

REVISED CURRICULUM OF FINE ARTS

Curriculum Development Project
Sponsored by
Ministry of Education
Islamabad



HIGHER EDUCATION COMMISSION
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2003

CURRICULUM DIVISION, HEC

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*Composed by **Mr. Zulfiqar Ali**, HEC, Head Office, Islamabad*

CONTENTS

1)	Introduction	6
2)	Curriculum for BA pass	8
3)	Curriculum for MA	12
4)	Curriculum for BFA	24
5)	Recommendations	30

PREFACE

Curriculum of a subject is said to be the throbbing pulse of a nation. By looking at the curriculum of a subject, one can judge the state of intellectual development and the state of progress of a nation. The world has turned into a global village, new ideas and information are pouring in a constant stream. It is, therefore, imperative to update our curricula by introducing the recent developments in the relevant fields of knowledge.

In exercise of the powers conferred by Sub-section (1) of section 3 of the Federal Supervision of Curricula Textbooks and Maintenance of Standards of Education Act 1976, the Federal Government vide Notification No.D773/76-JEA (Cur.), dated December 4, 1976, appointed Higher Education Commission as the Competent Authority to look after the Curriculum Revision Work beyond Class XII at Bachelor level and onwards to all Degrees, Certificates and Diplomas awarded by Degree Colleges, Universities and other Institutions of higher education.

In pursuance of the above decisions and directives, the Commission is continually performing curriculum revision in collaboration with the Universities. According to the decision of the 44th Vice-Chancellors' Committee, curriculum of a subject must be reviewed after every 3 years. For the purpose, various Committees are constituted at the national level comprising senior teachers nominated by the Universities. Teachers from local degree colleges and experts from user organizations, where required, are also included in these Committees.

The National Curriculum Revision Committee on **Fine Arts** in its meeting held in February 2003 at the HEC Regional Centre, Lahore finalized the draft curriculum after due consideration of the comments and suggestions received from the Universities and Colleges where the subject under consideration is taught.

The Final draft prepared by the Curriculum Revision Committee duly approved by competent authority is being circulated for implementation by the Universities.

(PROF. DR. ALTAF ALI G. SHAIKH)
D.G(CURRICULUM)

August 2003

INTRODUCTION

A meeting of National Curriculum Revision Committee to finalize the draft curriculum of Fine Arts was held on February 25-27th, 2003 at HEC, Regional Centre, Lahore. Earlier, a revised draft curriculum was prepared in its preliminary meeting held in August 20-22, 2002. The following attended:

1. Mr. Bashir Ahmad Convener
Associate Professor,
Department of Fine Arts,
National College of Arts, Lahore.
2. Dr. Muhammad Ali Bhatti, Member
Prof. & Chairman,
Department of Fine Arts,
University of Sindh, Jamshoro
3. Dr. Mrs. Akhtar Saeed, Member
Associate Professor,
Department of Fine Arts,
Lahore University College for Women, Lahore.
4. Mr. Kaleem Khan Member
Assistant Professor,
Department of Fine Arts,
University of Balochistan Quetta.
5. Mrs. Durriya Kazi, Member
Project Consultant
Department of Visual Studies,
University of Karachi.
6. Mr. Saeed Ullah Khan Member
Lecturer,
Department of Fine Arts,
University of Peshawar, Peshawar.
7. Mr. Irfan Ullah Babar Member
Department of Fine Arts,
Government College, Lahore.

NATIONAL CURRICULUM OF FINE ARTS FOR B.A. PART-I & II

Art education has recently been taught along Western art education lines. While Western art has, today, become assimilated in Pakistan, traditional Arts (many of which are still practiced in Pakistan) have been sidelined. These Arts are an important medium of creative expression. In regional centers these may be a more natural form of creative expression.

It has been unanimously proposed by the curriculum Revision Committee that the teaching of these Arts should be incorporated in all the fine art curricula, alongside current art training.

Some of the Arts listed are: ceramics, metal and wood carving, textiles including weaving, printing embroidery, carpet weaving, furniture, lagnetwork, musical instruments, jewelry, traditional toys, glass work, kite making, puppets, basket weaving architectural ornaments to name but a few. Different calligraphy ornamentation, Calligraphy techniques and styles of Islamic Arts.

Colleges can emphasize the regional Traditional Arts of their area. In this way innovation, revitalization and economic viability of these crafts can be ensured.

