

CURRICULUM

OF

FINE ARTS

B.F.A 4-year Degree Program

(Revised 2010)



**HIGHER EDUCATION COMMISSION
ISLAMABAD – PAKISTAN**

CURRICULUM DIVISION, HEC

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PREFACE

The curriculum of subject is described as a throbbing pulse of a nation. By viewing curriculum one can judge the stage of development and its pace of socio-economic development of a nation. With the advent of new technology, the world has turned into a global village. In view of tremendous research taking place world over new ideas and information pours in like of a stream of fresh water, making it imperative to update the curricula after regular intervals, for introducing latest development and innovation in the relevant field of knowledge.

In exercise of the powers conferred under Section 3 Sub-Section 2 (ii) of Act of Parliament No. X of 1976 titled “**Supervision of Curricula and Textbooks and Maintenance of Standard of Education**” the erstwhile University Grants Commission was designated as competent authority to develop review and revise curricula beyond Class-XII. With the repeal of UGC Act, the same function was assigned to the Higher Education Commission under its Ordinance of 2002 Section 10 Sub-Section 1 (v).

In compliance with the above provisions, the HEC undertakes revamping and refurbishing of curricula after regular intervals in a democratic manner involving universities/DAls, research and development institutions and local Chamber of Commerce and Industry. The intellectual inputs by expatriate Pakistanis working in universities and R&D institutions of technically advanced countries are also invited to contribute and their views are incorporated where considered appropriate by the National Curriculum Revision Committee (NCRC).

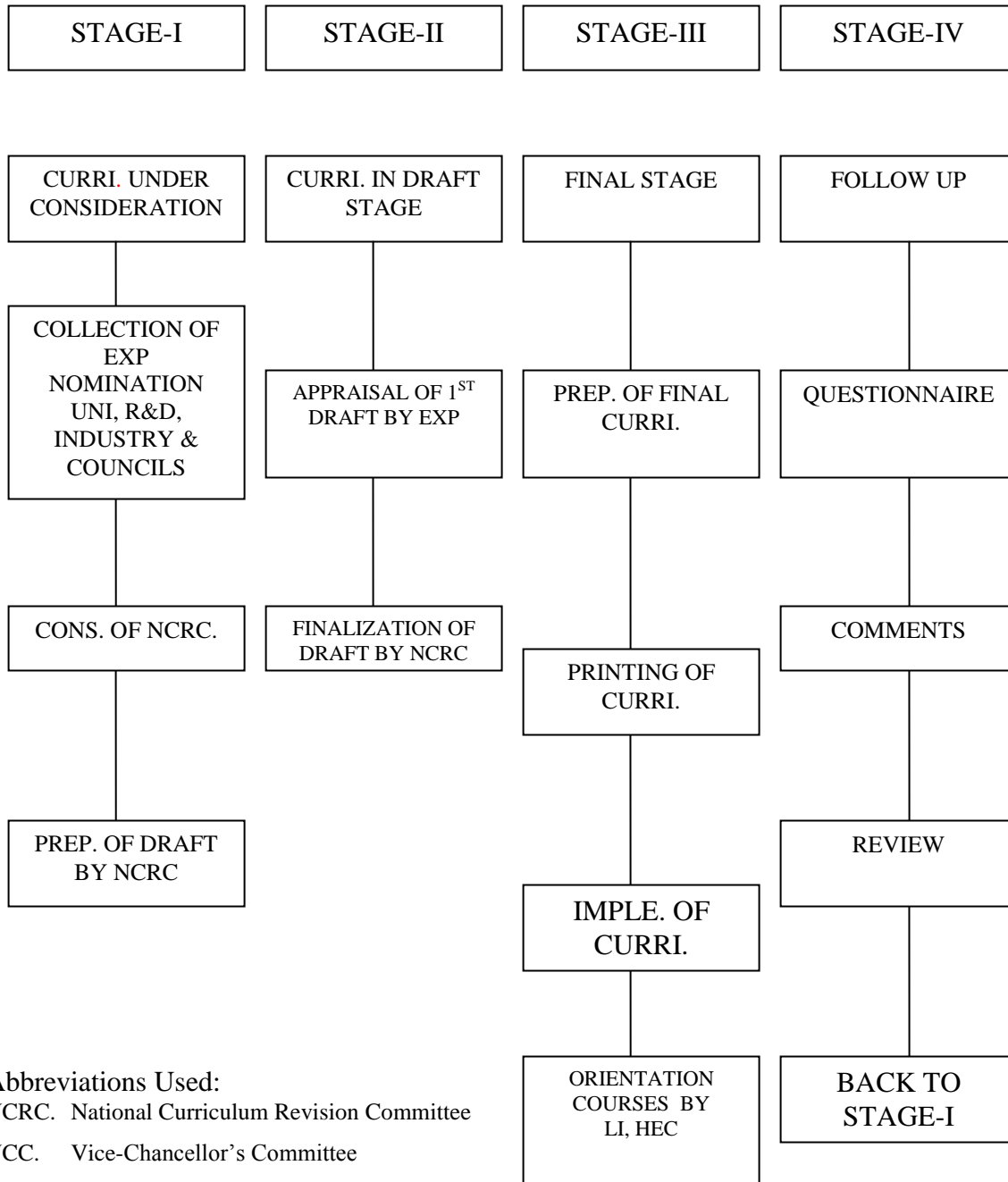
Considerable care has been taken to ensure the Bachelor of Fine Arts (BFA) degree offered at Pakistani Universities/DAls has international compatibility for students seeking professional and academic recognition, and employment around the globe. The BFA degree programme also incorporates the aims of the unified template for a standardized 4-year/8 semester BS programme envisioned by the Conveners of the National Curriculum Revision committee of HEC which met in 2007. This unified template was aimed to inculcate a broader base of knowledge in subjects such as English, sociology, Philosophy, Economics etc in addition to the major discipline of study. The Bachelor of Fine Art (BFA) degree course requires to be completed in 4-years/8 semesters, and shall require completing 130-136 credits hours of which 70% of the curriculum will constitute discipline specific courses and 30% shall comprise compulsory and general courses. The proportion of studio and theory courses selected will reflect 65:35 in the total programme.

