movement or separate homeland.

Unit 2. Two-Nation Theory:

Evolution of the Two-Nation Theory (Urdu-Hindi controversy. Partition of Bengal. Simla Deputation 1906, Allama Iqbal Presidential Address 1930, Congress Ministries 1937 Lahore Resolution 1940). Role of communalism and religious differences.

Unit 3. Introduction to the Constitution of Pakistan:

Definition and importance of a constitution. Ideological factors that shaped the Constitution(s) of Pakistan. Overview of constitutional developments in Pakistan.

Unit 4. Constitution and State Structure

Structure of government (executive, legislature, and judiciary). Distribution of powers between federal and provincial governments. Eighteenth Amendment and its impact

of federalism.

Unit 5. Fundamental Rights, Principles of Policy and Responsibilities

Overview of fundamental rights guaranteed to citizens by the Constitution of Pakistan 1973 (Articles R-28). Overview of Principles of Policy (Articles 29-40). Responsibilities of the Pakistani citizen.

Unit 6. Constitutional Amendments:

Procedures for amending the Constitution. Notable constitutional amendments and their implications.

Recommended Books/Reference Material

1. Ahmed, A. S. (1997). *Jinnah, Pakistan and Islamic Identity: The Search for Saladin*. Routledge.
2. Aziz, K. K. (2002). *The Making of Pakistan: A Study of Nationalism*. Sang-e-Meel Publishers.
3. Choudhury, G. W. (1969). *Constitution-Making in Pakistan: The Dynamics of Political*. Columbia: University of British.
4. Cohen, S. P. (2004). *The Idea of Pakistan*. Washington: Brookings Institution Press.
5. Hussain, M. (2020). *The Parliament of Pakistan*. London: Oxford University press.
6. Iqbal, J. (2005). *Ideology of Pakistan*. Sang-e-Meel.
7. Jalal, A. (2014). *The Struggle for Pakistan: A Muslim Homeland and Global Politics*. Belknap Press: An Imprint of Harvard University Press.
8. Khan, H. (2020). *Constitutional and Political Development of Pakistan*. London: Oxford University Press.
9. Mahmood, S. (2003). *Pakistan: Political Roots and Development*. Sterling: University of Michigan.
10. Mujahid, S. u. (2001). *Ideology of Pakistan*. Progressive Publishers.
11. Qureshi, I. H. (1965). *The Struggle for Pakistan*. Karachi: University of Karachi Press.
12. Sayeed, K. B. (1960). *Pakistan: The Formative Phase*. London: Oxford University Press
13. Talbot, I. (2015). *Pakistan: A New History*. London: Oxford University Press.
14. *The Constitution of Pakistan 1973*. Original text. Retrieved from website: National Assembly: https://na.gov.pk/uploads/documents/1333523681_951.pdf
15. Ziring, L. (2000). *Pakistan in the Twentieth Century: A Political History*. London: Oxford University Press.

Entrepreneurship

General Education

Course Code: MGT-108

Credit Hours: 02

Pre-requisite: Nil

Description

This course is designed to promote entrepreneurial spirit and outlook among students, encouraging them to think critically, identify opportunities, and transform their ideas into successful ventures. It aims at imparting them with the requisite knowledge, skills, abilities, enabling them to seize the identified opportunities for initiating ventures and successfully navigating the challenges that come with starting a business and managing it. The course covers topics relevant to entrepreneurship including setting up and initiation of business, market research, opportunity identification, business planning, financial literacy for managing finances and securing funding, marketing and sales, team building and innovation.

Learning Outcomes

By the end of this course, students shall have:

- Knowledge of fundamental entrepreneurial concepts, skills and process.
- Understanding on different personal, social and financial aspects associated with entrepreneurial activities.
- Basic understanding of regulatory requirements to set up an enterprise in Pakistan, with special emphasis on export businesses;
- Ability to apply knowledge, skills and competencies acquired in the course to develop a feasible business plan.

Course Outline

Unit 1. Introduction to Entrepreneurship:

Definition and concept of entrepreneurship. Why to become an entrepreneur? Entrepreneurial process. Role of entrepreneurship in economic development.

Unit 2. Entrepreneurial Skills:

Characteristics and qualities of successful entrepreneurs (including stories of successes and failures). Areas of essential entrepreneurial skill and ability such as creative and critical thinking, innovation and risk taking abilities etc.

Unit 3. Opportunity Recognition and Idea Generation:

Opportunity identification, evaluation and exploitation. Innovative idea generation techniques for entrepreneurial ventures.

Unit 4. Marketing and Sales:

Target market identification and segmentation. Four P's of Marketing. Developing a marketing strategy. Branding.

Unit 5. Financial Literacy:

Basic concepts of income, savings and investments. Basic concepts of

assets, liabilities and equity. Basic concepts of revenue and expenses. Overview of cash-flows. Overview of banking products including Islamic modes of financing. Sources of funding for startups (angel financing, debt financing, equity financing etc.).

Unit 6. Team Building for Startups:

Characteristics and features of effective teams. Team building and effective leadership for startups.

Unit 7. Regulatory Requirements to Establish Enterprises in Pakistan:

Types of enterprises (e.g., sole proprietorship; partnership: private limited companies etc.). Intellectual property rights and protection. Regulatory requirements to register an enterprise in Pakistan, with special emphasis on export firms. Taxation and financial reporting obligation.

Suggested Practical Activities (Optional)

As part of the overall learning requirements, students shall be tasked with creating and presenting a comprehensive business plan at the end of the course for a hypothetical or real business idea. This practical exercise shall allow them to apply the knowledge, skills and competencies acquired in the course to develop a feasible business plan.

Recommended Books/ Reference Material

1. "Entrepreneurship: Successfully Launching New Ventures" by Bruce R. Barringer and R. Duane Ireland.
2. "Entrepreneurship: Theory, Process, and Practice" by Donald F. Kuratko.
3. "New Venture Creation: Entrepreneurship for the 21st Century" by Jeffrey A. Timmons, Stephen Spinelli Jr., and Rob Adams.
4. "Entrepreneurship: A Real-World Approach" by Rhonda Abrams.
5. "The Lean Startup: How Today's Entrepreneurs Use Continuous Innovation to Create Radically Successful Businesses" by Eric Ries.
6. "Effectual Entrepreneurship" by Stuart Read, Saras Sarasvathy, Nick Dew, Robert Wiltbank, and Anne-Valérie Ohlsson.

Understanding of Quran/ Fehm e Quran

Course Title: Understanding of Quran - I

Course Code: UHQ-101

Credit Hours: 1 (0-1)

Contact Hours: 3 per week

Weeks: 15-16 (45-48 hours)

Pre-Requisites: Nil

Course Objectives:

This course will enable the students to understand the Holy Quran by learning Arabic in a simple and easy way. Through relating their basic Urdu vocabulary with Quran, and without engaging them in complex Arabic Grammar, Sarf or Balagha. Students will gradually build the skills to read and understand Quranic verses directly—without needing translation. The course focuses on making Arabic accessible for everyone, even those with no prior background.

Learning Outcomes:

This course will enable the students to:

1. Develop the ability to understand basic words of the Quran, phrases and sentences that do not contain verbs (unit 1 to 5 of Muallim ul Quran Book) and then sentences having present tense (first half of unit 6 of Muallim ul Quran Book).
2. Acquire a strong foundation for understanding long verses of the Quran with clarity.
3. Comprehend Quranic vocabulary, particles (operative & non operative particles), compounds (Adjective & Possessive compound), pronouns (singular & plural) and types of plurals through hundreds of Quranic sentences.
4. Recognize and understand different styles of Quranic sentences, including nominal sentence, emphatic sentence, double emphatic sentence, negative sentence, interrogative sentence, oath –based sentences.
5. Strengthen understanding of fundamental Quranic linguistic styles, expressions and idioms.
6. Understand at least 30 to 40 % of each page of the Holy Quran.

Course Outline:

Unit 1: Simple Quranic Words

Muallim ul Quran: Book 1: Unit: Lesson 1-19

Unit 2: Words that comes before (The simple Quranic words)

Muallim ul Quran: Book 1: Unit#2: Lesson 1-13

Unit 3: Quranic words in terms of their relationship and characteristics

Muallim ul Quran: Book 1: Unit#3: Lesson 1-10

Unit 4: Singular Pronouns

Muallim ul Quran: Book 2: Unit#4: Lesson 1-17

Unit 5: Singular pronouns & Demonstrative Pronouns

Muallim ul Quran: Book 2: Unit#5: Lesson 1-23

Unit 6: Present Tense

Muallim ul Quran: Book 3: Unit#6: Lesson 1-5

Reference Books:

- 1- بشير، دكتور. عبید الرحمن - معلم القرآن - اسلام آباد: دار العلم، ۲۰۲۴. جلد ۱، ۲ & ۳

Ethics (in lieu of Understanding of Quran)

Course Title: Ethics-I

Course Code: ETH-103

Credit hours: 1

Contact Hours: 3 per week

Weeks: 15-16 (45-48 hours)

Pre-Requisites: Nil

Objectives

Upon successful completion of the course, students will be able to know the basics of ethics, & know how to develop an ethical approach. Also analyze the importance of ethical and ethical values for a human being. And identify the Semitic & Non-Semitic Religions. Moreover, develop the concept of Ethics in Semitic & Non-Semitic religions. Also, analyze the similarities and differences between ethical teachings of various religions.

Learning Outcomes:

- Students will be able to demonstrate their understanding about the concept of ethics & ethical approach.
- Analyze the difference between the concept of Ethics in Semitic and Non-Semitic religions.

Course Outline:

Unit 1: Introduction and Importance of Ethics & Basic Ethical Principles

Definition of Ethics, Importance of Ethics, Beneficence, Non-maleficence, Autonomy, Justice as basic Ethical behaviors.

Unit 2: Theories of Moral Standards

Moral Standards as Law, Moral Standards as Pleasure, Moral standards as Perfection. (Theories of Various Philosophers such as Kant, Spencer, John S. Mackenzie etc)

Unit 3: The concept of Ethics in Major Religions- Christianity, Judaism

Introduction of the Religion, Its Basic Concepts and major ethical teachings.

Unit 4: The concept of Ethics in Major Religions- Hinduism & Buddhism

Introduction of the Religion, Its Basic Concepts and major ethical teachings.

Unit 5: The concept of Ethics in Major Religions- Islam

Introduction of the Religion, Its Basic Concepts and major ethical teachings.

References/Recommended Books:

Books

1. Davis, N.K. (2023). *Elements of Ethics*, Legare Street Press.
2. Edmonds, D. (2019). *Ethics and the Contemporary World*, Taylor & Francis,
3. Hastings, J. Alexander, J. Gray S.L. (2023). *The Encyclopedia of Religion and Ethics*, Creative Media Partners, LLC
4. Robinson, D. Garratt C. (2008). *Introducing Ethics-a Graphic Guide*, Icon Books Ltd.Uk.
5. اخلاق اور فلسفہ اخلاق، سیوہاروی، حفظ الرحمن، ندوة المصنفین، دہلی، ۱۹۷۶
6. دنیا کے بڑے مذاہب، فاروقی، عماد الحسن، مکتبہ جامعہ لمیٹڈ، دہلی، ۱۹۸۶

Websites & Articles

1. Articles on Ethics www.infotrak-college.com
2. Brown. (2017). The ethical dimensions of Global Environmental Issues. American Academy of Arts and Sciences. Retrieved July 7, 2017 from amacad.org
3. Business Ethics Magazine www.business-ethics.com/annual.htm
4. Bussmann, J. (2016). Top 9 ethical Issues in artificial intelligence. Retrieved 7 July 2017 from

world Economic Forum weforum.org

5. Ethics and Religion, Shefali Narange <http://www.paperpublications.org/>
6. <http://www.jstor.com/stable/resrep12025.7>
7. <http://www.learnwell.org/ethicalproblems.htm>
8. Institute for Global Ethics www.gloalethics.org
9. Klimes, Rudolf e. (2000). Ethical Problems.
10. Ten Ethical Problems of the Present World <https://www.lifepersona.com/10-ethical-problems-of-the-present-world>
11. Ward, Stephen J.A (March 2005). “Philosophical Foundations for Global Journalism Ethics”
Journal of Mass Media Ethics:20(1)

Understanding of Quran/ Fehm e Quran

Course Title: Understanding of Quran - II

Course Code: UHQ-102

Credit Hours: 1

Contact Hours: 3 per week

Weeks: 15-16 (45-48 hours)

Pre-Requisites: Nil

Course Objectives:

This course will enable the students to understand the Holy Quran by learning Arabic in a simple and easy way. Through relating their basic Urdu vocabulary with Quran, and without engaging them in complex Arabic Grammar, Sarf or Balagha. Students will gradually build the skills to read and understand Quranic verses directly—without needing translation. The course focuses on making Arabic accessible for everyone, even those with no prior background.

Learning Outcomes:

This course will enable the students to:

1. Directly comprehend hundreds of Quranic sentences & verses.
2. Understand at least 80 to 85 % of each page of the holy Quran.
3. Understand common verses across different Quranic topics.
4. Achieve proficiency in the basic and advance linguistic aspects of the Arabic language.
5. Understand the difference between Quranic verbs in various forms, such as present, past and imperative.
6. Develop the ability to understand long verses of the holy Quran independently and then comprehend their interpretation.