The courses maintain the flexibility of allowing students to pursue either traditional or contemporary art directions rather than imposing one or the other.

By bridging the gulf between various creative activities, its meaning and place in society can be assured with cultural confidence.

The Higher Education Commission should facilitate the circulation and exchange of information to the various teaching faculties. While there may be a period of assimilation, it is agreed that this curriculum is practical and achievable.

Where existing faculty is not available to train students, crafts persons should be invited to train students. Representatives of each province have undertaken to collect names and addresses of craft people in their regions which the HEC should print and circulate to all colleges and universities. Institutions such as Lok Virsa are also a source for names of crafts people and publications.

Calligraphy is very strong element of Islamic Art and the promotion of this art form is very important to promote the calligraphy and ornamentation of Islamic Art. This is very old Islamic tradition which is ignored through out the history of Pakistan Art which is Real asset of our tradition values in Islamic world. We incorporate the world art in to the traditional arts and knowledge of Pakistani art, so that student can aware of rest of the world as well as there own traditional arts.

DETAIL OF COURSES
FOR
B. A. (PASS) PART-I FINE ARTS

A. Theory	:100
B. Practical	:300
Total	:400

PAPER-I (Theory)

Introduction of Art 100 marks

1. Elements of Art
2. A survey of Art and culture of various civilizations including Western, Islamic and Indo-Pak civilizations

PAPER-II (Practical)

Drawing

1. Still life, Nature 50 Exam
2. Geometric Patterns (Naqqashi) 50 Display of class projects

PAPER-III (Practical)

Painting

1. Stilllife, Landscape 50 Exam
2. Naqqashi rendering 50 Display of class projects

PAPER-IV

1. 3-D Studies 50 Exam
2. Traditional Crafts 50 Display of class projects

B.A. PART-I

DETAIL

(Minimum requirement of selected art work for display)

<u>Year's Work</u>	<u>Qty</u>
❖ Drawing	10
❖ Patterns	5
❖ Still Life Painting	2
❖ Landscape Painting	2
❖ Naqqashi (Painted)	4
❖ 3D-Studies	2
❖ Traditional Crafts	4

DETAIL OF COURSES **FOR** **B. A. (PASS) PART-II FINE ARTS**

A. Theory	:100
B. Practical	:300
Total	:400

PAPER-I (Theory)

Art and Crafts of Pakistan

100 marks

1. Survey of Art in Pakistan and regional crafts

PAPER-II (Practical)

Drawing

1. Figure Drawing 50 Exam
2. Miniature Drawing 50 Display of
(Persian and Mughal techniques) class projects
3. Calligraphy
(Narch, Sulce Scripts)

PAPER-III (Practical)

Painting

50 Exam

1. Composition in various media

50 Display of class projects

PAPER-IV (Practical)

1. 3-D Studies
2. Traditional Arts

50 Exam

50 Display of class projects

B.A. PART-II**DETAIL**

(Minimum requirement for display of year's work)

<u>Year's Work</u>	<u>Qty</u>
❖ Drawing 20"x30"	
Figure	10
Miniature	3
Calligraphy	4
❖ Painting	6
❖ 3-D Studies	2
Traditional Crafts	4

REFERENCE BOOKS OF FINE ARTS**(B.A., M.A., History and Studio Arts)****Calligraphy**

- ❖ Khurshid Alam Ghohar Kalam, Naqusha Ghour
- ❖ Khurshid Alam Ghohar Kalam, Nasab-e-Khatati
- ❖ Khurshid Alam Ghohar Kalam, Maghzan-e-Khatati
- ❖ Khurshid Alam Ghohar Kalam, Ijaz-e-Khatati
- ❖ Khurshid Alam Ghohar Kalam, Jamal-e-Khatati
- ❖ Tajudin Zareen Raqum, Maraqa-e-Zareen
- ❖ Dr. Martin Lings, The Quranic Art of Calligraphy and Illuminations
- ❖ M. Ugur Derman, Letters in Gold