The NCRC comprising senior university faculty and experts from across Pakistan has finalized the curriculum for the 4-years Bachelor of Fine Arts (BFA). The same is being recommended for adoption by the universities/DAls channeled through the relevant statutory bodies of the universities.

PROF. DR. ALTAF ALI G. SHAIKH
Member Academics

March 2010

CURRICULUM DEVELOPMENT



Abbreviations Used:

- NCRC. National Curriculum Revision Committee
- VCC. Vice-Chancellor's Committee
- EXP. Experts
- COL. Colleges
- UNI. Universities
- PREP. Preparation
- REC. Recommendations
- LI Learning Innovation
- R&D Research & Development Organization
- HEC Higher Education Commission

INTRODUCTION

The National Curriculum Review Committee of the Higher Education Commission in Fine Arts held its second and final meeting at HEC Regional Centre, Lahore from May 24-26, 2010, to develop the final framework of courses.

The following Committee members were present:

- | | | |
|---|--------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| 1 | Ms Qudsia Nisar,
QN Art Studio
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| 2 | Ms Kekkashan Jafri
Assistant Professor,
Coordinator Department of Fine Arts,
College of Art & Design,
University of the Punjab,
Lahore. | Member |
| 3 | Dr. Shahida Manzoor,
Assistant Professor,
College of Art & Design,
University of the Punjab,
Lahore. | Member |
| 4 | Ms Mahmuda Khalid,
Associate Professor,
Department of Fine Arts,
Lahore College for Women University,
Lahore. | Member |
| 5 | Prof. Dr. Mohammed Ali Bhatti
Director,
Institute of Art & Design,
University of Sindh,
Jamshoro. | Member |
| 6 | Mr. Quddus Mirza,
Associate Professor,
Department of Fine Arts,
National College of Arts,
Lahore. | Member |

7	Ms. Rahat Naveed Masud, Principal, College of Art & Design, University of the Punjab, Lahore.	Member
8	Ms. Salima Hashmi Dean, Beacon House National University, School of Visual Arts, 3-C, Zafar Ali Road, Gulberg-5, Lahore.	Member
9	Ms. Samina Zia Shaikh Assistant Professor, Department of Fine Arts, Incharge Diploma Programme, Incharge FITFD – GCU, Faisalabad.	Member
10	Dr. Rukhsana David, Head, Department of Fine Arts, Kinnard College for Women, 93-Jail Road, Lahore.	Member
11	Ms. Sumera Tazeen, Assistant Professor, Department of Miniature Paints, Faculty of Fine Arts, Indus Valley School of Arts & Architecture ST-33, Block-2, Scheme-5, Clifton, Karachi.	Member
12	Syed Farjood Rizvi, Associate Professor/Principal, Multan College of Arts, B.Z. University, Multan.	Member
13	Ms. Umbreen Ashraf Assistant Professor, Department of Fine Arts, Foundation University, Rawalpindi.	Member

14	Ms. Wasima Talat Head, Department of Fine Arts, Sardar Bahadur Khan Women's University, Quetta.	Member
15	Ms. Tehmina Afzal, Assistant Professor, Department of Fine Arts, University of Sargodha, Sargodha.	Member
16	Ms Durriya Kazi, Head, Department of Visual Studies, University of Karachi, Karachi.	Secretary

The following curriculum outline was prepared after much deliberation by the NCRC (Fine Art) in May 2010. Representatives of Universities and Degree Awarding Institutions across Pakistan contributed their considerable experience and understanding of art education and pedagogy to evolve a comprehensive curriculum that met the requirements of the subject, as well as the recommendations of the Higher Education Commission to include related general subjects to widen the knowledge base of students.

It is understood that Fine Art is not a rigidly defined subject. The teaching of Fine Art subjects may vary from institution to institution. Some may offer all fine art subjects and some may be more specialized. The curriculum has been proposed accordingly. The curriculum is based on desired outcomes and standards at each level of teaching.

Individual institutions are encouraged to develop their own mission statements and curricula based on an understanding of the principles and credit requirements stated in the document, ensuring the development of instruction of a high quality and graduating competent professionals in the various programmes. Further, Institutions are expected to provide adequate facilities and competent faculty that will allow these standards to be met.

Art & Design are by their nature predisposed to learner centered rather than teacher centered instruction. Institutions are encouraged to develop consistent teaching and assessment policies accordingly. Faculty hiring rules appropriate for Art and Design disciplines were developed.

The following additional recommendations were made:

1. It was recommended that Art and Design departments in universities should be given the status of Institutes.
2. It is proposed that an Association of Art and Design Institutions be established in Pakistan to offer a platform for Art & Design Institutions and teachers.
3. An accreditation body should be established by HEC to ensure standards are met in all Art and Design departments in public and private institutions.

Acknowledgements:

Professor Qudsia Nisar, Convener for her experienced guidance. Mr. Qudus Mirza, for developing the framework; members of the subcommittee, MS Durriya Kazi, Ms Sumaira Tazeen and Ms Umbreen Ashraf for preparing the final document according to the recommendations of the NCRC members; and invaluable contributions from all the members.

The members of NCRC are grateful to the National Association of Schools of Art and Design (NASAD) for permission to incorporate many of their principles in this curriculum.

NASAD handbook may be downloaded from their website: <http://nasad.arts-accredit.org>.

TEACHING ART AND DESIGN IN UNIVERSITIES IN PAKISTAN

Mission statement

To prepare artists, designers, educators, researchers, administrators and policy makers, in the fields of Art and Design.

Through art education, beyond skill and art and design production, critical awareness, social and cultural responsibility, value of heritage, appreciation of diversity, and intellectual abilities are generated. This advances cultural growth and creativity in an informed manner. Education in its entirety is a bridge between past practices and contemporary needs. This is intensified in Art and Design education because it addresses the aspirations, needs and concerns of society holistically and directly.

Its end is to give a nation a voice, an identity, a means of expression. These are the building blocks through which a confident and mature nation can emerge. With this in mind, art institutions strive to maintain a position of excellence at the state, nation and international levels in the areas of art and design production, research, teaching and service.