Course Outline:

- Unit 1:** **Past Tense**
Muallim ul Quran: Book 4: Unit#7: Chapter 1: Lesson 1-9
- Unit 2:** **Past Tense**
Muallim ul Quran: Book 4: Unit#7: Chapter 2: Lesson 1-7
- Unit 3:** **Past Tense**
Muallim ul Quran: Book 4: Unit#7: Chapter 3: Lesson 1-9
- Unit 4:** **Past Tense**
Muallim ul Quran: Book 5: Unit#7: Chapter 4: Lesson 1-5
- Unit 5:** **Past Tense & Passive Voice**
Muallim ul Quran: Book 5: Unit#7: Chapter 5 - 9
- Unit 6:** **imperative Verbs for Singulars**
Muallim ul Quran: Book 6: Unit#8: Lesson 1-8

Reference Books:

1- بشير، دكتور. عبید الرحمن - معلم القرآن - اسلام آباد: دار العلم، ۲۰۲۴. جلد ۳، ۴، ۵، ۶

Ethics (in lieu of Understanding of Quran)

Course Title: Ethics-II

Course Code: ETH-104

Credit hours: 1

Contact Hours: 3 per week

Weeks: 15-16 (45-48 hours)

Pre-Requisites: Nil

Objectives

Upon successful completion of the course, students will be able to have better understanding of ethics in various walks of life like in workplace, in business, journalism etc. Moreover, they will be able to be familiarize with Contemporary World's Ethical Issues. And, try to develop answers about them.

Learning Outcomes:

- Students will be able to demonstrate their understanding about the importance of ethics in their lives today.
- Identify Contemporary World's Ethical Issues.
- Create problem solving for these contemporary Ethical issues.

Course Outline:

Unit 1: Professional Ethics & Bioethics

Meaning of Work/Professional Ethics, Professional Ethics and Human Values, Elements of professional Ethics:

Person attitude, Beliefs about work, Positive Attributes (honesty, integrity, dedication, commitment, responsibility, interpersonal relationship)

Genetic engineering, Organ Donation, Cloning, Head Transplant

Unit 2: Ethical Conduct in Business Ethics & it's important

Types of Business Ethics, Common Business Ethical Challenges

Conflict of interest, honesty & integrity, whistle blowing, loyalty vs truth

Unit 3: Journalism

Principles of Ethical Journalism:

Truth & Accuracy, Independence, Fairness & Impartiality, Humanity, Public Accountability

Unit 4: Environmental Ethics

Core Principles of environmental ethics:

Justice & sustainability, Sufficiency & compassion, Solidarity & public participation,

Pollution prevention.

Current issues of environmental ethics:

Pollution, The depletion of natural resources, Loss of biodiversity, Destruction of ecosystem, Global climate change

Unit 5: Social Inequalities

Meaning of Social Inequalities, Issues related to social inequality

Difference in source of income, Health care, Freedom of speech, Gender inequality, Toxic workplace culture, Education, Political representation & participation

Unit 6: Social Media Ethics

Facebook, YouTube, WhatsApp, Instagram, TikTok, Snapchat, LinkedIn, X

Current Ethical issues in social media:

Plagiarism, Fake news, Harassment, Photo ethics, Post without caution, inappropriate behavior
privacy

References/Recommended Books:

Books

7. Davis, N.K. (2023). *Elements of Ethics*, Legare Street Press.
8. Edmonds, D. (2019). *Ethics and the Contemporary World*, Taylor & Francis,
9. Hastings, J. Alexander, J. Gray S.L. (2023). *The Encyclopedia of Religion and Ethics*, Creative Media Partners, LLC
10. Robinson, D. Garratt C. (2008). *Introducing Ethics-a Graphic Guide*, Icon Books Ltd.Uk.
11. اخلاق اور فلسفہ اخلاق، سیوہاروی، حفظ الرحمن، ندوة المصنفین، دہلی، ۱۹۷۶
12. دنیا کے بڑے مذاہب، فاروقی، عماد الحسن، مکتبہ جامعہ لمیٹڈ، دہلی، ۱۹۸۶

Websites & Articles

12. Articles on Ethics www.infotrac-college.com
13. Brown. (2017). The ethical dimensions of Global Environmental Issues. American Academy of Arts and Sciences. Retrieved July 7, 2017 from amacad.org
14. Business Ethics Magazine www.business-ethics.com/annual.htm
15. Bussmann, J. (2016). Top 9 ethical Issues in artificial intelligence. Retrieved 7 July 2017 from world Economic Forum weforum.org
16. Ethics and Religion, Shefali Narange <http://www.paperpublications.org/>
17. <http://www.jstor.com/stable/resrep12025.7>
18. <http://www.learnwell.org/ethicalproblems.htm>
19. Institute for Global Ethics www.globalethics.org
20. Klimes, Rudolf e. (2000). Ethical Problems.
21. Ten Ethical Problems of the Present World <https://www.lifepersona.com/10-ethical-problems-of-the-present-world>
22. Ward, Stephen J.A (March 2005). "Philosophical Foundations for Global Journalism Ethics" *Journal of Mass Media Ethics*:20(1)

11.List of Interdisciplinary Courses

Sr. No.	Course Code	Course Title	Pre-Requisite	Credit Hours
1.	BFA-112	Psychology of Creativity	Nil	3
2.	BFA-113	Community Arts	Nil	3
3.	BFA-114	Digital Culture	Nil	3
4.	BFA-115	Creative Writing and Storytelling	Nil	3

12.Course Outlines for Interdisciplinary Courses

Psychology of Creativity

Bachelor of Fine Arts

Semester-V

Course Code: BFA-112

Credit Hours: 3

Pre-Requisite: Nil

Course Description

This course explores the psychological foundations of creativity, examining cognitive processes, personality traits, motivation, environment, and sociocultural influences that shape creative behaviour. Students learn how creative thinking develops, how it can be enhanced, and how psychological theories explain artistic innovation across disciplines. Through case studies, reflective practice, and creativity exercises, learners understand the internal and external factors that influence creative performance in both Fine Arts and Design.

Course Objectives

The course aims to provide a deep understanding of how creativity functions within human cognition and behaviour. It introduces major theories, research findings, and applications in artistic and design practices. Students will explore creative problem-solving models, divergent thinking, emotional intelligence, and the psychology behind inspiration and creative blocks. The course also helps students assess their own creative styles and apply psychological principles to strengthen personal and collaborative creative processes.

Learning Outcomes

- Students will be able to explain major psychological theories of creativity.
- Analyze cognitive and emotional processes that influence creative thinking.
- Apply creativity-enhancing strategies in artistic and design-based tasks.
- Identify personal creative strengths and barriers.
- Evaluate how culture, environment, and collaboration impact creativity.

Course Outline

Unit 1. Introduction to the Psychology of Creativity

Overview of creativity as a psychological construct. What creativity means and how psychologists study it. Students learn the difference between everyday creativity (little-c) and ground-breaking creativity (Big-C). Csikszentmihalyi's Systems Model.

Unit 2. Cognitive Processes in Creativity

Focuses on divergent and convergent thinking, associative thinking, insight, memory, imagination, and problem-solving frameworks (Guilford, Torrance, Wallas Model). Emphasis on how cognitive processes contribute to artistic and design innovation. Divergent Thinking Challenge: Produce 30–50 quick ideas for a design or art prompt.

Unit 3. Personality, Motivation & Emotional Factors

Amabile's Componential Theory of Creativity, and the Four-C Model (mini-c, little-c, Pro-C, Big-C). Explores personality traits linked to creativity (openness, tolerance for ambiguity, intrinsic motivation). Examines role of emotion, curiosity, playfulness, and flow state. Students identify personal creative profiles and barriers. Class activity: Track and describe patterns that support or disrupt personal creative focus.

Unit 4. Social, Cultural, and Environmental Influences

Examines how social settings shape creativity. Topics include: brainstorming vs. groupthink, cultural approaches to creativity, collaborative models (Sawyer's Group Genius), and environmental impact on innovation. Case studies: IDEO's design thinking, Pixar's Braintrust, Bauhaus collaboration, and artist collectives like Superflex.

Unit 5: Enhancing Creativity in Practice

Students apply psychological tools to overcome creative blocks, enhance ideation, and build creative habits. Includes practical reflection exercises, mind-mapping, brainstorming structures, and creative journaling. The unit culminates in a self-designed creativity growth plan. Activity: Students design strategies to overcome their own creative barriers.

Recommended Readings

1. Beghetto, R. A. (2021). *Big questions for creativity research*. Springer.
2. Glăveanu, V. P. (2020). *A sociocultural theory of creativity*. Routledge.
3. Kaufman, J. C., & Sternberg, R. J. (2023). *The Cambridge handbook of creativity and personality research* (2nd ed.). Cambridge University Press.
4. Runco, M. A. (2022). *Creative thinking and problem solving: Reconsidered*. Academic Press.
5. Sawyer, R. K. (2021). *The creative process: A multidisciplinary perspective*. Oxford University Press.

Community Arts

Bachelor of Fine Arts

Semester-V

Course Code: BFA-113

Credit Hours: 3

Pre-Requisite: Nil

Course Description

This course introduces students to the theory and practice of Community Arts, focusing on how artistic interventions, creative collaboration, and participatory approaches strengthen social engagement. Students explore how visual arts, crafts, design, storytelling, and digital media can address community needs, empower marginalized groups, and foster collective creativity. Through case studies, field observation, and hands-on studio projects, students learn to design socially meaningful art activities and community-centred creative solutions.

Course Objectives

This course aims to enable students to understand the foundations of community-based art practices and their role in social development. Students will gain insight into participatory methods, ethical considerations, and inclusive practices while developing the ability to design and implement small-scale community art projects. The course also cultivates cultural sensitivity, critical thinking, collaboration, and creative leadership in real-world community settings.

Learning Outcomes

- Students will be able to identify major theories, models, and global examples of Community Arts.
- Analyze social, cultural, and ethical implications of working with communities.
- Develop community-centered visual or design-based projects.
- Employ participatory art strategies to engage diverse groups.
- Document, evaluate, and present community art processes effectively.

Course Outline

Unit 1: Foundations of Community Arts

Introduction to the concept of Community Arts, its evolution, cultural relevance, and role in social change. Students study major movements, including street art activism of 20th century (graffiti), muralism (state-sponsored art), folk traditions (South-Asian), and participatory arts (performance & conceptual). The unit emphasizes understanding community identities, collective narratives, and the artist's role as facilitator. Assignment: Mural Concept Proposal. Create a storyboard for a community mural addressing a social issue (e.g., environment, education).

Unit 2: Methods & Approaches in Community Engagement

Explores participatory learning, co-creation, collaborative storytelling, site-based art, dialogic art practices, and ethical responsibilities. Students learn how to plan outreach,

identify community needs, conduct observation, and build trust. Interactive Art Activity. Develop a hands-on art workshop plan for children or elders.

Unit 3: Community Arts in Visual Culture

Examines visual communication, design for social awareness, public art, crafts heritage, and revitalization of local traditions. Case studies include mural interventions, youth art programs, cultural preservation projects, and inclusive design campaigns. Cultural Mapping. Visual documentation of local cultural elements (crafts, symbols, heritage sites).

Unit 4: Designing Community Projects

Students design a mini community art project using a framework: goals, stakeholders, tools, materials, activities, and evaluation methods. Focus on context-based planning, visual documentation, and sustainable creative practices. Community Storytelling. Design posters based on collected oral stories.

Unit 5: Presentation & Reflection

Students present their project prototypes, document feedback from peers, reflect on community impact, and analyse what makes community art successful. Emphasis on narrative building, ethical reflection, and process documentation. Mini Field Engagement. Interview or observe a small community group to identify a creative need.

Recommended Books/Reference Material

1. Goldbard, A. (2022). *The culture of possibility: Art, artists & the future*. New Village Press.
2. Kester, G. H. (2021). *Socially engaged art: A critical companion*. Thames & Hudson.
3. Helguera, P. (2011). *Education for socially engaged art: A materials and techniques handbook*. Jorge Pinto Books.
4. Jackson, S. (2019). *Social works: Performing art, supporting publics*. Routledge.

Note:

Midterm: 40%

Final: 60% (Project + Presentation)

Digital Culture

Bachelor of Fine Arts

Semester-VI

Course Code: BFA-114

Credit Hours: 3

Pre-Requisite: Nil

Course Objectives

This course introduces students to the evolving landscape of digital culture and its influence on artistic, social, and design practices. It explores how digital technologies reshape identity, communication, creativity, and visual expression in contemporary society. Students analyze global digital phenomena, examine the impact of social media, virtual spaces, digital consumption, and algorithmic cultures, and learn to respond to them through conceptual and creative work. The course encourages critical thinking and equips students with the ability to interpret and produce culture within a digitally networked world.

Learning Outcomes

- Students will be able to understand major theories, concepts, and debates related to digital culture.
- Analyze how digital platforms, networks, and algorithms shape human behavior, identity, and creativity.
- Recognize the relationship between technology, visual culture, and artistic production.
- Critically evaluate digital media practices, trends, and cultural shifts.
- Produce creative responses or artworks that reflect insights into digital environments, identity, and community.