- ❖ Abdelkehir Khatibi and Muhammad Sijelmassi, The Speledour of Islamic Calligraphy
- ❖ Eve Wilson, Islamic Design
- ❖ Clavde Humberth, Islamic Ornamental Design
- ❖ Leith Critchlow, Islamic Patterns
- ❖ Tedith Proade (XV) Chapter, Ancient Iran
- ❖ Andre Godard (Chapter 7), The Art
- ❖ Richard Ettinghausent, Arab Painting
- ❖ Basil Gray and Albert Skira, Persian Painting
- ❖ A.U. Pope, Survey of Persian Art
- ❖ Arnold, Behzad and his paintings in Zafaranama
- ❖ Percy Brown, Indian Painting under the Mughals A.D. 1550 to A.D. 1750
- ❖ R.M. Savory, Islamic Civilization
- ❖ Rawson, Indian Painting
- ❖ Archer, Indian Painting
- ❖ Sir, T.W. Arnold, Painting in Islam

CURRICULUM FOR
M. A. (PASS) PART-I FINE ARTS(MAJOR)

PAPER-I

History of Islamic Art

Early Islamic Art and Islamic Art in the Sub continent till 1900 100 marks

PAPER-II

History of Western Art from

Renaissance to Post-Impressionism. 100 marks

PAPER-III

Drawing

Life drawing and compositions 50 Exam
50 Portfolio

PAPER-IV

Printmaking – Relief: Lino Cut

50 Exam

Wood Cut

50 Portfolio

Collograph

Silkscreen

OR

Naqqashi - Geometric Patterns Floral Patterns

PAPER-V

Painting – Composition in Various Media

50 Exam

50 Portfolio

OR

Miniature Painting – Pencil

Siyah Qalam

Mughal Persian Exercises (Gad Rang)

PAPER-VI

Relief, Figure

50 Exam

3-D Studies Composition

50 Portfolio

Modeling/Casting & Carving

OR

Traditional Arts– e.g:

Ceramics

Ornamentation

Wood Carving

Calligraphy

Textile, Jewelry etc.

3. 3-D Studies

50 Exam

4. Traditional Crafts

50 Display of
class projects

M.A. PART-I FINE ARTS (MAJOR)

YEAR'S WORK

(Minimum requirement of selected work for display)

<u>Year's Work</u>	<u>Qty</u>
❖ Drawings-life	10
11 – Creative Compositions	10
❖ Prints	6
OR	
Naqqashi Designs (geometric + Floral)	6
❖ Paintings	6
OR	
Miniatures 2 pencil drawings) 2 siyah qalam 2 Persian & Mughal Exercises (Gad Rang)	6
❖ 3-D-Studies	6
2 Relief 2 figures 2 compositions	
OR	
Traditional Arts	6

CURRICULUM FOR

M. A. (PASS) PART-II FINE ARTS (MAJOR)

PAPER-I

Art in Pakistan 100 Marks
Origins and contemporary trends

PAPER-II

100 Marks
History of 20th Century Western Art
Faurism, Expressions Cubism, Futurnism, Dada,
Surrealism, Constructivism
American, Abstraction, Kuritc Art, Performance
Pop Art
Postmodernism, Conceptual Art and Phuralism

PAPER-III

Drawing – Compositions 50 marks exam
50 portfolio

PAPER-IV

Major – any one discipline from Part-I 100 display
100 continuous assessment

PAPER-V

Minor – Any one discipline from Part-I 50 display
50 display

M.A.(PASS) PART-II FINE ARTS (MAJOR)**YEAR'S WORK**

<u>Year's Work</u>	<u>Qty</u>
❖ Drawing	20
❖ Major	10
❖ Minor	5

CURRICULUM FOR**M. A. (PASS) PART-I HISTORY OF ARTS (MAJOR)****PAPER-I**

History of Western Art (Theory) 100 Marks
A detailed study of Art and civilizations (inc:40 marks
from Ancient to 18 century research papers)

PAPER-II

History of Islamic Arts (Theory) 100 Marks
Art of the Book / Architecture, (inc:40 marks
Early Islamic Period (Arab & Persian) research papers)
Ommayads, Abbasids, Fatimids, Mongoles, Morishis, Spain,
Ottoman, Turks, Seljuks, Timiurids, Safavids,
Mughal, Hamayun, Akbar, Shah Jehan, Aurangzeb,
Provincial Mughal School, Hill Schools.

PAPER-III

History of Art of Asia (Theory) 100 Marks
Art and civilization of Far East and S. East Asia (inc:40 marks
From ancient times to 19th century research papers)

PAPER-IV

Art Criticism (Theory)
Classical to Modern Theories of Art
Of European and Non-European Cultures

100 Marks
(inc:40 marks
research papers)

PAPER-V

Elective (Practical)
One of the following Options: Painting, Miniature Painting
Sculpture, Printmaking
Traditional Arts:
Design, Calligraphy, Naqashi etc.