Objectives of Art and Design Curricula

One of the desired outcomes of an Art and Design programme is to promote an understanding of the arts and other forms of visual culture, policy, and education through a curriculum that is research based, interdisciplinary, and intent on collaboration with communities within the university, province, nation, and the world. The place of arts and culture, especially visual culture, needs to be understood within the context of a global, culturally diverse, and technological society.

This is explored through the following:

- Pedagogical theory and practices
- Critical inquiry of historical, traditional, and contemporary artworks and cultural expressions
- Enquiry and understanding of the philosophical, historical, economic and political foundations of society along with an awareness of comparative international practice.

In the past the areas of art education were specific to traditional media such as painting and sculpture. Today curricula must include multimedia technologies and a critical awareness of visual culture, in accordance with the widening boundaries of contemporary art and design.

STANDARDIZED LAYOUT BACHELOR OF FINE ARTS (BFA)

Description and suggestion of courses to obtain a BFA degree in Pakistan

The proportion of studio and theory courses selected must reflect the ratio 65:35 in the total programme. In the case of theory specializations e.g. Art History/Cultural Studies the ratio of course may be 65% theory and 35% practical.

Studio Courses = 89/136 Credit Hours

Theory Courses = 47/136 Credit Hours

Compulsory Courses (the student has no choice)		General Courses		Discipline Specific Foundation Courses	
9 Courses		7 Courses		12-15 Courses	
23 Credits Hours		17 Credits Hours		30-32 Credit Hours	
Subject	Cr.Hr	Subject	Cr. Hr.	Subject	Cr. Hr.
Subject must achieve the following programme specific outcomes:		Subject must achieve the following programme specific outcomes:		Subject must achieve the following programme specific outcomes:	
1.The ability to think, speak and write clearly and effectively and communicate with precision and rhetorical force.		1. The ability to address culture and history from a variety of perspectives		Studio	-
2.Understand forms of analysis and quantitative techniques needing for research and investigation.		2. To respect, understand and evaluate work in a variety of disciplines		1. Principles of visual organization	
3.An understanding of moral and ethical aspects of societies.		3.To understand and evaluate the structures and systems of modern societies		2. Work with visual elements in two and three dimensions	
4.The ability to understand and analyze the history of Pakistan and its culture.		.		3.The understanding of, and experience in art forms other than chosen specialization	
5. An understanding of the basic historical and quantitative techniques for investigation and analysis.				4.The ability to apply multi-disciplinary approaches in art and design	
				5.Synthesis of a broad range of art/design knowledge and skills.	
				6. To develop a basis for the future studio major programme, and in order to achieve this Foundation courses are recommended, which are based upon:	

Specialization Courses		Elective Courses	
15-17 Courses		3-5 Courses	
50-52 Credit Hours		12 Credit Hours	
Subject	Cr. Hr.	Subject	Cr. Hr.
Subject must achieve the following programme specific outcomes:		Subject must achieve the following programme specific outcomes:	
-	-	<u>Studio</u>	<u>Theory</u>
1. Technical mastery		1. The understanding of, and experience in art forms other than chosen specialization	1. The ability to place works of art/design in historical, cultural and stylistic contexts
2. Knowledge of aesthetic issues, processes and media, and the ability to conceive, design and complete works of Art & Design		2. The ability to apply multi-disciplinary approaches in art and design	2. To learn to analyze works of art and evaluate them critically.
3. The capability to produce work independently		3. Synthesis of a broad range of art/design knowledge and skills.	3. To understand the common elements and vocabulary of art/design and be able to apply this knowledge in analysis.
4. A set of clear artistic /intellectual vision evident in the work.		4. To support specialization course	4. To understand the relationship of art to wider social issues.
5. The competence to develop an independent body of work for evaluation.			

Compulsory courses that may be selected:		Courses that may be selected from other Department		Foundation courses that may be selected:	
English-I		Philosophy		Drawing	
English-II		Psychology		Drafting	
English-III		Sociology		Design	
Univ. Optional (History of Arts)		Research Methodology		Materials and Processes	
Pakistan Studies / Current Affair		Environmental studies		Sculpture	
Islamic Studies / Ethics		Literature- Urdu/English		Painting	
Mathematics for Art and Design/ Statistics		Marketing		Printmaking	
		Management		History of Art	
		Modern languages		History of Cultures	
Computer Skills		Cultural Studies		Any other	
		Musicology			
		Mass Communication			
		History			

		History of Arts			
		Computer Sciences			
		Material Sciences			
		Education			
		Special Education			
		Political Science			
		Creative Writing			
		Geography			
		Any other			
Total Credit Hours	23		17		32

Specialization courses that may be selected:		Elective Studio courses that may be selected:	Elective Theory courses that may be selected:	
Sculpture		Painting	History of Art	
Painting		Miniature	Art and Society	
Printmaking		Printmaking	Art Appreciation	
Photography		Sculpture	Introduction to Visual Arts	
Miniature painting		Ceramics	Cultural Studies	
Drawing		Digital media	History of Cultures	
New Media Arts		Drawing	History of Ideas	
Video Art		Art restoration	Art Education	
Visual Arts		Film video production	Islamic Art and Architecture	
Calligraphy		Crafts	History of Crafts	
Islamic Arts		Calligraphy	Visual Culture	
Ceramics		Ceramics	Art Criticism	
Crafts		Glass	Art of South Asia	
Digital media		Landscape Design	Art religion and Politics	
Glass		Interior Design	Art and Gender	
History of Art		Textile	Theories of Art	
Any other		Fabric art	History of Film	
		Photography	History of Video Art and photography	
		Illustration	Museum studies	
		Fashion	Urban studies	
		Communication Design	Art Therapy	
		Jewelry Design	Curatorial practices	
		Product Design	Any other	
		Animation		
		Music		
		Theatre		
		Costume Design		
		Any other		
	52			12

DETAIL OF COURSES

ALL PROFESSIONAL BFA DEGREES

Applicable to all Major Disciplines

I. TITLE

The term Bachelor of Fine Arts will be the professional under-graduate degree in Fine Art.

II. STUDENTS

Students enrolling in a BFA programme are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the artist.

The professional must exhibit:

1. technical competence
2. a broad knowledge of art/design
3. the ability to integrate art/design knowledge and skills
4. an insight into the role of art/design in intellectual and cultural life.