Course Outline

Unit 1. Understanding Digital Culture

This unit introduces core concepts of digital culture, including digital identity, participatory media, online communities, and the shift from traditional to networked societies. Practice Assignments include: Visual mind map on major themes in digital culture. Short written reflection: “My Digital Identity.”

Unit 2. Social Media, Visual Culture & Online Behaviour

Students study how social media platforms influence visual trends, self-presentation, activism, and cultural production. Emphasis on aesthetics, virality, and attention economies. Practice Assignments include: Analysis of a viral visual trend or meme (presentation). Create a mini social media visual series reflecting a cultural issue.

Unit 3. Digital Art, Remix Culture & Creative Practices

This unit examines remix culture, digital storytelling, online exhibitions, and the transformation of artistic practices in digital ecosystems. Students explore how artists and designers use digital tools to create new forms of expression. Practice Assignments

include: Produce a digital collage, remix artwork, or short visual narrative. Case study of a digital artist or design movement.

Unit 4. Algorithms, Data, Privacy & Ethics

Students explore how algorithms shape visibility, preference, bias, consumption, and cultural patterns. Discussions include digital surveillance, data ethics, misinformation, and platform power. Practice Assignments include: Infographic on “How Algorithms Shape What We See.” Report: Ethical concerns in today’s digital landscape.

Unit 5. Digital Futures & Creative Response Project

A culminating unit focusing on emerging digital phenomena such as virtual realities, digital fashion, NFTs, post-humanism, and AI-driven culture. Students synthesize learning into a creative or research-based project. Practice Assignments include: Final creative project (digital artwork, installation concept, video response, or design intervention). Presentation + rationale linking project to digital culture themes.

Suggested Readings / Reference Material

1. Berry, D. (2022). *Digital humanities and culture: Shaping the future of creativity*. Routledge.
2. Coleman, G. (2023). *Culture and the digital age: Identity, networks, and society*. MIT Press.
3. Miller, V. (2021). *Understanding digital culture*. SAGE Publications.
4. Shifman, L. (2022). *Memes in digital culture: Updated perspectives*. MIT Press.
5. Wang, T. (2024). *Algorithms and culture: How technology shapes human experience*. Bloomsbury Academic.

Note:

Midterm: Theoretical

Final Term: Practical/Project based

Creative Writing & Storytelling

Bachelor of Fine Arts

Semester-VI

Course Code: BFA-115

Credit Hours: 3 (3-0)

Pre-Requisite: Nil

Objectives

This course helps students develop creative writing and storytelling skills that support their Fine Arts practice. Students learn how writing can help them express ideas, emotions, and visual concepts. Through simple exercises and creative projects, they practice explaining their ideas clearly, building strong stories, and using text in their artworks. The course encourages imagination, clear storytelling, character creation, and writing thoughtful artist statements.

Learning Outcomes

- Students will be able to create original stories in different styles and genres.
- They will learn to build clear and interesting characters, settings, and plots.
- They will use storytelling skills to support and enhance their visual artworks.
- They will write clear and expressive artist statements and exhibition texts.
- They will create a final portfolio that combines written stories with visual ideas.

Course Outline

Unit 1. Foundations of Creative Writing & Narrative Elements

This unit introduces students to the basics of creative writing, such as how to develop a story's voice, main idea, and conflict. Students also practice adding sensory details to make their writing more vivid. They use images and everyday observations as inspiration for their storytelling. Practice Assignments include: Freewriting exercises, very short stories inspired by images, and simple sensory description activities.

Unit 2. Character Development, Setting & World-Building

Students learn how to create realistic characters, interesting settings, and engaging story worlds. They explore how a character's personality, culture, and surroundings help shape the mood of a story. Practice Assignments include: Creating character sketches based on portraits, writing setting descriptions inspired by places or objects, and practicing simple dialogue writing.

Unit 3. Plot Structure & Story Architecture

This unit explores how stories are built and organized. Students learn about beginning, middle, and end, how to keep a story moving, and how to create interest or suspense. They also experiment with different ways of telling a story, such as in order, out of order, in short episodes, or through symbols and visual ideas. Practice Assignments include: Writing a short story, creating a story plan with classmates, and turning a written story into a simple storyboard.

Unit 4. Writing for Visual Arts & Artist Texts

Students learn how writing can be used in Fine Arts, such as writing about artwork, creating concepts through text, and preparing exhibition statements. They also explore how words and images can work together in visual art. Practice Assignments include: Writing inspired by an artwork, creating an artist statement, and developing a simple text-based artwork idea.

Unit 5. Final Portfolio & Narrative Integration

A final unit where students polish their work, get feedback from classmates, and put together a complete portfolio. The final project combines writing with visual elements. Practice Assignments include: Improved portfolio pieces, Writing with visuals project and class critique.

Recommended Books / Reference Material

1. Clark, M. (2019). *The art of creative writing*. Oxford University Press.
2. Klaus, C. (2020). *Elements of the essay: Crafting a creative writing practice*. Routledge.
3. Lamott, A. (2019). *Bird by bird: Some instructions on writing and life*. Anchor Books.
4. Maguire, L. (2022). *Creative writing and visual narrative: Interdisciplinary approaches*. Bloomsbury.
5. Zunshine, L. (2020). *Storytelling and the arts of the mind*. MIT Press.

13. List of Specialization Courses

Note: offering of the Specialization is the subject refer to the availability of the faculty and university resources.

Sr. No.	Course Code	Course Title	Pre-Requisite	Credit Hours
Specialization in Painting				
1.	BFA-340	Historical Painting Methods	Nil	3
2.	BFA-341	Advanced Life Drawing	Nil	3
3.	BFA-342	Landscape Painting Studio	Nil	3
4.	BFA-343	Advanced Portrait and Figure Painting	Nil	3
5.	BFA-344	Narrative Painting Techniques	Nil	3
6.	BFA-430	Experimental Painting Surfaces	Nil	3
7.	BFE-431	Art for Public Spaces	Nil	3
8.	BFA-432	Abstract Expressionism	Nil	3
9	BFA-433	Conceptual Strategies in Studio Art	Nil	3
10.	BFA-425	Research Thesis	Nil	15
Specialization in Miniature Painting				
11.	BFA-335	Traditional Miniature Techniques	Nil	3
12.	BFA-336	Advanced Drawing for Miniature	Nil	3
13.	BFA-337	Folio & Manuscript Illustration	Nil	3
14.	BFA-338	Illumination and Ornamentation (Border Design)	Nil	3

15.	BFA-339	Symbolism in Miniature Art	Nil	3
16.	BFA-426	Minimalist Practices	Nil	3
17.	BFA-427	Narrative Composition in Miniature	Nil	3
18.	BFA-428	Contemporary Miniature Painting	Nil	3
19.	BFA-429	Mixed Media Illustration	Nil	3
20.	BFA-425	Research Thesis	Nil	15
Specialization in Printmaking				
21.	BFA-345	Traditional Printmaking	Nil	3
22.	BFA-346	Historical Printmaking Processes	Nil	3
23.	BFA-347	Layering and Color in Prints	Nil	3
24.	BFA-348	Lithography Studio Practice	Nil	3
25.	BFA-349	Organic Relief Printmaking	Nil	3
26.	BFA-434	Collagraph Printmaking	Nil	3
27.	BFA-435	Digital Printmaking Methods	Nil	3
28.	BFA-436	Large Format Print Projects	Nil	3
29.	BFA-437	Printmaking Innovations	Nil	3
30.	BFA-425	Research Thesis	Nil	15
Specialization in Sculpture				
31.	BFA-350	Sustainable Sculpture Materials	Nil	3
32.	BFA-351	Carving Techniques	Nil	3
33.	BFA-352	Figurative Sculpture	Nil	3
34.	BFA-353	Advance Mold Making	Nil	3

35.	BFA-354	Casting and Finishing Methods	Nil	3
36.	BFA-438	Conceptual Sculpture Art	Nil	3
37.	BFA-439	Contemporary Sculpture	Nil	3
38.	BFA-440	Visual Thinking and Inquiry	Nil	3
39.	BFA-441	Idea Base Sculpture	Nil	3
40.	BFA-425	Research Thesis	Nil	15

14. Course Outlines of Specialization Courses

Specialization in Painting

Level -I Historical Painting Methods

Bachelor of Fine Arts-Major (Painting)

Semester-V

Course Code: BFA-340

Credit Hours: 3

Pre-Requisite: Nil

Objectives

Students will exercise the basic principles of painting: shape and form, volume, hue and value, etc. They will understand to implement those principles on still objects, nature and living beings to produce life like representations.

Learning Outcomes

- Observation and skill of the students will be enhanced.
- Value control, volume creation, narrative drawings.
- As a result, gradual development will take place in executing painting, because colors and their values are concentrated in the course.

Course Outline

Unit 1. Volumes and Tonal Values

To make student comprehend tonal values paint objects or still life in monochrome.

Monochrome rendering of drapery (Oil on canvas or hard board).

Unit 2. Light & Shadow in Painting

Nature Studies According to natural and artificial Light and Chiaroscuro

Unit 3. Material Exposure with colors

Accidental spreading of colors, searching figurative formations, giving meaning to it (Colors should be linked with the subject).

Unit 4. Studies of Eye Level

Viewing objects in perspective

For Example; Bird eye view etc....

Unit 5.**Self Portrait**

Self-portrait experimentation, example: usage of direct primary color for pointillism (Reference work of French artist Georges Seurat)

Level-II Advanced Life Drawing

Bachelor of Fine Arts-Major (Painting)

Semester-V

Course Code: BFA-341

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to develop students' skills in expressive drawing and painting through focused units on caricature, fantasy illustration, figure study with draped fabric, and chiaroscuro techniques. It guides learners to master compositional strategies, texture rendering, and realistic portrayal while encouraging personal artistic expression and experimentation with media such as soft pastels, charcoal, and mixed color techniques.

Learning Outcomes

- By the end of the course, students will be able to create sophisticated caricatures and satirical compositions, produce imaginative fantasy illustrations that convey symbolic meaning.
- execute realistic figure drawings emphasizing complex textures and draped fabric, and apply dramatic chiaroscuro effects in high-contrast works.
- They will also demonstrate an ability to manipulate accidental color spreads for expressive figurative compositions and integrate self-referential themes into their artwork.

Course Outline

Unit 1. Caricatures and Satire Drawing

Composition focusing portraits (distortion, and caricature).

Unit 2. Fantasy Illustration

Paint like a child (Qudus Mirza)

Paint objects which shown memory in it

Unit 3. Figure Drawing Interacting with Draped

Compose figure interacting with draped fabric learning focus should be contrasting texture, contour complexity, realism. (Soft Pastels on sheet)

Unit 4. Chiaroscuro Study

Any live objects under dramatic light

One high-contrast drawing

Charcoal on toned paper with white chalk

Unit 5. Caricatures and Composition

Composition focusing portraits (group portraits, distortion, and caricature).
Accidental spreading of colors, searching figurative formations, giving meaning to it (Colors should be linked with the subject). Self

Recommended Books / Reference Material

1. Taggart, P. (2004). Art techniques for sketch & color: Art techniques from pencil to paint. Sterling Publishing Co., Inc.
2. Taggart, P. (2003). Brush & colour: Art techniques from pencil to paint. Sterling Publishing Co.

Level – III Landscape Painting Studio

Bachelor of Fine Arts-Major (Painting)

Semester-VI

Course Code: BFA-342

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to guide students in mastering botanical illustration and graphic representation by creating spatial compositions that incorporate natural and built elements (trees, shrubs, rocks, water, people, automobiles) and analyzing their arrangement in foreground, middle, and background. It focuses on developing skills to study vantage points, sightlines, and vertical elements for effective landscape analysis, understanding climate and microclimate influences on lighting and seasonal effects, replicating realistic life landscapes with personal stylistic choices, and finally producing an abstract landscape that expresses individual artistic style.

Learning Outcomes

- By the end of the course, learners will be able to create detailed botanical and graphic symbol files that organize spatial elements in a landscape.
- analyze and depict screening and views from specific perspectives emphasizing vertical and hidden features.
- apply climate and lighting studies to enhance seasonal and night scenes, replicate a realistic landscape with personalized elements and color choices.
- design an original abstract landscape that showcases a unique artistic expression.

Unit 1. Botanical Illustration and Graphic Symbol File

create space with movement, tree, shrubs, rocks, water, people
Foreground plants, Foreground trees and ground covers
Vertical plan elements, ground plan elements, automobiles plan elements

Unit 2. To analyze screening and views from specific vantage point

Sightline slides
Underground / hidden elements
To emphasize the importance of vertical elements as related to activities and use.
Study of foreground, background, middle ground with color

Unit 3. To demonstrate the importance of Climate and microclimate

To use in lighting studies, The study of Autumn, The study of Spring, Daylight and afternoon light mono tone, Night view landscape

Unit 4. Replicate own life Landscape study

After one realistic life landscape painting, create a replicate scene with your own elements and color palette.

Unit 5. Abstract Landscape

Create a landscape in your own unique style

Recommended Books / Reference Material

1. Stevens, K. (1994). The beginner's guide to landscape painting. Magna Books.
2. Reid, G. W. (1987). Landscape graphics: From concept sketch to presentation rendering. Whitney Library of Design.