100 Marks
(inc:40 marks
research papers)

CURRICULUM FOR
M. A. (PASS) PART-II HISTORY OF ARTS (MAJOR)

PAPER-I

History of Western Art (Theory)
19th – 20 century art movements

100 Marks
(inc:40 marks
research papers)

PAPER-II

Art in Pakistan
Origins and Contemporary Trends
Company Painting,
Bengal School, Art in Pakistan since 1947 to present time

100 Marks
(inc:40 marks
research papers)

PAPER-III

Dissertation (plus viva)
Research Methodology
Original Research Paper of 10,000 words on
A subject related to art or craft

300 Marks

PAPER-IV

Cultural Theory
Post-Modern and Post-colonial concepts

100 Marks

PAPER-V

Elective (Practical)	100 Marks
One of the following Options: Painting, Miniature Painting	(inc:40 marks
Sculpture, Printmaking	research papers)
Traditional Arts:	
Design, Calligraphy, Naqqashi etc.	

Instructions for Calligraphy Course

It should start with the introduction of calligraphy and history of Islamic calligraphy with the contemporary calligraphy theory till now- Similarly the exercises part which is the practical and the arabise which is included the Geometric patterns and ornamentation.

The course should be taught by the local or indigenes artists and through the visiting faculty for the traditional practitioners. They are useful for both the courses B.A. and M.A. and both the parts of respective classes

REFERENCE BOOKS OF FINE ARTS (M.A. PAINTING STUDIO ART)

- ❖ Gina Pischel, A World History of Art.
- ❖ Bernard S. Myers, Modern Art in the Making.
- ❖ Wincent Jean Anne, History of Art.
- ❖ Laurousse & Company, Laurousse Dictionary of Painters.
- ❖ P.A. Tomary, Foundation of European Art.
- ❖ Michael Grant, The Birth of Western Civilization.
- ❖ Francis Oliver, A Guide to Art Treasures of France.
- ❖ E.C. Manro, The Art Treasures of the World.
- ❖ Sir William Orpen, The Outline of Art.
- ❖ Helen Gardener, Art Through the Ages.
- ❖ Hans L. C. Jaffe, History of World Paintings.
- ❖ Hans L. C. Jaffe, 2000 Years of World Paintings.
- ❖ Edward Lucie Smith, Illustrated Dictionary of Art Terms
- ❖ Robert Reed, Art & Artist
- ❖ Robert Reed, Classic History of Modern Painting
- ❖ Avelina Borea, Early Renaissance
- ❖ Edited by Harold Bush, Renaissance in Europe
- ❖ Freedbergs, Paintings of High Renaissance in Rome and Florence Vol.1
- ❖ H. Reed, Italian School
- ❖ William Gaunt, The German School
- ❖ H. Reed, Flemish School
- ❖ Rowland Mainstone, The Seventeenth Century
- ❖ Stephen Jones, The Eighteenth Century
- ❖ Donald Reynolds, The Nineteenth Century