III. RESPONSIBILITY OF INSTITUTIONS

- a. Institutions are responsible for providing professional studio instruction, classes, exhibition requirements and opportunities, and other such experiences to develop the common body of knowledge and skills and to ensure that students meet graduation requirements associated with their specializations.
- b. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

IV. AREAS OF STUDY

Five areas of knowledge are identified

1. Compulsory courses
2. General courses
3. Discipline specific Foundation courses
4. Specialization courses
5. Elective courses

1. Compulsory courses:

Students are expected to acquire:

- a. The ability to think, speak and write clearly and effectively and communicate with precision and rhetorical force.
- b. The understanding of forms of analysis and quantitative techniques needing for research and investigation.
- c. An understanding of, and the skills to examine, moral and ethical problems.
- d. The ability to understand and analyze the history of Pakistan and its culture.

2. General Courses

Normally, students holding a professional undergraduate degree in art and/or design are expected to have:

- a. The ability to understand, analyze and evaluate the workings of modern societies.
- b. The ability to approach tradition, culture and history from a variety of perspectives.
- c. The ability to respect, understand and evaluate work in a variety of disciplines.
- d. The capacity to explain and defend views effectively and rationally.

3. Discipline Specific Foundation Courses:

Irrespective of major or specialization, students must acquire the following Common Body of Knowledge and Skills:

- a. Gain competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.
- b. Present work that demonstrates observational skills, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).

- c. Be afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others.
- d. Become familiar with the historical achievements, current major issues, processes, and directions of their field(s).

4. Specialization Courses

Studies in the major area normally total 70% of the curriculum, including theory and studio studies.
(see discipline wise guidelines)

5. Electives

Chosen Elective subjects must achieve the following programme specific outcomes:

- a. The understanding of, and experience in art forms, other than the chosen specialization
- b. The ability to apply multi-disciplinary issues in art and design
- c. Practice synthesis of a broad range of art/design knowledge and skills.
- d. The ability to apply the methods of research and analysis for comparative studies.

V. METHODOLOGY

Courses will be divided into two areas of study: 1. Studio and 2. Theory

1. Studio

Studio refers to independent practical courses such as painting, sculpture etc. Studio work will constitute 65% of the coursework/curriculum

Studio work normally begins at the foundation level and extends with progressively greater complexity throughout the degree program. There should be opportunities for independent study at the advanced level that includes appropriate supervision and evaluation upon completion.

Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.

2. Theory:

Theory will constitute 35% of the coursework/curriculum. This should include Art & Design specific history, theory, and criticism, research, and general theory courses from other departments.

The student should

- a. Learn to analyze and critically evaluate works of art/design.
- b. Develop an understanding of the common elements and vocabulary of art/design and be able to use this knowledge in their own work.
- c. Acquire the ability to place works of art in historical, cultural and stylistic contexts.
- d. Study the historical development of works within their specialization.

1. PROGRAM SPECIFIC OUTCOMES:

Upon completion of Bachelors in Fine Art degree program students must:

- a. Demonstrate a professional entry-level competence in their area of specialization, with significant technical mastery, capability to produce work and solve professional problems independently, a coherent set of artistic and intellectual goals evident in their work.
- b. Demonstrate their competence by developing a body of work as a final presentation for evaluation in their chosen discipline.
- c. Have the ability to form and defend value judgments about art and design and to communicate their ideas and concepts effectively.
- d. Be able to work in a multidisciplinary environment in collaboration with other colleagues.
- e. Gain a basic understanding of the nature of professional work in their major field.
- f. Acquire the skills necessary to assist in the development of their careers. This generally includes communication, presentation,

and business skills necessary to enhance their professional practice

- g. Explore areas of individual interest related to topics in art/design history and criticism, analysis and technology.
- h. Explore multidisciplinary subjects that include art and design.

VII. FINE ARTS CURRICULAR STRUCTURE:

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in Fine art as indicated below and above.

- a. Understanding of basic design principles, concepts, media, and formats in the various fine art disciplines.
- b. The ability to conceive, design, and create works in one or more specific fine arts fields.
- c. Working knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art.
- d. Understanding of the similarities, differences, and relationships among the various fine arts areas.
- e. Ability to demonstrate competency in drawing to work in specific fine arts specializations.
- f. Familiarity with a broad variety of work in various specializations and media.
- g. Functional knowledge of the historical developments in their chosen area(s) of specialization.
- h. Opportunities to develop an area of emphasis in at least one area of fine art.

GUIDELINES AND DISCIPLINE TO DEVELOP AN AREA OF EMPHASIS:

1. DRAWING

- a. Understanding of basic design principles, concepts, media and formats. The ability to place and organize the design elements effectively, producing a specific aesthetic intent and conceptual position.
- b. Understanding of the possibilities and limitations of the drawing medium.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including traditional techniques and conceptual approaches to drawing.
- d. Functional knowledge of the history of drawing.
- e. Exploration of the many possibilities for innovative imagery and manipulation of techniques available to the artist.
- f. The completion and presentation of a final project in the form of a degree show.

2. PAINTING

- a. Understanding of the basic elements of Art, concepts, media and formats and the ability to apply them to their aesthetic intent. A functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion and meaning.
- b. Knowledge and skills in the use of basic tools, techniques, and processes to advance the students from concept to finished product, including knowledge of paints and surfaces.
- c. Ability to synthesize the use of drawing, two-dimensional design, and color, beginning with basic studies and continuing throughout the degree program towards the development of advanced capabilities.
- d. Exploration of the expressive possibilities of various media, and diverse conceptual modes. This should include both traditional and contemporary approaches to painting.

- e. Encouragement to develop a consistent, personal direction and style.
- f. Opportunities to produce self directed work.
- g. The completion and presentation of a final project in the form of a degree show.

3. PRINTMAKING

- a. Understanding of basic elements of art and design principles, concepts, media, and formats.
- b. Advanced abilities in drawing as related to various printmaking techniques.
- c. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- d. Knowledge and skills in the use of basic tools, techniques, processes, and types of printing presses, sufficient to work from concept to finished product. This includes basic techniques such as intaglio, relief, lithography, silkscreen, and digital processes.
- e. Mastery of at least one printmaking technique, including the ability both to experiment with technical innovation and to explore and develop personal concepts and imagery.
- f. The preparation of prints using all basic printmaking techniques with opportunities to work at an advanced level with one or more of these techniques.
- g. The completion and presentation of a final project in the form of a degree show.