Level – IV Advanced Portrait and Figure Painting

Bachelor of Fine Arts-Major (Painting)

Semester-VI

Course Code: BFA-343

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to develop advanced observational and technical skills in portrait and figure painting by guiding students through systematic studies of facial features, eye-level perspectives, and expressive compositions. It focuses on mastering monochromatic and colored rendering of eyes, nose, lips, and ears; executing oil-color portraits at various angles and eye levels while exploring techniques such as impasto, linear, pointillism, and smudging; integrating detailed hands into portrait compositions with accurate proportion; painting life figures within specific surroundings using watercolor and oil media; and arranging complex figure-architecture scenes that incorporate accessories, lighting, time of day, and climatic conditions to achieve expressive and atmospheric compositions.

Learning Outcomes

- Upon completion, students will be able to produce precise monochromatic and colored studies of individual facial features and master old-master portrait techniques; create convincing oil portraits depicting different poses and eye levels, employing various painting methods to convey realism and expression; compose large-scale portrait-hand canvases that demonstrate anatomical accuracy and emotional expressiveness; execute detailed figure paintings with appropriate surroundings in both watercolor and oil, respecting scale and environment; and design sophisticated figure-composition scenes set in historic architecture, integrating accessories, lighting, and atmospheric effects to reflect specific times and climatic conditions.

Course Outline

Unit 1. Studies of Individual Facial Features

Monochrome studies of eyes, nose, lips and ears. Colored Studies of facial parts (Eyes, nose, lips, ears).
studying old master's portrait

Unit 2. Portrait Painting and Eye Levels

Portrait Studies in Oil Colors depicting different angles on canvas (Side Pose and Front Pose - 1.5ft x 2 ft)

Studies of Portrait Painting from various eye level. using artificial light

Defining techniques of Portrait Painting (impasto, linear, pointillist, smudging, and impressionism).

Unit 3. Portrait with Hands

One composition combining a detailed portrait, expressive hands in accurate proportion. oil colors on canvas (2ft x3ft),

Unit 4. Figure Painting with Surroundings

Study of life figure with specific surroundings, water colour
Figure Painting with particular surroundings in oil colors (larger than 2ft x3ft).

Unit 5. Figures Composition

Old architecture with figures with all its accessories and light conditions.
Composing nature with figures composition in particular time, under certain climatic conditions.

Recommended Books / Reference Material

1.

Level – V Narrative Painting Techniques

Bachelor of Fine Arts-Major (Painting)

Semester-VI

Course Code: BFA-344

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to guide students through five artistic units that develop visual storytelling skills, focusing on mastering monosocenic, continuous, progressive, and simultaneous composition techniques, and applying them to create a large-scale (10 × 10 ft) contemporary painting that depicts modern life without figurative representation, thereby encouraging experimentation with abstract patterns, symbols, and narrative progression in art.

Learning Outcomes

- By the end of the course, students will be able to analyze and execute different narrative painting styles (monosocenic, continuous, progressive, and simultaneous), demonstrate the ability to convey complex scenes and time progression within single compositions, and produce an independent, large-scale abstract artwork that reflects contemporary themes and showcases advanced compositional skills without relying on figurative elements.

Course Outline

Unit 1. Monosocenic

Depicts a single, significant scene from a story with one set of characters.

Unit 2. Continuous

Shows multiple scenes within a single visual field, often with repeated characters in different actions.

Unit 3. Progressive

Advances the story by showing the passage of time through repeating characters with new actions.

Unit 4. Large Scale Painting, 10 x 10 ft

After practicing above three units, create a painting following these directions

Paint a contemporary scene in which show life exist without painting a figure.

Unit 5. Simultaneous

Uses abstract patterns, symbols, and compositions to depict several scenes at once.

Recommended Books / Reference Material

1. Taggart, P. (2003). Brush & colour: Art techniques from pencil to paint. Sterling Publishing Co.
- 2.

Level – VI Experimental Painting Surfaces

Bachelor of Fine Arts-Major (Painting)

Semester-VII

Course Code: BFA-430

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to guide students in mastering various mixed-media techniques for visual creation, focusing on developing skills in background design inspired by global artists, experimental collage methods, mixed-media painting with diverse materials, large-scale non-objective composition, and the use of metaphorical symbolism in painting to express concepts and emotions.

Learning Outcomes

- By the end of the course, students will be able to create textured backgrounds referencing international artists, produce innovative collages with layered materials while documenting and articulating their artistic process, execute mixed-media artworks combining at least three materials, design a large (6×5 ft) non-objective composition using mixed media, and craft paintings that embody abstract metaphors or feelings through specific forms and objects.

Course Outline

Unit 1. Background Making

Create any background in reference with global background artist
Focus on creating interesting textures and juxtapositions between materials.

Unit 2. Collage

Experiment with layering, tearing, cutting, and manipulating materials to achieve unique effects. Document your process with photographs and notes. Write a brief artist statement (150-200 words) explaining your concept, inspirations, and process.

Unit 3. Mixed Media Painting

Create a mixed media artwork incorporating at least three different materials (e.g., paper, fabric, found objects, paint, etc.).

Unit 4. Non-Objective Composition

Non-objective composition, using mix-media (6×5 ft).

Unit 5. Metaphor in Painting

A painting might use abstract forms or specific objects to embody a feeling or an idea.

Recommended Books / Reference Material

1.

Level – VII Art for Public Spaces

Bachelor of Fine Arts-Major (Painting)

Semester-VII

Course Code: BFA-431

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to develop a comprehensive understanding of major Color Field artists, techniques, and concepts; apply advanced color theory to create non-representational, large-format paintings; execute experimental studio practices such as glazing, staining, soaking, layering, and masking; and critically analyze personal and peers' artworks using formal and conceptual vocabulary.

Learning Outcomes

- Demonstrate understanding of major Color Field artists, techniques, and concepts.
- Apply advanced color theory to create non-representational, large-format paintings.
- Execute experimental studio practices—glazing, staining, soaking, layering, masking.
- Critically analyze their own and peers' artworks using formal and conceptual vocabulary.

Course Outline

Unit 1. Creating a Venue for Play and Recreation, Illusion

Explores creating a venue for play and recreation through illusionary art.

Unit 2. Site-Specific Art

Focuses on site-specific art practices tailored to particular environments.

Unit 3. Sound in Art

Investigates the integration of sound elements within visual art.

Unit 4. Language and Art

Examines the relationship between language and artistic expression.

Unit 5. Digital Art

Introduces digital techniques and methods in contemporary art.
Reference artist Rashid Rana , Atif Khan

Level – VIII Abstract Expressionism

Bachelor of Fine Arts-Major (Painting)

Semester-VII

Course Code: BFA-432

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to guide students through the evolution of Color Field Painting from the 1950s to contemporary abstraction, develop a personal visual language using color relationships and spatial perception, critically evaluate color theories and material choices, experiment with large-scale non-gestural mark-making and temperature-driven color applications, focus the viewer's eye on a single point while applying abstraction with a limited palette, and enable artists to craft personal narratives that transform life experiences into universal visual metaphors.

Learning Outcomes

By the end of the course, students will be able to trace the historical development of Color Field Painting and apply its principles to modern abstract work, create expressive compositions that demonstrate mastery of color theory and spatial relationships, analyze and critique color choices within conceptual frameworks, produce atmospheric, large-surface artworks that use color as the primary subject, design focal-point pieces that showcase abstraction with restricted color schemes, and convey profound personal experiences through metaphorical, universally resonant artworks.

Course Outline

Unit 1. Eye Movement

the evolution and theory of Color Field Painting from the 1950s to contemporary abstraction

Unit 2. Color Theory

Develop personal visual language through color relationships, spatial perception, and surface treatments.

Critically evaluate color theories, material choices, and conceptual frameworks

Unit 3. Temperature

Experiment with large surfaces, non-gestural mark-making, and color as the primary subject.

Atmospheric mood filed

Contemporary calligraphy painting

Unit 4. Focal Point

Eye revolve on one certain point with all other above mention units applied and show abstraction using limited color palette

Unit 5. Personal Narrative

Artists use metaphors to share profound life experiences or emotions indirectly, making the art a personal, yet universal, statement.

Recommended Books / Reference Material

1. Evans, G. (2017). The story of colour: An exploration of the hidden messages of the spectrum. Michael O'Mara Books Limited.

Level – IX Conceptual Strategies in Studio Art

Bachelor of Fine Arts-Major (Painting)

Semester-VII

Course Code: BFA-433

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to develop students' skills in reinterpreting historical artworks, blending traditional techniques with personal expression, and creating original compositions that demonstrate conceptual thinking and stylistic synthesis. It guides learners to recreate and merge paintings, produce cohesive series, integrate personal and geometric references, and craft individual, symbolic artworks that reflect deep understanding of subject, function, style, and organization.

Learning Outcomes

By the end of the course, students will be able to re-create and modify existing paintings, combine influences from Pakistani and old-master artists, generate a thematic series with unified elements, produce artworks that balance personal expression with formal geometric patterns, create entirely original, imagination-based pieces, and design thematic paintings that effectively convey specific concepts through symbolic composition and stylistic organization.

Course Outline

Unit 1. Historical Painting Re-creation

Recreated any artist's painting with some additions and subtractions

Combine two artist's painting (one Pakistani artist and one old masters)

Unit 2. Series Work

Create a series of work (3-5) depend upon size, one thing should be common like color palette, theme, object etc...

Unit 3. Merge Elements Style

Make an artwork with 70% and 30% ratio, student may use up to seventy percent personal individual reference, but it is necessary to add at least thirty percent subject relevant geometrical patterns (saqqain, Picasso)

Unit 4. Individuality

Create something without any reference, any photo. Using your own imagination.

Unit 5.

Thematical Painting defining Subject, Function, Style and Organization

Composition based on particular subject on certain concept with symbols.

Research Thesis

Bachelor of Fine Arts-Major (Painting)

Semester-VIII

Course Code: BFA-425

Credit Hours: 15

Pre-Requisite: Nil

Objectives

The course aims to guide students through a structured artistic development process that begins with mastering developmental drawings using personal photographic references and on-spot sketches, progresses to creating conceptual paintings that embody individual concepts, and culminates in organizing and exhibiting self-produced work in departmental and professional gallery settings. It also focuses on producing a cohesive series of theme-based paintings and installations, and on writing a substantial research report in MLA style to articulate artistic inquiry and thesis.

Learning Outcomes

By the end of the course, students will be able to execute refined developmental sketches from photographic sources, develop and execute a series of concept-driven paintings, curate and mount an exhibition of 6–8 large-scale works showcasing their artistic process, create installation pieces that extend their thematic series, and produce a 2000-word MLA-formatted research paper accompanied by a professional thesis exhibition that demonstrates their artistic and scholarly synthesis.

Course Outline

Unit 1.

Developmental Drawings

Developmental Sketches through own Photography/Collection of reference's photographs and on-spot sketches.

Unit 2.

Conceptual Paintings

Produce series of painting based on their concept.

Unit 3.

Exhibit Self-produce Work

Organize an Exhibition in the department. selected paintings other than process work (size and numbers may vary according to nature of work/medium).

Unit 4.

Series Work

Continuation of their theme- based paintings. Installation work in

their particular themes.

Unit 5.

Research Report and Thesis Exhibition

Write a research paper of at least 2000 words using MLA Style, times new roman with 12 font size and 14 for headings.

Display of selected work in any registered/proper/professional gallery.

Specialization in Miniature Painting

LEVEL I – Traditional Miniature Techniques

Bachelor of Fine Arts-Major (Miniature Painting)

Semester-V

Course Code: BFA-335

Credit Hours: 3

Pre-Requisite: Nil

Objectives

This course provides an advanced introduction to miniature painting, covering its historical development, cultural significance, and major schools, including Persian, Mughal, and regional traditions. Students develop technical mastery in miniature drawing, painting, and material handling, including advanced linework, detailed figure rendering, and gold/silver leaf application. They also learn the preparation of high-quality vasli paper and explore stylistic nuances to build a foundation for professional miniature practice.

Learning Outcomes

By the end of this course, students will be able to:

- Demonstrate understanding of the origins, cultural value, and evolution of miniature painting.
- Identify and analyze key stylistic features of Persian, Mughal, and regional miniature schools.
- Execute advanced miniature linework, detailed figure studies, and refined compositional elements.
- Apply gold and silver leaf with precision to enhance miniature decoration.
- Prepare high-quality traditional vasli surfaces suitable for advanced miniature painting.

Course Outline

- Unit 1.** **Introduction to Miniature Art**
Study the historical and cultural significance of miniature painting, early manuscripts, and the evolution of styles across regions.
- Unit 2.** **Advanced Study of Miniature Schools (Mughal, Persian, Regional)**
Analyze stylistic, compositional, and coloristic differences between miniature traditions. Practice replicating characteristic techniques at a detailed and precise level.
- Unit 3.** **Advanced Figure and Compositional Techniques**

Refined figure drawing and compositional exercises in miniature scale. Students practice complex poses, perspective, proportion, and spatial organization in full miniature scenes.

Unit 4. Gold & Silver Leaf and Decorative Detailing

Master advanced gilding techniques, including layering, embossing, and integration with miniature motifs. Apply gold and silver to enhance borders, ornaments, and figure highlights.

Unit 5. Advanced Vasli Preparation

Prepare professional-grade vasli surfaces through multi-layered pasting and pressing techniques to achieve smooth, durable, and archival-quality miniature supports.