- ❖ Rosemary Lambert, The Twentieth Century
- ❖ Paul Hamlyn, The Age of Rococo
- ❖ John Russell, The Critic Choice
- ❖ E. Newlon, European Painting
- ❖ Francesco Ahate Cod, Impressionism
- ❖ Hans Ritcher, Dada Art & Anti Art
- ❖ Frank Whitford, Kandisky
- ❖ Robert Descharves, Dali
- ❖ Les Maiters, Chardian
- ❖ Robert Silvini, Pablo Picasso (Man & his work)
- ❖ Patricia Soligmani, Pablo Picasso
- ❖ C. Leyton, Wood Engraving and Wood Cut
- ❖ David Talbot Rice, Islamic Art
- ❖ B.W.Robins, on-Ernest J. Grube Islamic Painting & the Art of Book
- ❖ Bernard Lewis, World of Islam
- ❖ Sir T.W.Arnold, Paintings in Islam
- ❖ Abdul Qadir Khatibi, Splendors in Islam
- ❖ Issamel al Saeed & Asye Perman, Geometric Concept in Islamic Art
- ❖ Richard Ettinghansen, Arab Painting
- ❖ Sheila R. Canby, Persian Painting
- ❖ Roman Grisham, Persian Art
- ❖ Stuard Cary Wesch, Royal Persian Manuscript
- ❖ A.V.Hope, Survey of Persian Art
- ❖ Arnold, Behzad and his paintings in Zafarnama
- ❖ Amina Okada, Imperial Mughal Painters
- ❖ J.V.S. Wilkinson, Mughal Paintings
- ❖ Percy Brown, Indian Painting under the Mughal
- ❖ Lubor Hijek, Indian Miniatures of Mughal School
- ❖ Roy Krishen Das, Mughal Miniatures
- ❖ Edited by Khalid Anis, Inter Cultural Encounters in Mughal Miniatur
- ❖ Hamid Suleimaan, Baber Nama
- ❖ Stanley Clarke, Indian Drawings of Jehangir's School
- ❖ Art of India John Gay & Deborah, Swallow
- ❖ Roy C. Craven, A Concise History of Indian Art
- ❖ Mario Bussagh, Indian Miniature
- ❖ Margaret Marie Deneck, Indian Art
- ❖ M. S. Randhawa, Indian Miniature Paintings
- ❖ Marcella Nesom Sirhindi, Contemporary Paintings in Pakistan
- ❖ Prof. Ijaz ul Hassan, Paintings in Pakistan
- ❖ Jalal ud Din Ahmed, Art in Pakistan
- ❖ S. Amjad Ali, Paintings of Pakistan
- ❖ Sir John Marshal, Buddhist Art of Gadhara
- ❖ R. Nath, History of Sultanate Architecture
- ❖ Satash Grove, Architecture in India
- ❖ Percy Brown, Indian Architecture in Islamic Period
- ❖ G. H. R. Tillotson, Mughal Indian
- ❖ John Lall – D.N.Dube, Taj Mahal & the Glory of Mughal Agra
- ❖ Catherine B. Ashen, Architecture of Mughal India

- ❖ Ahmad Nabi Khan, Multan History & Architecture
- ❖ Ahmad Nabi Khan, Lahore History & Architecture
- ❖ National Institute of Folk, Traditional Heritage, Islamabad, Pakistan
The Work in Pakistan
- ❖ Lok Virsa, Development of Mosque Architecture in Pakistan
- ❖ Ebba Koch, Mughal Architecture
- ❖ Amina Okada, Indian Painting of the Mughal Court
- ❖ Stuart Carry Welch, Indian Culture and Art

**REFERENCE BOOKS OF FINE ARTS
(M.A. ART HISTORY PART I & II)**

- ❖ High Honour Flemin, A World History of Art.
- ❖ Gina Pischel, A World History of Art.
- ❖ Bernard S. Myers, Modern Art in the Making.
- ❖ Wincent Jean Anne, History of Art
- ❖ H. W. Janson, History of Art
- ❖ Donald Reynolds, History of Art
- ❖ Laurousse & Company, Laurousse Dictionary of Painters
- ❖ P.A. Tomary, Foundation of European Art
- ❖ Benjamin Rowland, Pelican History of Art
- ❖ Michael Grant, The Birth of Western Civilization
- ❖ Francis Oliver, A Guide to Art Treasures of France
- ❖ E.C. Manro, The Art Treasures of the World
- ❖ Sir William Orpen, The Outline of Art
- ❖ Helen Gardener, Art Through the Ages
- ❖ E. H. Gombrich, The Story of Art
- ❖ Donald Reynolds, The Story of Art
- ❖ Hans L. C. Jaffe, History of World Paintings
- ❖ Hans L. C. Jaffe, 2000 Years of World Paintings
- ❖ Edward Lucie Smith, Illustrated Dictionary of Art Terms
- ❖ Kimberly Reynolds & Richard Seddon, Illustrated Dictionary of Art Terms
- ❖ Robert Reed, Art & Artist
- ❖ Robert Reed, Classic History of Modern Painting
- ❖ Avelina Borea, Early Renaissance
- ❖ Edited by Harold Bush, Renaissance in Europe
- ❖ Freedbergs, Paintings of High Renaissance in Rome and Florence
Vol.1
- ❖ H. Reed, Italian School
- ❖ Albert Busignami, Botticelli
- ❖ Raffael Monti, Leonardo
- ❖ Mark C. H., Leonardo da Vinci
- ❖ C. Bay, Leonardo da Vinci
- ❖ Roman Ronald, Michaelangelo
- ❖ Robert Salvini, Hidden Michaelangelo
- ❖ Phaidon, Paintings of Michaelangelo