4. SCULPTURE

- a. Understanding of basic elements of art and design principles with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Advanced abilities in drawing sufficient to support work in sculpture.

- c. Understanding of the possibilities and limitations of various materials.
- d. Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product.
- e. Mastery in one or more sculptural media.
- f. Functional knowledge of the history and theory of sculpture.
- g. Easy and regular access to appropriate materials and equipment, such as hand and power tools, foundry and welding equipment, plastic and resin facilities, and other technologies.
- h. The completion and presentation of a final project in the form of a degree show.

5 MINIATURE PAINTING

- a. Understanding of basic elements of art and design principles, concepts, media, and styles pertinent to the miniature painting school of thought of South Asia.
- b. Comprehensive knowledge of the traditional skills and mastery of the miniature painting technique, including the ability both to experiment with technical innovation and to explore and develop personal concepts and imagery.
- c. Understanding of the traditional styles and conventions of old masters from different schools of miniature painting. This includes reproduction of miniatures especially from major traditional schools of miniature painting to understand use of line, form, color and rendering.
- d. Functional knowledge of the history and theory of miniature painting.
- e. Knowledge and skill in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. This includes preparation and mixing of pigments and dyes, making of paper especially prepared for miniature painting and techniques of black and white brush drawing and gouache.
- f. Application and knowledge of basic calligraphic scripts applied in miniature painting.

- g. Ability to generate critical and analytical thinking in the area of traditional and contemporary miniature practices.
- h. The completion and presentation of a final project in the form of a degree show.

6. PHOTOGRAPHY

- a. Understanding of the visual forms and their aesthetic functions, and basic design principles. Development continues throughout the degree program, with attention to such areas as design, color, and lighting.
- b. Knowledge and skills in the use of basic tools, techniques, technologies, and processes sufficient to work from concept to finished product. This involves a mastery of the materials, equipment, and processes of the discipline, including but not limited to uses of cameras, film, lighting/digital technologies, processing in black and white, and color, and printing.
- c. An understanding of the industrial and commercial applications of photographic techniques.
- d. Functional knowledge of photographic history and theory, the relationship of photography to the visual disciplines, and its influence on culture.
- e. Work in experimental and manipulative techniques, candid and contrived imagery, documentary photography, archival processing, and interpretive studies should be included.
- f. Easy and regular access to materials, equipment, and library resources related to the study of photography.
- g. The completion and presentation of a final project in the form of a degree show.

7. FILM AND VIDEO

- a. Understanding, through production-oriented studies, of the communication, aesthetic, and design principles in the elements of film/video, including the use of time as an expressive design consideration.
- b. Knowledge and skills in the use of basic concepts, tools, techniques, and procedures sufficient to produce work from

concept to finished product. This involves competence in film or video production processes, including fundamental knowledge of equipment and technologies. An emphasis on at least one area of film/video production (e.g., cinematography, sound, lighting, editing, animation) is required.

- c. Functional knowledge of the history of film/video, its artistic and technological evolution, and an understanding of basic aesthetic and critical theory.
- d. The ability to coordinate project elements and communicate with involved personnel at all stages of the production process.
- e. Experiences should provide an understanding of the marketing procedures for film/video production, distribution, and exhibition. Internships are strongly recommended.
- f. Facilities and support for producing and viewing film/video work must be available and appropriate to the size, scope, and specialization of the program.
- g. A supervised senior project stipulating film or video production is strongly recommended. Such a project should result in a professional-quality portfolio film or video production.

10. CERAMICS

Understanding of basic design principles, particularly as related to ceramics.
Advanced work in three- dimensional design.

- a. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of raw materials and technical procedures such as clays, glazes, and firing.
- b. Preparation of clay bodies and glazes, kiln stacking procedures, and firing processes. Special firing methods such as salt glaze and raku are recommended.
- c. Understanding of the industrial applications of ceramics techniques.
- d. Understanding of the place of ceramics within the history of art, design, and culture.
- e. Functional knowledge of the history of ceramics
- f. Functional knowledge of basic business practices.

- g. Completion of a final project related to the exhibition of original work.

11. CRAFTS

- a. Understanding of basic design principles, concepts, media, and formats, with an emphasis on three-dimensional design and the ability to apply these principles to specific craft projects.
- b. Knowledge and skills in the use of traditional craft techniques, including Islamic Arts, particularly as related to specific applications in various media, and to the relationships among form, aesthetic value, and functionality. The achievement of technical competence in at least one craft area is essential.
- c. The ability to solve basic design and technical problems in one or more specific craft fields.
- d. Working knowledge of various design methods and their relationship to the conceptualization, development, and completion of craft projects.
- e. Understanding of the similarities, differences, and relationships among the various craft specializations.
- f. Understanding of the place of crafts in the history of art, design, and culture, including but not limited to the crafts of Pakistan.
- g. Functional knowledge of basic business practices.
- h. Experiences should encourage the student to become familiar with a broad variety of craft work in various specializations and media.
- h. Opportunities to develop an area of emphasis in crafts.
- i. Completion of a final project related to the exhibition of original work.

12. GLASS

Understanding of the basic design principles, with emphasis on three-dimensional forms, colour, and light.

- a. Understanding of the possibilities and limitations of hot and cold glass working processes.

- b. Knowledge and skills in the use of basic tools, techniques and processes sufficient to develop a work from concept to finished object. This includes knowledge of raw materials and competency with technical procedures. The design and fabrication of specialized glass working tools and equipment should be included.
- c. Basic understanding of the industrial applications of glass working techniques.
- d. Understanding of the place of glass working in the history of art.
- e. Functional knowledge of basic business practices.
- f. Technical studies that include such areas as glass composition, coloring, mold preparation, casting, surface decoration, sand blasting, grinding, and polishing.
- g. Easy and regular access to materials, equipment, and library resources related to the study of glass.
- h. Completion of a final project related to the exhibition of original work, and the opportunity to submit to exhibitions, galleries, and retail outlets.