Recommended books

1. Gray's *Persian Painting* (1961) and Canby's *Persian Painting (Eastern Art Series)* (1993) for foundational style and technique.
2. Srivastava's *Punjab Painting: Study in Art and Culture* (1983) and Schmitz, Usmani, and Thackston's *Persian Paintings and Drawings in the Lahore Museum* (2011) offer regional visual examples.
3. Ettinghausen, Grabar, and Jenkins-Madina's *Islamic Art and Architecture, 650–1250* (2001) provides cultural context, while Ahmed's *Foundations of Miniature Practice* (2020) presents contemporary insights into technical mastery.

LEVEL II – Advanced Drawing for Miniature

Bachelor of Fine Arts-Major (Miniature Painting)

Semester-V

Course Code: BFA-336

Credit Hours: 3

Pre-Requisite: Nil

Course Objectives

The objective of this course is to develop advanced skills in miniature portrait drawing through the study of classical facial proportions, refined feature rendering, and precise linework. The course trains students to work at a small scale using traditional materials such as neem rang, sufaida, and sufaid qalam on black vasli. It also introduces basic landscape and background studies to enhance portrait compositions in miniature painting.

Learning Outcomes

By the end of this course, students will be able to:

- Draw miniature-style faces using correct classical proportions.
- Render facial features with clean, controlled linework.
- Create a finished miniature portrait using neem rang.
- Prepare and apply sufaida using sufaid qalam on black vasli.
- Integrate simple background or landscape elements with portrait compositions.

Course Outline

Unit 1. Classical Face Proportions

This unit introduces the fundamental rules of facial proportions in miniature portraiture, focusing on symmetry and accurate feature placement.

Unit 2. Facial Feature Drawing

Students practice drawing individual facial features using fine brushes, emphasizing precision and refined linework at a miniature scale.

Unit 3. Miniature Portrait with Neem Rang

This unit guides students in producing a complete miniature portrait through clean drawing and controlled neem rang application.

Unit 4. Sufaida and Sufaid Qalam

Students learn to prepare sufaida and apply sufaid qalam on black vasli, focusing on contrast and delicate white-line techniques.

Unit 5. Portrait with Background and Landscape

This unit introduces simple background and landscape elements, teaching students to harmoniously integrate setting with miniature portrait compositions.

Recommended books

1. Canby's *Persian Masters: Five Centuries of Painting* (1990) and *The Golden Age of Persian Art, 1501–1722* (1999) provide stylistic reference.
2. Gray's *Persian Painting* (1961) and Schmitz et al. (2011) provide visual examples of figure rendering.
3. Srivastava's *Punjab Painting* (1983) supports regional comparisons, while Ahmed's *Advanced Portrait Techniques in Miniature* (2021) provides contemporary approaches to miniature portraiture.

LEVEL III – Folio & Manuscript Illustration

Bachelor of Fine Arts-Major (Miniature Painting)

Semester-VI

Course Code: BFA-337

Credit Hours: 3

Pre-Requisite: Nil

Objectives

This course develops skills in folio and manuscript illustration through the study of Mughal, Persian, Pahari, and regional miniature schools. Students learn traditional pigment preparation, gouache painting techniques, and classical manuscript page composition. Emphasis is placed on the balanced integration of text and imagery within traditional folio formats.

Learning Outcomes

By the end of this course, students will be able to:

- Identify stylistic features of Mughal, Persian, Pahari, and regional miniature schools.
- Prepare traditional pigments and apply gouache using miniature painting techniques.
- Design manuscript pages with appropriate margins, text areas, and image placement.
- Integrate text and illustrations into cohesive and harmonious folio layouts.
- Create a complete folio-style miniature composition following traditional conventions.

Course Outline

Unit 1. Study of Miniature Schools

This unit introduces the Mughal, Persian, Pahari, and regional miniature traditions, focusing on stylistic characteristics, compositional methods, figure drawing, and color palettes.

Unit 2. Pigment Preparation and Gouache Techniques

Students learn traditional methods of pigment grinding, binder preparation, and paint mixing. The unit emphasizes the use of transparent washes and controlled gouache layers in miniature painting.

Unit 3. Manuscript Page Structure and Layout

This unit examines traditional manuscript page formats, including margins, text blocks, and image placement. Students analyze folios from different miniature schools to understand balance and proportion.

Unit 4. Integration of Text and Image

This unit focuses on the relationship between text and illustration within manuscript pages. Students learn techniques for aligning imagery with written content to create visually unified compositions.

Unit 5. Folio-Style Miniature Composition

In this unit, students apply all learned techniques to create a complete folio-style miniature. Emphasis is placed on stylistic accuracy, compositional harmony, and adherence to traditional manuscript conventions.

Recommended books

1. O’Kane’s *The Great Jalayirid Shahnāmā* (2017) and Canby’s *Persian Masters: Five Centuries of Painting* (1990) offer historical and stylistic insights.
2. Gray’s *Persian Painting* (1961) provides foundational knowledge, Schmitz et al. (2011) give regional examples, and Ahmed’s *Contemporary Folio Techniques in Miniature* (2021) introduces modern practices in folio and manuscript design

LEVEL IV – Illumination and Ornamentation (Border Design)

Bachelor of Fine Arts-Major (Miniature Painting)

Semester-VI

Course Code: BFA-338

Credit Hours: 3

Pre-Requisite: Nil

Objectives

This course trains students to design and execute decorative manuscript borders with integrated illumination and ornamentation. Students learn floral, geometric, and Islamic motifs, precise linework, and gold/metallic detailing, developing the skills to create balanced, harmonious, and professionally finished miniature manuscript borders.

Learning Outcomes

By the end of the course, students will be able to:

- Identify and analyze stylistic features of Persian, Mughal, Pahari, and regional manuscript borders.
- Design and execute floral, geometric, and Islamic motifs with precision and decorative detailing.
- Apply gold, metallic, and illuminated elements to enhance border ornamentation.
- Integrate multiple decorative techniques to produce cohesive, harmonious, and complete manuscript borders.

Course Outline

- Unit 1. Introduction to Border Design and Illumination**
Overview of the historical and stylistic significance of manuscript borders and illumination. Students study motifs, decorative patterns, and the role of ornamentation in Persian, Mughal, Pahari, and regional manuscripts.
- Unit 2. Pattern, Linework, and Ornamentation Techniques**
Foundational exercises in symmetry, repetition, and clean linework. Students practice simple ornamentation and subtle illuminated accents for miniature-scale borders.
- Unit 3. Floral Motifs and Decorative Elements**
Practice of traditional floral patterns, vines, and leaves, combined with small ornamental and illuminated details to enrich the border composition.

Unit 4. Geometric and Islamic Motifs with Gold Detailing
Construction of precise geometric and Islamic designs. Students apply gold, metallic, and subtle illumination techniques to highlight patterns and enhance visual appeal.

Unit 5. Complete Illuminated and Ornamented Border
Creation of a fully integrated manuscript border combining floral, geometric, ornamental, and illuminated elements. Focus on balance, harmony, and a professional finish.

Recommended books

1. Canby's *The Golden Age of Persian Art, 1501–1722* (1999) and *Persian Painting (Eastern Art Series)* (1993) for historical examples.
2. Gray's *Persian Painting* (1961) and Schmitz et al. (2011) provide technical reference.
3. Ahmed's *Illumination and Ornamentation in Contemporary Miniature Art* (2022) offers modern insights and techniques.

LEVEL V- Symbolism in Miniature Art

Bachelor of Fine Arts-Major (Miniature Painting)

Semester-VI

Course Code: BFA-339

Credit Hours: 3

Pre-Requisite: Nil

Objectives

This course enables students to understand and apply symbolism in miniature painting. Students study the use of colors, animals, objects, and gestures in Mughal, Persian, and regional traditions and develop the ability to create concept-driven artworks that communicate meaning through symbolic elements.

Learning Outcomes

By the end of this course, students will be able to:

- Analyze symbolic elements and their meanings in Mughal, Persian, and regional miniatures.
- Interpret the cultural and aesthetic significance of colors, motifs, and gestures.
- Develop original concepts and incorporate symbolism into personal miniature compositions.
- Produce complete miniature paintings that effectively convey intended symbolic messages.

Course Outline

Unit 1. Introduction to Symbolism

Study how colors, objects, animals, and gestures convey meaning in miniature painting.

Unit 2. Symbolism in Mughal and Persian Traditions

Analyze classical Mughal and Persian miniatures to understand symbolic motifs and gestures.

Unit 3. Regional Symbolism and Cultural Context

Explore symbolic practices in Pahari, Deccan, and other regional miniature traditions.

Unit 4. Concept Development and Planning

Develop original symbolic concepts and prepare preliminary sketches for miniature compositions.

Unit 5. Final Symbolic Composition

Create a complete miniature painting integrating learned symbolic elements with clear conceptual and visual expression.

Recommended books

1. Canby's *The Golden Age of Persian Art, 1501–1722* (1999), Gray's *Persian Painting* (1961), Ettinghausen et al.
2. *Islamic Art and Architecture* (2001), Srivastava's *Punjab Painting* (1983), O'Kane's *The Great Jalayirid Shahnāmā* (2017), and Ahmed's *Symbolism in Contemporary Miniature* (2022) provide both classical and modern perspectives.

LEVEL-VI Minimalist Practices

Bachelor of Fine Arts-Major (Miniature Painting)

Semester-VII

Course Code: BFA-426

Credit Hours: 3

Pre-Requisite: Nil

Objectives

This course introduces students to minimalist approaches in miniature painting, emphasizing simplicity, clarity, and focus. Students learn to reduce compositions to essential visual elements, convey ideas and emotions through abstraction and symbolism, and create expressive works with restrained forms.

Learning Outcomes

- Apply principles of minimalism to miniature painting.
- Reduce compositions to essential lines, shapes, colors, and textures.
- Convey ideas, narratives, and symbolism using simplified forms.
- Express mood and emotion effectively through minimalist techniques.

Course Outline

- Unit 1. Understanding Minimalism**
Principles of simplicity, clarity, and focus in art and miniature painting.
- Unit 2. Essential Visual Elements**
Reducing composition to key lines, shapes, colors, and textures.
- Unit 3. Conceptual Reduction**
Conveying ideas and narratives with minimal forms; symbolism and abstraction.
- Unit 4. Minimalism and Emotion**
Expressing mood and feeling through restrained elements.
- Unit 5. Minimalist Exploration and Critique**
Analyze minimalist works, experiment with compositional restraint, and reflect on clarity, focus, and expressive impact in miniature painting.

Recommended books

1. Gray's *Persian Painting* (1961) and Canby's *Persian Masters: Five Centuries of Painting* (1990) provide classical context. Schmitz et al. (2011) support stylistic study. Recent reference includes Ahmed's *Minimalist Approaches in Contemporary Miniature Art* (2021).

LEVEL VII — Narrative Composition in Miniature

Bachelor of Fine Arts-Major (Miniature Painting)

Semester-VII

Course Code: BFA-427

Credit Hours: 3

Pre-Requisite: Nil

Objectives:

This course develops students' ability to create narrative miniature paintings. It focuses on visual storytelling, multi-figure composition, and the design of backgrounds and settings that enhance the narrative. Students learn to plan and execute complex scenes that convey clear stories while maintaining miniature-scale aesthetics and stylistic integrity.

Learning Outcomes:

- Apply visual storytelling techniques to miniature painting.
- Arrange multiple figures and elements within a composition clearly and harmoniously.
- Design backgrounds, architecture, and landscapes that support the narrative.
- Produce a complete narrative miniature painting that integrates figures, setting, and story coherently.

Course Outline

Unit 1. Storytelling in Visual Art

Learning how to express a story through imagery and composition.

Unit 2. Multi-Figure Composition

Arranging many characters in one scene and keeping the story clear and balanced.

Unit 3. Background & Setting Design

Creating buildings, landscapes, and environments that support the story.

Unit 4. Final Narrative Painting

Students complete a full narrative miniature painting.

Unit 5. Narrative Planning and Analysis

Study examples of narrative miniatures and practice planning clear, coherent stories for miniature compositions.

Recommended books

1. For historical and stylistic reference, Canby's *Persian Masters: Five Centuries of Painting* (1990) and *The Golden Age of Persian Art, 1501–1722* (1999) provide essential visual examples.
2. Gray's *Persian Painting* (1961) offers foundational knowledge on miniature traditions. Schmitz, Usmani, and Thackston's *Persian Paintings and Drawings in the Lahore Museum* (2011) provides regional illustrations.
3. O'Kane's *The Great Jalayirid Shahnāmā* (2017) and Ahmed's *Narrative Strategies in Contemporary Miniature Painting* (2022) give modern insights into narrative planning and conceptual approaches.

LEVEL VIII- Contemporary Miniature Painting

Bachelor of Fine Arts-Major (Miniature Painting)

Semester-VII

Course Code: BFA-428

Credit Hours: 3

Pre-Requisite: Nil

Objectives

This course introduces students to contemporary approaches in miniature painting. It emphasizes modern visual language, innovative compositional strategies, and experimental techniques while retaining the aesthetics of traditional miniatures. Students explore contemporary themes, materials, and textures, and develop a personal artistic voice through case studies, critical discussion, and creative practice.