- ❖ Raffel Monti, Raphael
- ❖ Cecil Gould, Giorgioni
- ❖ L. Hare, Titian
- ❖ Paul Hamlyn, Titian
- ❖ R. Hawgle, Titian
- ❖ H. Reed, German School
- ❖ William Gaunt, The German School
- ❖ Ludwig Grote, Albrech Durer
- ❖ H. Reed, Flemish School
- ❖ Robert Hughes, The Van Eycks
- ❖ Walter S. Gibson, Peter Bruegel
- ❖ Walter S. Gibson, Hieronymus Bosch
- ❖ Andrew Morral, Rubens
- ❖ Robert Courthion, Dutch & Flemish Paintings
- ❖ R. H. Ruchs, Dutch Paintings
- ❖ H. Reed, Dutch School
- ❖ Froukj Hoekstra, Rembrandt
- ❖ Andrew Morral, Rembrandt
- ❖ Lawrence Growing, Vermeer
- ❖ Baroque & Rococo
- ❖ Rowland Mainstone, The Seventeenth Century
- ❖ Stephen Jones, The Eighteenth Century
- ❖ Donald Reynolds, The Nineteenth Century
- ❖ Rosemary Lambert, The Twentieth Century
- ❖ Terisic Pignatti, Rococo
- ❖ Paul Hamlyn, The Age of Rococo
- ❖ H. Reed, The British School
- ❖ Guisppe, Gainsbrough
- ❖ Turner
- ❖ Constable
- ❖ H. Reed, Spanish School
- ❖ Jose Gudiol, The Art of Spain
- ❖ Joseph Emile Mullar, Velazquez
- ❖ Jacques Lassaigue, El-Greco
- ❖ Elizabeth Elias Kaufman, Goya
- ❖ John Russell, The Critic Choice
- ❖ E. Newlon, European Painting
- ❖ Hugh Honour, Neo-Classicism
- ❖ Hugh Honour, Romanticism
- ❖ Robert Upstone, Sketch Book of Romanticism
- ❖ Jude Welton, Impressionism
- ❖ Francesco Ahate Cod, Impressionism
- ❖ Davis Thomas, The Age of Impressionists
- ❖ J. Rewald, History of Impressionists
- ❖ Clive Welton, French Impressionism
- ❖ Linda Bolton, Manet
- ❖ Joesyth James, The Art of Manet
- ❖ Vanessa Pott, Essential Monet

- ❖ Dr. Claaiire O'Mohony, Monet
- ❖ Edward Huttiner, Degas
- ❖ Linda Bolton, Gauguin
- ❖ Reze Huygne, Gauguin
- ❖ Henri Lallemand, Paul Cezanne
- ❖ Harris Nathaniel, The Art of Paul Cezanne
- ❖ J. Rewald, Saurat
- ❖ Ingo F. Wathar, Rainer Metzger, Van Gogh
- ❖ Harris Nathenial, Art of Van Gogh
- ❖ Hulsken Jan, The Complete Van Gogh
- ❖ Frank Whitford, Expressionism
- ❖ 20 Paul Vogot, Expressionism, German Painting 1905
- ❖ Fredrick Brill, Henri Matisse
- ❖ Hans Ritcher, Dada Art & Anti Art
- ❖ Frank Whitford, Kandisky
- ❖ Robert Descharves, Dali
- ❖ Les Maiters, Chardian
- ❖ Alberto Skira, Fauvism
- ❖ Edward F. Foy, Cubism
- ❖ Douglas Cooper, The Cubist Epoch
- ❖ Robert Silvini, Pablo Picasso (Man & his work)
- ❖ Patricia Soligmani, Pablo Picasso
- ❖ Richard Leslie, Pablo Picasso
- ❖ C. Leyton, Wood Engraving and Wood Cut
- ❖ The Thomas Hudson's Mannual
- ❖ Richard Viceroy, Lithography
- ❖ David Talbot Rice, Islamic Art
- ❖ B.W.Robinson-Ernest J. Grube, Islamic Painting & the Art of Book
- ❖ Bernard Lewis, World of Islam
- ❖ Sir T.W.Arnold, Paintings in Islam
- ❖ Abdul Qadir Khatibi, Splendors in Islam
- ❖ Issamel al Saeed & Asye Perman, Geometric Concept in Islamic Art
- ❖ Richard Ettinghansen, Arab Painting
- ❖ Sheila R. Canby, Persian Painting
- ❖ Roman Grisham, Persian Art
- ❖ Stuard Cary Wesch, Royal Persian Manuscript
- ❖ A.V.Hope, Survey of Persian Art
- ❖ Arnold, Behzad and his paintings in Zafarnama
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- ❖ Lubor Hijek, Indian Miniatures of Mughal School
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- ❖ Edited by Khalid Anis, Inter Cultural Encounters in Mughal Miniatures
- ❖ Hamid Suleimaan, Baber Nama
- ❖ Stanley Clarke, Indian Drawings of Jehangir's School
- ❖ John Gay & Deborah Swallow, Art of India
- ❖ Roy C. Craven, A Concise History of Indian Art