13. ISLAMIC CALLIGRAPHY

- a. Understanding the importance of Calligraphy as central to Islamic Art and its relationship to the Quran.
- b. Understanding of the difference between handwriting and calligraphy, recognizing the purpose of calligraphy as both aesthetic and functional.
- c. Knowledge of perfect proportions and measurement in Islamic Calligraphy.
- d. The ability to prepare traditional reed pens and inks.
- e. Working knowledge of various design methods and their relationship to the conceptualization, development, and completion of calligraphic projects.
- f. Working knowledge of the historical development of Islamic Calligraphy including Arab, Ottoman and Persian periods.
- g. Knowledge and skills in the use of traditional calligraphy, particularly as related to its application on various two dimensional

and three dimensional surfaces, and its functionality in religious and secular contexts.

- h. The achievement of technical competence in at least one calligraphic script is essential.
- i. Knowledge of the place and practice of calligraphy in the contemporary Muslim world.
- j. Understanding of the place of calligraphy in the history of art, design, and culture, including but not limited to Pakistan.
- k. Opportunities to develop an area of emphasis in calligraphy.
- l. Completion of a final project related to the exhibition of original work.

14. **ISLAMIC ARTS**

- a. Understanding of Islamic art as essentially a devotional art.
- b. Understanding the philosophy of Islamic art in a historical and contemporary context.
- c. A working knowledge of Islamic Art and civilization with emphasis on philosophy, art, architecture, crafts, achievements in various fields and lifestyles.
- d. A working knowledge of the Quran with special emphasis on mystical passages.
- e. Understanding of geometry and the ability to develop simple and complex patterns.
- f. Knowledge of the principles of naqashi (floral patterns) and its application
- g. Understanding of the application of geometric and floral patterns in a variety of two dimensional and three dimensional media and their application in the crafts, arts of the book and architecture
- h. Knowledge of Islamic Calligraphic styles and their application in various forms and materials.
- i. The ability to use both traditional tools and new technology in the generation of Islamic Design

- j. The achievement of technical competence in at least one area of Islamic Arts is essential.
- k. Knowledge of the place and practice of Islamic Arts in the contemporary Muslim world.
- l. Understanding of the place of Islamic Arts in the history of art, design, and culture, including but not limited to Pakistan.
- m. Opportunities to develop an area of emphasis in Islamic Arts.
- n. Completion of a final project related to the exhibition of original work.

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131. HUGHES, Robert, The Shock of the New Art and the Century of Change, Thames and Hudson, 1991.
132. With essays by ROSENTHAL, Norman & STONE Richard, Sensation Young British Artists from the Saatchi Collection, Thames and Hudson, 1998.
133. DEMPSEY, Amy, Thames and Hudson, 2010.
134. ALEXANDRIAN, Sarane, Surrealist Art, Thames and Hudson, 1985.
135. AMIRSADEGHI, Hossein & EISLER, Maryam Homayoun, Unleashed Contemporary Art from Turkey, Thames and Hudson, 2010.
136. CHADWICK, Whitney, Women Artists and the Surrealist Movement, Thames and Hudson, 1991.
137. JEFFREY, Ian, Writing on the Wall Word and Image in Modern Art, Thames and Hudson, 2007.
138. GAGE, John, Colour in Art, Thames and Hudson, 2007.
139. LUCIE-SMITH, Edward, The Thames & Hudson Dictionary of Art Terms, Thames and Hudson, 2003.
140. CHADWICK, Whitney, Women, Art, and Society, Thames and Hudson, 2007.
141. CARUANA, Wally, Aboriginal Art, Thames and Hudson, 2003.
142. WILLETT, Frank, African Art, Thames and Hudson, 2002.
143. MILLER, Mary Ellen, The Art of Mesoamerica From Olmec to Aztec, Thames and Hudson, 2001.
144. POWELL, Richard J., Black Art A Cultural History, Thames and Hudson, 2002.
145. KASFIR, Sidney Littlefield, Contemporary African Art, Thames and Hudson, 2000.
146. CRAVEN Roy C., Indian Art A Concise History, Thames and Hudson, 1997.
147. HILLENBRAND, Robert, Islamic Art and Architecture, Thames and Hudson, 1999.
148. BROUG, Eric, Islamic Geometric Patterns, Thames and Hudson, 2008.
149. MICHELL, George with Research by CURRIM, Mumtaz, The Majesty of Mughal Decoration The Art and Architecture of Islamic India, Thames and Hudson, 2007.
150. BEHL, Benoy K. with Foreword by BEACH, Milo C., The Ajanta Caves Ancient Paintings of Buddhist India, Thames and Hudson, 2005.
151. KOSSAK, Steven, Indian Court Painting 16th-19th Century, Thames and Hudson, 1997.

152. FISHER, Robert E., Buddhist Art and Architecture, Thames and Hudson, 1993.
153. MCARTHUR, Meher, Reading Buddhist Art An Illustrated Guide to Buddhist Signs & Symbols, Thames and Hudson, 2004.
154. MICHELL, George, Hindu Art and Architecture, Thames and Hudson, 2000.
155. JEAN, Georges, Signs, Symbols and Ciphers Decoding the Message, Thames and Hudson, 1999.
156. COOPER, Martha & Chalfant, Henry, Subway Art, Thames and Hudson, 2009.
157. GANZ, Nicholas Edited by MANCO, Tristan, Street Art from Five Continents, Thames and Hudson, 2009.
158. Saeb EIGNER, Zaha HADID, Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran, Merrell, NY, 2010.
159. SIMBLET, Sarah, The Drawing Book: An Innovative, Practical Approach to Drawing the World Around You, Dorling Kindersley Publishers Ltd, 2005.
160. SIMBLET, Sarah, Anatomy for the Artist, Dorling Kindersley Publishers Ltd., 2001.
161. JANSON, Anthony F., Janson's History of Art 7th Ed., Prentice Hall Art, 2006.
162. BARNE, Sylvan, Short Guide to Writing About Art, A (10th Edition), Prentice Hall, 2010.
163. ADAMS, Laurie Schneider, The Methodologies of Art: An Introduction, West view Press; Second Edition, 2009.
164. HOPKINS, David, After Modern Art 1945-2000 (Oxford History of Art), Oxford University Press, USA, 2000.
165. KAUPELIS, Robert, Experimental Drawing, Watson-Guption, 1992.
166. Joseph Sheppard How to Paint Like the Old Masters, Watson-Guption, 1983.
167. RICHARDSON, Tom, The Art Student's Guide to the Proportions of the Human Form, Tom Richardson, 2008.
168. WILCOX, Timothy, Pakistan: Another Vision, Fifty Years Painting And Sculpture From Pakistan Vanguard Books, 2000.
169. ANN, Gregory Battcock, Minimal Art: A Critical Anthology, University of California Press, 1995.
170. MEYER, James, Minimalism, Phaidon Press, 2010.
171. Jeffrey KASTNER, Brian WALLIS, Land and Environmental Art Phaidon Press, 2010.
172. TEMKIN, ROSENBERG, Susan TAYLOR, Michael, Twentieth Century Painting and Sculpture, Vanguard Books, 2000.
173. IQBAL, Allama Mohammad, Zarb-e-Kaleem, Iqbal Academy.