Learning Outcomes

- Analyze contemporary trends and approaches in miniature painting.
- Apply innovative compositional strategies while respecting traditional miniature aesthetics.
- Experiment with new materials, textures, and techniques in their artwork.
- Develop and articulate a personal artistic vision through contemporary miniature practice.

Course Outline

Unit 1. Introduction to Contemporary Practice

Artist case studies, discussion on modern movements, personal intent writing

Unit 2. Fundamentals of Contemporary

Exploring miniature scale, contemporary visual language, and innovative compositional strategies

Unit 3. Contemporary Ideas in Miniature

Exploring modern subjects, themes, and styles while keeping miniature aesthetics.

Unit 4. Experimental Miniature Approaches

Using new materials, textures, and creative techniques for contemporary miniature work.

Unit 5. Critical and Thematic Exploration in Contemporary Miniature

Investigate contemporary themes and concepts through research, analysis, and discussion, focusing on critical thinking, interdisciplinary influences, and reinterpretation of traditional miniature aesthetics.

Recommended books

1. Ahmed's *Thesis Practices in Contemporary Miniature* (2023) provides guidance for research-driven, professional-level miniature projects.
2. Fichner-Rathus' *Understanding Art* (7th Edition, 2018) offers theoretical and conceptual support.
3. Classical references such as Canby's *Persian Masters: Five Centuries of Painting* (1990) and Gray's *Persian Painting* (1961) provide stylistic benchmarks, while Schmitz et al. (2011) gives regional comparative studies.
4. Additionally, Ahmed's *Experimental Approaches in Contemporary Miniature* (2021) explores modern materials, conceptual integration, and innovative visual language for advanced projects.

LEVEL IX – Mixed Media Illustration

Bachelor of Fine Arts-Major (Miniature Painting)

Semester-VII

Course Code: BFA-429

Credit Hours: 3

Pre-Requisite: Nil

Objectives

This course encourages students to push the boundaries of miniature painting by integrating traditional techniques with innovative materials and experimental approaches. Students explore textures, layering, collage, metallic foils, and unconventional surfaces to create hybrid artworks that challenge classical conventions while maintaining miniature aesthetics.

Learning Outcomes

- Experiment with combining traditional miniature techniques and contemporary materials in original ways.
- Manipulate textures, layering, and surfaces to enhance expressive and conceptual impact.
- Develop hybrid illustrations that blend classical detailing with experimental visual strategies.
- Produce imaginative mixed media miniature artworks demonstrating creativity, technical versatility, and innovation.

Course Outline

Unit 1. Introduction to Mixed Media

Learning how to combine miniature painting with modern materials.

Unit 2. Texture & Layering Techniques

Using gold foil, collage, handmade textures, and other creative materials.

Unit 3. Hybrid Miniature Illustration

Mixing traditional miniature detailing with contemporary art styles.

Unit 4. Final Mixed Media Project

A complete artwork using both traditional and modern mixed media techniques.

Unit 5. Experimental Approaches and Reflection

Explore experimental techniques, analyze mixed media miniatures, and reflect on creative strategies, material choices, and their conceptual impact.

Recommended books

1. *101 Mixed Media Techniques* (Doty et al.) and *The Complete Book of Mixed Media Art* (Walter Foster Creative Team) for practical approaches to layering, collage, and texture.
2. For integrating traditional miniature techniques with contemporary media, *Experimental Miniature Techniques in South Asia* (Faruqi, 2022) and *Hybrid Approaches in Contemporary Miniature Art* (Ahmed, 2021) provide guidance on combining classical detailing with innovative visual strategies. Classical miniature foundations are supported by Gray's *Persian Painting* (1961), Canby's *Persian Masters: Five Centuries of Painting* (1990), and Srivastava's *Punjab Painting: Study in Art and Culture* (1983), giving students a balance of historical knowledge and modern mixed media application.

Research Thesis

Bachelor of Fine Arts-Major (Miniature Painting)

Semester-VIII

Course Code: BFA-425

Credit Hours: 15

Pre-Requisite: Nil

Objectives

This course enables students to undertake independent, research-driven miniature painting projects at a professional level. It emphasizes the integration of conceptual development, advanced technical skills, critical research, and curatorial practice. Students create original work informed by historical, theoretical, and contemporary contexts, culminating in a thesis exhibition and scholarly documentation.

Learning Outcomes

By the end of this course, students will be able to:

- Produce sophisticated developmental drawings to inform conceptually and technically complex miniature compositions.
- Translate research, themes, and conceptual ideas into original, critically informed miniature paintings.
- Curate, document, and exhibit self-produced work, demonstrating professional presentation and critical reflection.
- Develop cohesive series that demonstrate thematic depth, narrative sophistication, and technical mastery.
- Conduct independent scholarly research, write analytical reports or thesis, and situate creative work within historical, cultural, and contemporary frameworks.

Course outline

Unit 1. Developmental and Exploratory Drawings

Advanced preparatory studies, including figure exploration, compositional experiments, and concept-driven sketching to support thesis-level miniature projects.

Unit 2. Conceptual Miniature Painting

Develop complex, research-informed miniature paintings integrating conceptual frameworks, thematic depth, and advanced technical skills.

Unit 3. Exhibition of Self-Produced Work

Plan, curate, and execute a professional exhibition of personal miniature works, including installation, presentation strategies, and critical reflection for public or academic audiences.

Unit 4.

Series Development and Coherence

Create a cohesive series of miniature paintings demonstrating narrative continuity, thematic exploration, and stylistic innovation, suitable for thesis submission.

Unit 5.

Research Report and Thesis Exhibition

Write a research paper of at least 15000-2000 words using MLA Style, times new roman with 12 font size and 14 for headings.

Display of selected work in any registered/proper/professional gallery.

Specialization in Printmaking

LEVEL I - Traditional Printmaking

Bachelor of Fine Arts-Major (Print Making)

Semester-V

Course Code: BFA-345

Credit Hours: 3

Pre-Requisite: Nil

Course Objectives

The objective of this Traditional Printmaking course is to introduce students to the fundamental concepts and techniques of printmaking, enabling them to understand the significance of the medium in fine arts. It aims to equip students with practical skills in relief printing, stencil and monoprint methods, and the proper use of materials such as paper and ink, while emphasizing safe studio practices and creative experimentation with textures and color layering.

Learning Outcomes

- By the end of the course, students will be able to demonstrate proficiency in preparing and executing relief prints, stencils, and monoprints; select and apply appropriate papers and inks for various printmaking processes; mix and layer colors effectively.
- produce finished prints that showcase technical skill and personal expression; and maintain a safe, organized workspace while presenting and explaining their artistic work.

Course Outline

Unit 1. Introduction to Printmaking

What is printmaking and why it is important. Introduction to basic tools and materials

Unit 2. Relief Printing

The Principles of Relief Printing. How to prepare printing blocks (linocut, woodcut), Inking and transferring designs onto paper, creating simple single-color prints

Unit 3. Stencil and Monoprint Techniques

Students will learn how to use stencils for repeatable designs, how to create unique mono prints, Techniques to experiment with textures and simple layering of colors

Unit 4. Paper, Ink and Color

Different type of paper suitable for printmaking. How to choose and apply

Ink correctly, basic color mixing and layering technique

Unit 5. Final Prints and Studio Practices

How to plan and create small prints using learned techniques, how to present and Explain their work, Safe handling of tools, inks, and maintain a clean workspace

LEVEL II – Historical Printmaking Processes

Bachelor of Fine Arts-Major (Print Making)

Semester-VI

Course Code: BFA-346

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The objectives of the “Early Printmaking Methods” course are to introduce students to the fundamental concepts and historical context of printmaking, teach them practical skills in relief printing (wood block), etching, and engraving, guide them in mastering the use of traditional inks, papers, and presses, and enable them to understand how materials and techniques influence final prints, culminating in the ability to produce well-crafted, historically informed artworks through layered printing processes.

Learning Outcomes

- By completing the course, students will be able to identify and discuss historical printmaking materials and methods, skillfully carve and print wood blocks.
- execute etching and engraving to create detailed textures and lines, apply appropriate inking and layering techniques with various papers and presses.
- produce finished prints that demonstrate both technical proficiency and an understanding of how material choices affect aesthetic results.

Course Outline

Unit 1. Introduction of Historical Printmaking

Students will learn what historical printmaking is by observing and discussing old prints materials, methods and designs used by artist in different cultures

Unit 2. Early Relief Printing (Wood Block Printing)

Practice how to carve and prepare woodblock for printing, apply ink evenly on a raised surface, to transfer the design onto the paper using hand pressure or simple press

Unit 3. Etching and Engraving

Students will experiment with etching and engraving simple designs, learning to create fine lines, texture and intricate patterns

Unit 4. Historical Inks, Papers and Presses

Students will practice inking, layering and printing on papers to see how materials affect the prints

Unit 5. Cultural Development of Printmaking

Study how printmaking developed in different cultures

LEVEL III – Layering and Color in Prints

Bachelor of Fine Arts-Major (Print Making)

Semester-VI

Course Code: BFA-347

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to guide students through the fundamentals of color theory and printmaking, teaching them how to mix colors to generate new tones and shades, construct multi-layer prints using reduction or separate-plate methods, master simple registration techniques for precise layer alignment, explore advanced color interactions including transparency and gradients, and finally apply all acquired skills to produce a complete multi-layer print that demonstrates depth, visual clarity, and expressive color use.

Learning Outcomes

- By the end of the course, students will be able to mix and manipulate colors to create desired tones and shades, build multi-layer prints with effective reduction or plate techniques that achieve depth and clear structure.
- apply registration methods to align layers accurately, experiment with overlapping colors and transparency to craft expressive gradient effects.
- produce a finished multi-layer print that showcases mastery of color and layering techniques learned throughout the units.

Course Outline

Unit 1. Understanding Color Foundation

Students will learn the basics of color mixing and explore how different inks create new tones and shades.

Unit 2. Layer Construction

Students will practice building prints in multiple layers with reduction method or by different plates to create depth and clear visual structure.

Unit 3. Registration Methods

Learn simple registration techniques to ensure each printed layer aligns accurately.

Unit 4. Color Exploration

Experiment with overlapping colors, transparency, and gradient effects to develop expressive prints.

Unit 5. Final Multi-Layer Print

Complete multi-layer prints using the colour and layering techniques learned throughout the unit

LEVEL IV – Lithography Studio Practice

Bachelor of Fine Arts-Major (Print Making)

Semester-VI

Course Code: BFA-348

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to guide students through the essential techniques of lithography, starting with mastering clear and controlled stone drawings using proper materials, then moving to preparing and chemically treating litho stones for accurate image prints. It also focuses on teaching effective inking methods and understanding roller pressure, practicing actual printing procedures on a lithography press for clean impressions, and finally producing a uniform, high-quality edition of prints.

Learning outcomes

- By the end of the course, learners will be able to create precise drawings on litho stones.
- properly process and treat stones for printing, apply ink evenly while managing roller pressure for optimal image quality.
- operate a lithography press to achieve balanced and clean prints, and produce a small, consistent edition of prints with uniform quality and clarity.

Course Outlines

- Unit 1. Stone Drawing**
Learn to create clear and controlled drawings on litho stones using appropriate drawing materials
- Unit 2. Stone Processing**
Practice preparing and treating the stone with the correct chemicals to ensure the image prints properly
- Unit 3. Inking Methods**
Learn how to apply ink evenly and understand how roller pressure affects the printed image
- Unit 4. Printing Procedures**
Practice printing their work on the lithography press, focusing on clean and balanced impressions
- Unit 5. Edition Production**
Learn to produce a small consistent edition of prints with uniform quality and clarity

LEVEL V - Organic Relief Printmaking

Bachelor of Fine Arts-Major (Print Making)

Semester-VI

Course Code: BFA-349

Credit Hours: 3

Pre-Requisite: Nil

Course Objective

The course aims to teach students organic relief printing techniques, starting with an introduction to materials and methods for creating detailed designs, then guiding them to master carving skills for intricate patterns, layering and texture applications for visual effects, handling large-format blocks and managing ink coverage, and finally applying all skills to produce a polished final relief print project that demonstrates precise carving and composition.

Learning Outcomes:

By the end of the course, students will be able to create sophisticated relief prints using advanced carving and printing methods, design and execute multi-layered textured compositions, prepare and print large-format blocks efficiently with proper ink management, and produce a finished relief print that showcases clean carving, accurate registration, and strong artistic composition.

Course Outline

Unit 1. Introduction to Organic Relief Printmaking

Students learn the basics of relief printmaking using natural and organic materials

Unit 2. Preparing Organic Plates

Learning to prepare organic materials such as leaves, wood and fibers for printing

Unit 3. Inking Method

Applying ink evenly and control pressure on textured organic surfaces

Unit 4. Printing Process

Learning to print by hand or press while achieving clean and balanced results

Unit 5. Prints Production

Students learn to make similar prints with natural variation

LEVEL VI- Collagraph Printmaking

Bachelor of Fine Arts-Major (Print Making)

Semester-VII

Course Code: BFA-434

Credit Hours: 3

Pre-Requisite: Nil

Course Objectives

The course aims to introduce students to collagraph printmaking, guiding them to understand how textured plates are created from materials like cardboard, fabric, and paper; to practice constructing and preparing durable printing plates with varied textures; to master inking techniques using relief and intaglio methods and recognize how texture influences final prints; and to enable students to produce expressive prints by experimenting with textures, layering, and inking variations using a press.