- ❖ Mario Bussagh, Indian Miniature
- ❖ Margaret Marie Deneck, Indian Art
- ❖ M. S. Randhawa, Indian Miniature Paintings
- ❖ Marcella Nesom Sirhindi, Contemporary Paintings in Pakistan
- ❖ Prof. Ijaz ul Hassan, Paintings in Pakistan
- ❖ Jalal ud Din Ahmed, Art in Pakistan
- ❖ S. Amjad Ali, Paintings of Pakistan
- ❖ Sir John Marshal, Buddhist Art of Gadghara

REFERENCE BOOKS ON MUSLIM ARCHITECTURE

- ❖ R. Nath, History of Sultanate Architecture
- ❖ Satash Grove, Architecture in India
- ❖ Percy Brown, Indian Architecture in Islamic Period
- ❖ G. H. R. Tillotson, Mughal Indian
- ❖ John Lall – D.N.Dube, Taj Mahal & the Glory of Mughal Agra
- ❖ Catherine B. Ashen, Architecture of Mughal India
- ❖ Ahmad Nabi Khan, Multan History & Architecture
- ❖ Ahmad Nabi Khan, Lahore History & Architecture
- ❖ National Institute of Folk, The Work in Pakistan
- ❖ Traditional Heritage, Islamabad, Pakistan,
- ❖ Lok Virsa, Development of Mosque Architecture in Pakistan
- ❖ Ebba Koch, Mughal Architecture

REFERENCE BOOKS ON MUSLIM ART

- ❖ MicHaek, Colour and Symbolism in Islamic Architecture
- ❖ Stuart Carry Welch, The Emporor's Album
- ❖ Anne Marie Schimmel, The Metropolitan Museum of Art
- ❖ Protopoditya Pal, Indian painting
- ❖ Haft Aurang, Sultan Ibrahim Mirza's
- ❖ Sheiler R. Camby, The Rebellious Reformer
- ❖ Akbar Nuqvi, Image and Identity
- ❖ Salima Hashmi, Women Painters
- ❖ Amina Okada, Indian Miniatures of the Mughal Court
- ❖ Stuart Garry Welch, Culture and art of India

B.F.A. (4 YEARS PROGRAMME)

The following recommendations were made for minimum standards of curricula for Fine Arts (BFA) 4 year degree programmes at the public universities of Pakistan.

FIRST YEAR

Foundation Year

Foundation Year is a preparatory year for all courses teaching two semesters of Drawing, Basic Design, Draughting, Three-dimensional studies and theory content should be taught even if the nomenclature varies. Details are as under:-

Drawing

Semester-I

Observation exercises and techniques of drawing using various media.

Semester-II

The study of the human figure including basic anatomy, proportions and the relationship of figure and space.

Basic Design

Semester-I

The study of the elements and principles of design through two-dimensional exercises.

Semester-II

The study of the elements and principles of Design through three-dimensional exercises. Students should be introduced to computer as a design tool.

Draughting

Semester-I

Basic principles of draughting use of technical drawing instruments.

Semester-II

Draughting techniques related to three-dimensional forms.
Students should be introduced to computer aided Design.

3-D Studies

Semester-I & II: (Part-I & Part-II)

Introduction to basic 3-D forms using various materials and processes.

Theory

Semester-I & II (Part-I & Part-II)

A survey of Art History and an introduction to Art appreciation.