ART JOURNALS

1. Art Link
2. Art Asia Pacific
3. Asian Art

4. Flash Art
5. Art Forum
6. Art and Design
7. Art International
8. Art in India.

CERAMICS

1. Hamer, Frank & Janet, The Potter's Dictionary of Materials and Techniques.
2. Sanders, Herbert H How to make pottery and Ceramic Sculpture
3. Rhodes, Daniel Clay and Glazes for the Potter
4. Cooper, Emmanuel Ten Thousand Years of Pottery
5. Eley, Stan Australian Fritted Glazes.
6. Constant, Christine & Ogden, Steve The Potter's Palette
7. Rhodes, Daniel Clay and Glazes for the Potter (Revised Edition)
8. Obstler, Mimi Out of the Earth Into the Fire
9. Bruner Felton barrie Mould making Casting & Patina A.B.F.S. Publishing 1992.
10. Andrew Martin The Essential Guide to Mold Making & Slip Casting Lark Books 30-Jun-09.
11. James C. Watkins, Paul Andrew Wandless Alternative Kilns & Firing Techniques.
12. Steven Branfman (Author) Mastering Raku: Making Ware * Glazes * Building Kilns * Firing Lark Books 2009.
13. Jacqui Atkin Techniques, and Trade Secrets for Potters Barron's Educational Series (February 6, 2009)
14. Anthony Quinn Principles, Practice, and Techniques: A Complete Course for Ceramicists Barron's Educational Series (October 1, 2007)
15. Angelica Pozo Making & Installing Handmade Tiles Lark Books; Reprint edition (September 2, 2008).
16. Coll Minogue Slab-built Ceramics Crowood Press (May 26, 2008).
17. Tony Birks, Peter Kinnear, Paul Bryant The Complete Potter's Companion Bulfinch; Rev Sub edition (April 1998).
18. Jeff Zamek The Potter's Studio Clay and Glaze Handbook: Quarry Books (June 1, 2009).
19. Anderson Turner Extruder, Mold and Tile: Forming Techniques American Ceramic Society (February 1, 2008).

COMPULSORY COURSES

FOR B.F.A (4 YEAR)

PROPOSED COURSE OUTLINES

Note: *Faculties of Fine Arts may make necessary changes according to their requirements. However proposed outlines for the courses are provided as under:*

English I

Objectives: Enhance language skills and develop critical thinking.

Course Contents

Basics of Grammar
Parts of speech and use of articles
Sentence structure, active and passive voice
Practice in unified sentence
Analysis of phrase, clause and sentence structure
Transitive and intransitive verbs
Punctuation and spelling

Comprehension

Answers to questions on a given text

Discussion

General topics and every-day conversation (topics for discussion to be at the discretion of the teacher keeping in view the level of students)

Listening

To be improved by showing documentaries/films carefully selected by subject teachers

Translation skills

Urdu to English

Paragraph writing

Topics to be chosen at the discretion of the teacher

Presentation skills

Introduction

Note: Extensive reading is required for vocabulary building

Recommended books:

1. Functional English

a) Grammar

1. Practical English Grammar by A.J. Thomson and A.V. Martinet. Exercises 1. Third edition. Oxford University Press. 1997. ISBN 0194313492
2. Practical English Grammar by A.J. Thomson and A.V. Martinet. Exercises 2. Third edition. Oxford University Press. 1997. ISBN 0194313506

b) Writing

1. Writing. Intermediate by Marie-Christine Boutin, Suzanne Brinand and Francoise Grellet. Oxford Supplementary Skills. Fourth Impression 1993. ISBN 0 19 435405 7 Pages 20-27 and 35-41.

c) Reading/Comprehension

1. Reading. Upper Intermediate. Brain Tomlinson and Rod Ellis. Oxford Supplementary Skills. Third Impression 1992. ISBN 0 19 453402 2.

d) Speaking

English II

Objectives: Enable the students to meet their real life communication needs.

Course Contents

Paragraph writing

Practice in writing a good, unified and coherent paragraph

Essay writing

Introduction

CV and job application

Translation skills

Urdu to English

Study skills

Skimming and scanning, intensive and extensive, and speed reading, summary and précis writing and comprehension

Academic skills

Letter/memo writing, minutes of meetings, use of library and internet

Presentation skills

Personality development (emphasis on content, style and pronunciation)

Note: documentaries to be shown for discussion and review

Recommended books:

Communication Skills

- a) Grammar
 - 1. Practical English Grammar by A.J. Thomson and A.V. Martinet. Exercises 2. Third edition. Oxford University Press 1986. ISBN 0 19 431350 6.

- b) Writing
 - 1. Writing. Intermediate by Marie-Christine Boutin, Suzanne Brinand and Françoise Grellet. Oxford Supplementary Skills. Fourth Impression 1993. ISBN 0 19 435405 7 Pages 45-53 (note taking).
 - 2. Writing. Upper-Intermediate by Rob Nolasco. Oxford Supplementary Skills. Fourth Impression 1992. ISBN 0 19 435406 5 (particularly good for writing memos, introduction to presentations, descriptive and argumentative writing).