Learning Outcomes

By the end of the course, students will be able to create collagraph plates from diverse materials, prepare and seal them for printing, apply ink effectively with relief and intaglio techniques while managing texture effects, and produce finished expressive prints through experimental layering and press work, demonstrating proficiency in all stages of collagraph printmaking.

Course Outline

- Unit 1.** **Introduction to Collagraph**
Learn what collagraph printmaking is and how textured plates are made using Materials like cardboard, fabric and paper
- Unit 2.** **Plate Construction**
Practice building plates with different textures and materials to create varied patterns for printing
- Unit 3.** **Plate Preparation**
Practice how to seal and prepare plates to ensure they are durable and ready for inking
- Unit 4.** **Inking Techniques**
Learning how to apply ink using relief and intaglio methods, learning how texture affects the final prints
- Unit 5.** **Printing and Experimentation**
Students will print their plates using a press, exploring textures, layering, inking variations to produce expressive prints

LEVEL VII — Digital Printmaking Methods

Bachelor of Fine Arts-Major (Print Making)

Semester-VII

Course Code: BFA-435

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to introduce students to digital printmaking tools and techniques, enabling them to create simple designs with software and tablets while understanding how digital tools foster clean, precise artwork. It guides learners in mastering digital image creation, focusing on design cleanliness, color control, and layering, and teaches proper file preparation for printing (resolution, size, and color profile). The curriculum also trains students to use professional printers, analyze paper choices, and integrate digital prints with traditional methods for mixed-media experimentation.

Learning Outcomes

By the end of the course, students will be able to use digital tools to produce polished print designs, create and edit images with effective color and layer management, prepare print-ready files with correct specifications, operate professional printing equipment while assessing paper and setting effects, and combine digital prints with traditional techniques to generate innovative mixed-media artworks.

Course Outline

Unit 1. Introduction to Digital tools

Learn the basics of digital printmaking and practice using software and tablets to create simple designs. Understanding of how digital tools help artist develop clean and precise work

Unit 2. Digital Image Creation

Practice creating and editing images using digital tools, focusing on clean design, color control and layering

Unit 3. File Preparation

Learn to prepare digital files for printing by setting the correct resolution, size, and color profile

Unit 4. Digital Printing Techniques

Practice printing their work using professional printers and understand how paper choice and settings affect the final result.

Unit 5. Digital and Traditional Integration

Explore combining digital prints with traditional methods to create mix-media and experimental prints

LEVEL VIII__ Large Format Print Projects

Bachelor of Fine Arts-Major (Print Making)

Semester-VII

Course Code: BFA-436

Credit Hours: 3

Pre-Requisite: Nil

Objectives

The course aims to equip students with comprehensive knowledge and practical skills in large-format printmaking, guiding them to master key concepts and technical requirements for producing large-scale prints, develop effective design compositions with strong visual planning, prepare and treat printing surfaces for safe and precise handling, apply professional inking and printing techniques for consistent results, and culminate in a finished large-format project that demonstrates all acquired design and printing competencies.

Learning Outcomes

Upon completion, learners will be able to understand and apply fundamental principles of large-format printmaking, create structured and clear visual compositions, properly prepare and manage printing surfaces, execute advanced inking and printing methods for professional-quality outputs, and produce a final large-format print that showcases their integrated skills in design development, surface preparation, and printing techniques.

Course Outline

- Unit 1. Study of Large Format Printmaking**
Learn key concepts and technical requirements for producing large scale prints
- Unit 2. Design Development**
Develop large format compositions, focusing on structure, clarity and effective visual planning
- Unit 3. Preparation of printing Surfaces**
Prepare large printing surfaces, focusing on proper treatment, alignment and safe handling
- Unit 4. Inking and Printing Technique**
Apply inking and printing methods for large surfaces to achieve consistent and professional results
- Unit 5. Final Large Format Project**

Create a finished large format print, showing the skills, they learned in designing, preparing and printing

LEVEL IX – Printmaking Innovations

Bachelor of Fine Arts-Major (Print Making)

Semester-VII

Course Code: BFA-437

Credit Hours: 3

Pre-Requisite: Nil

Course Objectives

The course aims to introduce students to innovative approaches in printmaking, guiding them to explore new ideas, materials, and techniques that expand traditional printmaking practices. It encourages experimentation with unconventional materials and surfaces, the blending of various printmaking methods, and the integration of digital tools in modern processes, ultimately leading students to create original, mastery-level prints that showcase innovative techniques.

Learning Outcomes

By the end of the course, learners will be able to apply fresh concepts and materials to traditional printmaking, produce unique textures and effects using experimental substrates, combine multiple techniques to enhance their prints, utilize contemporary digital processes for creative results, and develop finished prints that demonstrate originality, experimentation, and technical mastery of innovative printmaking techniques.

Course Outline

- | | |
|----------------|--|
| Unit 1. | <u>Introduction to Printmaking Innovations</u>
Learning how new ideas, materials and techniques can expand traditional printmaking |
| Unit 2. | <u>Experimental Materials</u>
Practice using unusual materials and surfaces to create unique textures and effects |
| Unit 3. | <u>Combining Techniques</u>
Explore mixing different printmaking methods to enhance their prints |
| Unit 4. | <u>Modern Processes</u>
Experiment with digital tools and contemporary processes for creative results |
| Unit 5. | <u>Final Innovative Prints</u>
Create completed prints that demonstrate originality, experimentation and mastery
Of innovative techniques |

Research Thesis

Bachelor of Fine Arts-Major (Print Making)

Semester-VIII

Course Code: BFA-425

Credit Hours: 15

Pre-Requisite: Nil

Objectives

This course provides the framework for students to complete a coherent body of work based on personal concepts. Critiques from course faculty and visiting artists are held periodically throughout the semester as well as a formal review with a guest critic.

Learning Outcomes

- The course also has a significant professional practice component.
- Topics considered include exhibition preparations, presentation skills, artist statement development, professional material creation, work documentation, and career networking.

Course Outline

Unit 1. Idea Development

This course provides the framework for students to complete a coherent body of work based on personal concepts. Developmental sketches and working for mini thesis idea.

Unit 2. Continuation Of Advance Levels Of Previous Techniques

Continuation of advance levels of previous techniques keep for developing ideas on relevant knowledge to produced **series of work**.

Unit 3. Exhibit Self-Produced Work

Plan, and execute a professional exhibition of personal miniature works, including installation, presentation strategies, and critical reflection for public or academic audiences.

Unit 4. Thematic Printing

Working on thesis project.

Unit 5.**Research Report and Thesis Exhibition**

Write a research paper of at least 15000-2000 words using MLA Style, times new roman with 12 font size and 14 for headings.

Display of selected work in any registered/proper/professional gallery.

Specialization in Sculpture

Level I Sustainable Sculpture Materials

Bachelor of Fine Arts - Major (Sculpture)

Semester-V

Course Code: BFA-350

Credit Hours: 3(0-3)

Pre-Requisite: Nil

Course Objectives

Students will be train in traditional sculpture practice. They will be trained in different techniques and usage of tools. Introduce students to experimental materials. Students are encouraged to think independently while executing their projects.

Learning Outcomes

- Students will be trained to pick up different readymade materials and construct sculptural forms from them, other than the traditional practice. So that they broaden up their perspective of looking up things in different ways.
- Awareness on the substances and methods available locally.
- Ability to analyze three dimensional forms (i.e., sculpture, building, a piece of furniture or craft, etc.) in its material, technical, visual, formal, conceptual and contextual understanding

Course Outline

Unit 1. Study of Balance

Students will use match boxes, pieces of Lego or card board cartons, to construct a complex form. They join approx. 50 pieces with only three boxes/points resting on the ground. Through this project, students will comprehend not only the concept of unit in an object/building/book, but they had to deal with the problem of shifting balance. Discussion on the project includes samples from architecture, bridges, sculptures, acrobatic posture, with an emphasis on how the weight of material/entity is important in order to maintain a certain balance. Medium: Open Choice. Units: 50 pieces

Unit 2. Junk Sculpture

In this student have to transforms discarded, everyday waste materials into imaginative 3D forms. They will be learning how to build stable armatures and join dissimilar materials like plastic and metal.

Unit 3. Abstract Form

In this unit students have to build non-objective form with experimental material. The medium is open choice. The size of the form is 4 to 5 ft. In this assignment students will learn how to work in large scale

Unit 4. Assemblage Human figure- Ideas Discussion

Bring idea sketches research work and material options. In which you have to make assemblage Human figure

Unit 5. Assemblage Human figure- Execution

In this unit students will build a life size figure with experimental material. They have to capture the posture.

Recommended Books / Reference Material

1. Read, H. E. (1964). Modern sculpture: a concise history. (No Title).
2. Elsen, A. E. (1974). Origins of modern sculpture: pioneers and premises. (No Title).

Level II Carving Techniques

Bachelor of Fine Arts - Major (Sculpture)

Semester-V

Course Code: BFA-351

Credit Hours: 3(0-3)

Pre-Requisite: Nil

Course Objectives

The course aims to develop students' understanding of three-dimensional form, material behavior, and carving processes through hands-on exploration of soap, wax, thermocol, and wood. The course introduces both subtractive sculptural techniques and finishing methods, enabling students to translate conceptual themes into tangible forms. Emphasis is placed on tool handling, surface refinement, safety practices, and material sensitivity, preparing students for further studio practice in sculpture and relief work.

Learning Outcomes

- By the end of the course, learners will be able to
- Students will be able to demonstrate an understanding of subtractive carving techniques across multiple materials, including soap, wax, thermocol, and wood.
- Translate themes and everyday objects into three-dimensional carved forms with accurate proportion and form.
- Safely and effectively handle carving tools, demonstrating awareness of material-specific techniques and precautions.
- Apply appropriate finishing processes such as sanding, filing, rasping, and surface smoothing to enhance form and texture.
- Analyze and respond to material characteristics, including wood grain direction and structural limitations, during the carving process.

Course Outline

Unit 1. Soap/ Candle Wax carving

They have to make rectangular block from Soap/ Candle Wax and do carving of a daily life object. They have to approve the object. Size of the block varies according to the instructor.

Unit2. Thermopol carving

In this assignment students will do the carving of a given theme according to instructor and then add details through plaster of Paris.

Unit 3. Finishing process - Thermopol

It is the continuous of pervious assignment. After completing their process of carving students will learn the finishing process by using sand papers, rasping tools, filers etc.

Unit 4. Wood Carving

In this unit students will carve out wood relief / block on the given theme by the instructor. In this they will learn how to handle wood grains and do carving according to it. They will learn how to handle tools.

Unit 5. Finishing process – Wood

It is the continuous of pervious assignment. After completing their process of carving students will learn the finishing process by using proper technique e.g. filers, sanding etc.

Recommended Books / Reference Material

1. Carstenson, C. C., & Brown, W. S. (1971). The craft and creation of wood sculpture. (No Title).
2. Moore, H. Henry Moore: Wood Sculpture

Level III Figurative Sculpture

Bachelor of Fine Arts - Major (Sculpture)

Semester-VI

Course Code: BFA-352

Credit Hours: 3(0-3)

Pre-Requisite: Nil

Course Objectives

Students will learn basic and advance methods to produce three dimensional forms. They will learn advance techniques to build forms along with basic to advance techniques of molding and casting. It will be very helpful to stir imagination of the students for future studies of advanced sculptural specimens. Students will be able to learn anatomy of human figure.

Learning Outcomes

- The students will develop skill to transform material into art object.
- Knowledge of materials and the grasp on the use of tools and techniques.
- Students will study human bust and then will do detail study of figure and build half-life size figure. They will collect references by doing live photography of a model by themselves.

Course Outline

Unit 1. Study of Portrait

Detail Study of portrait in Bass Relief medium clay. Students will learn how to build features and its details in Bas relief form.

Unit 2. Study of Body Parts

Study of Human Hand or Feet in clay medium. In this they will learn how to make a solid armature through welding process, by using steel rods, pipes or wood on 1'x1' wooden piece. Start building hand or feet with clay through additive method. And finish it up with detail study.

Unit 3. Study of Torso

Detail Study of portrait in Bass Relief medium clay. Students will learn how to build features and its details in Bas relief form.

Unit 4. Sketching of a Human Bust

Students will make armature for Human bust. Execution of Human bust in clay.

Unit 5. Study of Figure

Half-life Size Figure in clay medium. In this unit students will learn how to make half-life size figure armature, then they will do live photography of a model in different postures by themselves. Then they do sketches of approved posture and its close-up references.

Recommended Books / Reference Material

1. Stan Smit: The Sculptor's Handbook
2. S. Bernard Myers—Sculpture: Form and Method
3. Fred Lichet — Sculpture 19th & 20th Centuries
4. Sculpture, Drawings and Paintings — Charles A. Riley
Publisher: Abrams (1st Edition, 2009)
5. H. D. Molesworth— European Sculpture from Romanesque to Rodin

Level IV Advance Mold Making

Bachelor of Fine Arts - Major (Sculpture)

Semester-VI

Course Code: BFA-353

Credit Hours: 3(0-3)

Pre-Requisite: Nil

Course Objectives

This course aims to provide students with in-depth knowledge of mold-making and casting techniques used in sculpture and three-dimensional art practices. Through practical studio-based learning, students explore one-piece, two-piece, safe molds, life-casting, and silicone mold systems using plaster of Paris, gypsum bandage, and silicone materials. The course emphasizes technical accuracy, material behavior, surface detailing, safety protocols, and professional studio practices, enabling students to produce durable molds for artistic reproduction and sculptural applications.