SUBJECT: DRAWING SECOND YEAR

Semester-III

Studies of human figure and the environment – proportions perspective etc.

Semester-IV

Detailed studies of the human figure and the environment.

THIRD YEAR

Semester-V

Working from observation, projects given emphasize composition in drawing as a means of personal expression using a range of materials.

Semester-VI

Students are encouraged to experiment with media and themes of their own choice.

FOURTH YEAR

Semester VII

Students are required to prepare supporting drawings towards their final project.

Semester VIII

Drawing will be part of the final project presentation.

SUBJECT: PAINTING SECOND YEAR

Semester-III

Introduction to painting techniques and surfaces

Semester-IV

Composition in Painting

THIRD YEAR

Semester-V

Introduction of idea into formal elements of painting.

Semester-VI

Students develop work based on media and themes of their own choosing.

FOURTH YEAR

Semester-VII

Students are directed to carry out an independent body of work.

Semester-VIII

Final Project

SUBJECT: MINIATURE PAINTING SECOND YEAR

Semester-III

Introduction to miniature painting. Pencil drawing. Line work with figure drawing based on Persian and mughal miniatures

Semester-IV

Introduction to brush making and "Wash". Exercises of lines with brush "Siyah Qalam" portraits/figures. Study of one Persian/mughal miniature.

THIRD YEAR

Semester-V

3 exercises of Persian and mughal miniatures in colour ("gad-rang").

Semester-VI

3 illustrations of contemporary themes in miniature technique.

FOURTH YEAR

Semester-VII

Preparation of Final Project.

Semester-VIII

Final Project

**SUBJECT: SCULPTURE
SECOND YEAR**

Semester-III

Construction techniques in various materials

Semester-IV

Clay modeling and casting.

THIRD YEAR

Semester-V

Carving in 3-D and Relief in various materials.

Semester-VI

Students experiment with a variety of materials and techniques of their choosing. Students should also understand the methods and materials of local craft practices.

FOURTH YEAR

Semester-VII

Students gain in depth knowledge of techniques and processes towards their final project.

Semester-VIII

Final Project

**SUBJECT: PRINTMAKING
SECOND YEAR**

Semester-III

Introduction to Printmaking Monoprint, collograph, relief printing, basic serigraphy.

Semester-IV

Intaglio Printing.

THIRD YEAR

Semester-V

Photographic printing processes computer prints.

Semester-VI

Students experiment with work based on techniques of their own choice.

FOURTH YEAR

Semester-VII

Students develop a body of work leading to their final project.

Semester-VIII

Final Project

SUBJECT: ART HISTORY SECOND YEAR

Semester-III

Early civilizations from origins of a prehistoric art to the renaissance in Europe.

Semester-IV

Mannerism, to modernism in Europe including 17th C, 18th C, 19th C and turn of the Century.

THIRD YEAR

Semester-V

20th century art movements. Modernism and post modernism.

Semester-VI

The challenge to Modernism global art movements.

FOURTH YEAR

Semester-VII

Art of the sub continent from ancient to contemporary art with special emphasis on art in Pakistan.

Semester-VIII

A 8000-word dissertation with original research on any topic chosen by the student.

RECOMMENDATIONS

1. Representatives of each province should provide lists of crafts people and addresses, which HEC should print and circulate to all colleges and universities.
2. HEC should request Lok Virsa to assist with information, books, and other resource material.
3. HEC should arrange workshops for faculties to re-orient teaching methods for the new curriculum. Faculties should be requested to bring information and resources of their regions.
4. It is recommended that universities should be vigilant when accepting requests for affiliation to ensure that standards are not compromised.
5. The Committee has earnestly requested that art education should be incorporated and improved at secondary and higher secondary level if standards are to be raised at higher education level. A meeting between the various education boards should be called by the HEC in this regard. The committee has studied the secondary school curriculum of the Govt. of Singapore, which is a suitable model to follow. A request should be made at the government level for advice on adapting this for Pakistan.
6. The committee unanimously agreed that service rules for art departments should be modified on the lines of those followed by National College of Arts, Lahore, Fine Arts being a professional and not academic subject, faculty cannot be developed if only academic service rules are followed. HEC is requested to recommend that the various universities to allow modification of service rules as suggested by the committee.

(Bashir Ahmad)
Convener

(Rahat Naveed Masud)
Secretary