Learning Outcomes

- By the end of the course, learners will be able to
- Students will be able to demonstrate a clear understanding of mold-making principles, including negative and positive form, undercuts, and release systems.
- Produce two-piece plaster molds of a human bust using appropriate alignment, keys, and separation techniques.
- Develop silicone molds with plaster mother molds, demonstrating precision in surface capture and pattern transfer.
- Apply proper material handling, safety measures, and studio hygiene during all stages of mold making and casting.
- Present finished molds and cast outputs with professional craftsmanship and technical competence suitable for advanced studio practice.

Course Outline

Unit 1. One Piece Mold

Portrait Relief Molding and Casting. They will make Mold in Plaster of Paris. For this activity the mold which they make is called one piece Mold (Waste Mold)

Unit 2. Body Parts Direct Life- mold

They will learn how to make direct life-mold from gypsum bandage. For this activity they will make Two-piece mold.

Unit 3. Safe Mold

In this unit they will learn how to build Two-piece mold of any 3D object. This type of a mold is called SAFE MOLD.

Unit 4. Two Piece Mold

In this unit students will learn how to make two-piece mold of a Human Bust in plaster with appropriate technique.

Unit 5. Silicone Mold

In this student will make a plaster slab and carve out the required given theme pattern and then they have to make MOTHER MOLD in silicone.

Recommendation:

Note: Students will learn proper techniques of handling material under instructor guidance

Level V Casting and Finishing Methods

Bachelor of Fine Arts - Major (Sculpture)

Semester-VI

Course Code: BFA-354

Credit Hours: 3(0-3)

Pre-Requisite: Nil

Course Objectives

The course aims to develop students' practical understanding of casting processes and surface finishing techniques using a variety of materials such as cement, plaster of Paris, fiberglass, and silicone molds. Through hands-on studio practice, students learn material preparation, mold filling, demolding, surface refinement, and coloring methods. The course emphasizes technical precision, experimentation with multiple casting media, safety practices, and professional finishing standards, enabling students to produce structurally sound and aesthetically refined cast artworks.

Learning Outcomes

By the end of the course, learners will be able to:

- Demonstrate understanding of casting techniques using cement, plaster of Paris, fiberglass, and silicone molds.
- Apply correct material mixing, pouring, and curing methods for different casting media.
- Produce multiple casts from a single mold using different materials with technical accuracy.
- Execute appropriate finishing and surface treatment techniques, including sanding, correction, and coloring.
- Follow safe studio practices and present finished cast works with professional craftsmanship.

Course Outline

Unit 1. Relief casting

They will learn how to cast relief in cement. While mixing the proper quantity of sand and cement together.

Unit 2. Body parts casting

They learn casting in Plaster of Paris, through proper mixing process of plaster and then will learn the finishing process.

Unit 3. Multiple Casting

Casting Medium is an Open- Choice. They have to submit cast in three different materials from one mold.

Unit 4. Human Bust Casting

They will do casting in fiberglass medium. They will learn the methods of proper finishing process and coloring process.

Unit 5. Silicone Mold Casting

The casting materials which they learn from their pervious study practice, students will decide by themselves and bring that material. They have Open choice in this assignment.

Recommendation:

Note: Students will learn proper techniques of handling material under instructor guidance

Level VI Conceptual Sculpture Art

Bachelor of Fine Arts - Major (Sculpture)

Semester-VII

Course Code: BFA-438

Credit Hours: 3(0-3)

Pre-Requisite: Nil

Course Objectives

This course will demonstrate problem-solving skills by providing a step-by-step approach to specific issues in class projects. Students will learn to defend visual projects through individual and group critiques.

Learning Outcomes

- Art students will acquire disciplinary knowledge in the studio and classroom as well as a thorough command of art vocabulary in order to synthesize information, engage with our increasingly visual world, work independently in their practice, and participate in collaborative art-making activities

Course Outline

Unit 1. Idea to Self

The students will be required to explore the idea of Self using their own personality as perceived by them and others.

Unit 2. Non-Representational Self

The students will lead to creating a work in a non-representational vocabulary occupying a space of 8 cubic feet.

Unit 3. Image and Text Relationship

The students will be required to make a work in response to a given text (from literature and other sources). The students will explore the link between image and word with reference to the meaning, interpretation, value and function

Unit 4. Responding to Text

The students will create individual works taking in account display site and its reading by the viewer.

Unit 5. Series work

You have to sculpt 10 sculptures in 6 days (2 weeks). Focus is to discover new Mediums, exploration of techniques, Textures of materials, composition of forms etc. You have to discuss your concept, do research work while doing photography

and sketches of ideas of your series work, medium: open and size: minimum 2 inch and maximum 12 inches.

Recommended Books / Reference Material

1. Kuhl, I. (2009). *50 Sculptures You Should Know*. Prestel Publishing.
2. Read, H. E. (1964). A concise history of modern sculpture. (No Title).
3. Giuseppe Marchiori —Modern French Sculpture

Level VII Contemporary Sculpture

Bachelor of Fine Arts - Major (Sculpture)

Semester-VII

Course Code: BFA-439

Credit Hours: 3(0-3)

Pre-Requisite: Nil

Course Objectives

This course aims to develop students' understanding of contemporary sculptural practices through site-specific installations, large-scale form construction, and independent studio research. Students are encouraged to explore conceptual thinking, spatial awareness, and experimental use of materials, including the integration of light and sound. The course emphasizes research-based practice, critical engagement with social, cultural, and architectural contexts, and the development of a personal artistic language through sustained and self-directed sculptural projects.

Learning Outcomes

- By the end of the course, learners will be able to
- Students will be able to create site-specific sculptural installations that respond effectively to architectural and environmental contexts.
- Integrate light, sound, and mixed media to enhance conceptual and experiential dimensions of sculpture.
- Construct large-scale organic forms with an understanding of structure, volume, and spatial presence.
- Develop and present independent, research-informed sculptural work demonstrating conceptual clarity and technical competence.

Course Outline

Unit 1. Research work- Site Specific Installation

In this unit students will learn to develop their conceptual ideas by keeping in mind the architectural building site. They will develop their artwork by keeping in mind that it would be site specific installation work. They have open choice for selecting their medium and scale should be 4 to 5 ft.

Unit 2. Light and Sound

This assignment is the continuous of previous work. They also have to incorporate sound and light effect in their installation. So, they have to bring their ideas how they will incorporate in their installation.

Unit 3. Organic Form

In this unit students will study large scale (animal) form and construct its whole anatomy through wire and chicken mesh. In this unit they will learn how to add volume in the form by wrapping up the same medium. After completing they will search out the most relevant site area for display.

Unit 4. Independent Study-I

The students will concentrate on their concerns can be including formal, conceptual, technical, societal, cultural and develop an independent language through a TWO series of projects.

Each project will be supported by research material including sketches, drawings, photography etc. and written component

Unit 5. Independent Study II

The students will concentrate on their concerns including formal, conceptual, technical, societal, cultural and develop an independent language through a THREE series of projects.

Each project will be supported by research material including sketches, drawings, photography etc. and written component

Recommended Books / Reference Material

1. Tucker, W., Rodin, A., Brancusi, C., Picasso, P., Gonzalez, J., & Matisse, H. (1974). The language of sculpture (Vol. 30). London: Thames and Hudson.
2. Maillard, R. (1962). A dictionary of modern sculpture. (No Title).
3. Dawson, I., Batchelor, D., Coombs, D., Barriball, A., Hiorns, R., Kessels, E., ... & Banner, F. (2012). Making contemporary sculpture. The Crowood Press.

Level VIII Visual Thinking and Inquiry

Bachelor of Fine Arts - Major (Sculpture)

Semester-VII

Course Code: BFA-440

Credit Hours: 3(0-3)

Pre-Requisite: Nil

Course Objectives

This course aims to strengthen students' ability to develop, research, and articulate conceptual ideas for contemporary art practice. Through inquiry-based learning, students explore visual thinking as a critical tool for concept formation, experimentation, and problem-solving. The course emphasizes proposal writing, audience engagement, spatial and contextual awareness, and research-led art making, while also preparing students for thesis development by guiding them through concept generation, refinement, and finalization.

Learning Outcomes

- Students will be able to develop and propose concept-driven art projects that demonstrate clarity of idea, technical feasibility, and audience engagement.
- Conduct research-based inquiry to support artistic concepts through visual, written, and material documentation.
- Communicate ideas effectively through professional proposals, artist statements, and project reports.
- Refine and finalize thesis-oriented concepts using critical discussion, visual planning, and conceptual research.

Course Outline

Unit 1. Conceptual

You required to develop an Art installation project; you can develop either one of your pervious assignments or you can develop any new project.

The assignment must be expanding both conceptually and technically, considering space, both physical and referenced site e.g. installation, video installation, public art, performance, sound, Consider the audience that who is your audience? How will they be engage/ interactive with project? Prepare a professional proposal that must include project description of your idea, answer three basic questions (why? what? And how?). You must also include list of required material for the assignment video, light, interactive etc.

Unit 2: Research Work

Continuation of pervious assignment. Support materials like project plans, scale drawings and models, material samples, work samples of already completed

similar work (videos, images) must also include in the proposal and you have to write an Artist statement and project report (500-word limit)

Unit 3. A brief introduction of mini thesis

Students will bring their options for their thesis topics for their topics (concept) instructor will have a detail discussion with each individual to finalize the concept

Unit 4. Concept- based research

Students will bring concept- based research and complete 3D rendered sketches for further discussion or art pieces.

Unit 5. Concept- Finalization

They will explain their techniques and idea to the instructor.

Recommendation

Note: Visit to Art Galleries, Interaction with Artist Community

Level – IX Idea Base Sculpture

Bachelor of Fine Arts - Major (Sculpture)

Semester-VII

Course Code: BFA-441

Credit Hours: 3(0-3)

Pre-Requisite: Nil

Course Objectives

This course teaches students how to turn their ideas into actual sculpture artworks. Students will make 3-5 sculpture pieces by planning, getting feedback, and building their work. The course focuses on connecting creative thinking with hands-on making. Students will receive regular help from their instructor and show their progress through mid-term and final presentations. By visiting art galleries and meeting other artists, students will learn how to present their work professionally and understand current sculpture practices.

Learning Outcomes

- Students will produce finished sculptures that demonstrate their ability to develop and execute original artistic concepts from initial sketches to final installation.
- Students will evaluate and defend their artistic choices by presenting their work in jury critiques, showing growth in critical thinking and verbal communication skills.
- Students will apply constructive feedback to revise and strengthen their sculptures, demonstrating improved technical skills and conceptual clarity from initial to final versions.
- Students will organize and install a professional mini-thesis exhibition, showing competency in artwork documentation, spatial arrangement, and presentation standards required for gallery settings.

Course Outline

Unit 1. Concept- Execution

After the discussions and modifications, they will start working on their approved idea.

Unit 2. Execution of artworks

Execution of artworks and further discuss with instructor about process and instructor will mark their progress. They have to execute ATLEAST 3 to 5 Pieces

Unit 3. Continuation of Work

Criticism on the pervious projects and marking according to the sketches, execution of work, completion of the projects and body of work presentation.

Unit 4. Final Display of work (jury minis thesis)

Discussion on further project with properly rendered sketches from all sides.
Students will work on their sculpture piece.

Unit 5. Execution of projects

Execution of working on their projects. Instructor will mark their progress.
Installation according to mini thesis. Students will work on ending points of their project under the instructions of the instructor and prepare their jury on their complete projects

Recommendation:

Note: Visit to Art Galleries, Interaction with Artist Community

Thesis (Sculpture)

Bachelor of Fine Arts - Major (Sculpture)

Semester-VIII

Course Code: BFA-425

Credit Hours: 3(0-3)

Pre-Requisite: Nil

Objectives

This course will demonstrate problem-solving skills by providing a step-by-step approach to specific issues in class projects. Students will learn to defend visual projects through individual and group critiques.

Learning Outcomes

Art students will acquire disciplinary knowledge in the studio and classroom as well as a thorough command of art vocabulary in order to synthesize information, engage with our increasingly visual world, work independently in their practice, and participate in collaborative art-making activities.

Course Outline

Unit 1. Developmental Drawings

Developmental Sketches through own Photography/Collection of reference's photographs.

Unit 2. Conceptual Sculpture Models

Produce series of models based on their concept.

Unit 3. Exhibit Self-produce work

Organize an Exhibition in the department. Selected work other than process work (size and numbers may vary according to nature of work/medium).

Unit 4. Series Work

Continuation of their theme- b a s e d Sculptures. Installation work in their particular themes.

Unit 5. Exhibition

Display of selected work in any registered/proper/professional gallery.

Unit 5. Research Report and Thesis Exhibition

Write a research paper of at least 15000-2000 words using MLA Style, times new roman with 12 font size and 14 for headings.

Display of selected work in any registered/proper/professional gallery.