- c) Reading
 - 1. Reading. Advanced. Brian Tomlinson and Rod Ellis. Oxford Supplementary Skills. Third Impression 1991. ISBN 0 19 453403 0.
 - 2. Reading and Study Skills by John Langan
 - 3. Study Skills by Richard Yorky.

English III

Objectives: Enhance language skills and develop critical thinking

Course Contents

Presentation skills

Essay writing

Descriptive, narrative, discursive, argumentative

Academic writing

How to write a proposal for research paper/term paper

How to write a research paper/term paper (emphasis on style, content, language, form, clarity, consistency)

Technical Report writing

Progress report writing

Note: Extensive reading is required for vocabulary building

Recommended books:

Technical Writing and Presentation Skills

- a) Essay Writing and Academic Writing
 1. Writing. Advanced by Ron White. Oxford Supplementary Skills. Third Impression 1992. ISBN 0 19 435407 3 (particularly suitable for discursive, descriptive, argumentative and report writing).
 2. College Writing Skills by John Langan. Mc=Graw-Hill Higher Education. 2004.
 3. Patterns of College Writing (4th edition) by Laurie G. Kirszner and Stephen R. Mandell. St. Martin's Press.
- b) Presentation Skills
- c) Reading

The Mercury Reader. A Custom Publication. Compiled by norther Illinois University. General Editors: Janice Neulib; Kathleen Shine Cain; Stephen Ruffus and Maurice Scharton. (A reader which will give students exposure to the best of twentieth century literature, without taxing the taste of engineering students).

Pakistan Studies (Compulsory)

Introduction/Objectives

- Develop vision of historical perspective, government, politics, contemporary Pakistan, ideological background of Pakistan.
- Study the process of governance, national development, issues arising in the modern age and posing challenges to Pakistan.

Course Outline

1. Historical Perspective

- a. Ideological rationale with special reference to Sir Syed Ahmed Khan, Allama Muhammad Iqbal and Quaid-i-Azam Muhammad Ali Jinnah.
- b. Factors leading to Muslim separatism
- c. People and Land
 - i. Indus Civilization
 - ii. Muslim advent
 - iii. Location and geo-physical features.

2. Government and Politics in Pakistan

Political and constitutional phases:

- a. 1947-58
- b. 1958-71
- c. 1971-77
- d. 1977-88
- e. 1988-99
- f. 1999 onward

3. Contemporary Pakistan

- a. Economic institutions and issues
- b. Society and social structure
- c. Ethnicity
- d. Foreign policy of Pakistan and challenges
- e. Futuristic outlook of Pakistan

Books Recommended

1. Burki, Shahid Javed. *State & Society in Pakistan*, The Macmillan Press Ltd 1980.
2. Akbar, S. Zaidi. *Issue in Pakistan's Economy*. Karachi: Oxford University Press, 2000.
3. S.M. Burke and Lawrence Ziring. *Pakistan's Foreign policy: An Historical analysis*. Karachi: Oxford University Press, 1993.
4. Mehmood, Safdar. *Pakistan Political Roots & Development*. Lahore, 1994.

5. Wilcox, Wayne. *The Emergence of Bangladesh*, Washington: American Enterprise, Institute of Public Policy Research, 1972.
6. Mehmood, Safdar. *Pakistan Kayyun Toota*, Lahore: Idara-e-Saqafat-e-Islamia, Club Road, nd.
7. Amin, Tahir. *Ethno - National Movement in Pakistan*, Islamabad: Institute of Policy Studies, Islamabad.
8. Ziring, Lawrence. *Enigma of Political Development*. Kent England: WmDawson & sons Ltd, 1980.
9. Zahid, Ansar. *History & Culture of Sindh*. Karachi: Royal Book Company, 1980.
10. Afzal, M. Rafique. *Political Parties in Pakistan*, Vol. I, II & III. Islamabad: National Institute of Historical and cultural Research, 1998.
11. Sayeed, Khalid Bin. *The Political System of Pakistan*. Boston: Houghton Mifflin, 1967.
12. Aziz, K.K. *Party, Politics in Pakistan*, Islamabad: National Commission on Historical and Cultural Research, 1976.
13. Muhammad Waseem, *Pakistan Under Martial Law*, Lahore: Vanguard, 1987.
14. Haq, Noor ul. *Making of Pakistan: The Military Perspective*. Islamabad: National Commission on Historical and Cultural Research, 1993.

ISLAMIC STUDIES

(Compulsory)

Objectives:

This course is aimed at:

- 1 To provide Basic information about Islamic Studies
- 2 To enhance understanding of the students regarding Islamic Civilization
- 3 To improve Students skill to perform prayers and other worships
- 4 To enhance the skill of the students for understanding of issues related to faith and religious life.

Detail of Courses

Introduction to Quranic Studies

- 1) Basic Concepts of Quran
- 2) History of Quran
- 3) Uloom-ul -Quran

Study of Selected Text of Holly Quran

- 1) Verses of Surah Al-Baqra Related to Faith(Verse No-284-286)
- 2) Verses of Surah Al-Hujrat Related to Adab Al-Nabi (Verse No-1-18)
- 3) Verses of Surah Al-Mumanoon Related to Characteristics of faithful (Verse No-1-11)
- 4) Verses of Surah al-Furqan Related to Social Ethics (Verse No.63-77)
- 5) Verses of Surah Al-Inam Related to Ihkam(Verse No-152-154)

Study of Selected Text of Holly Quran

- 1) Verses of Surah Al-Ihzab Related to Adab al-Nabi (Verse No.6,21,40,56,57,58.)
- 2) Verses of Surah Al-Hashar (18,19,20) Related to thinking, Day of Judgment
- 3) Verses of Surah Al-Saf Related to Tafakar,Tadabar (Verse No-1,14)

Seerat of Holy Prophet (S.A.W) I

- 1) Life of Muhammad Bin Abdullah (Before Prophet Hood)
- 2) Life of Holy Prophet (S.A.W) in Makkah
- 3) Important Lessons Derived from the life of Holy Prophet in Makkah

Seerat of Holy Prophet (S.A.W) II

- 1) Life of Holy Prophet (S.A.W) in Madina

- 2) Important Events of Life Holy Prophet in Madina
- 3) Important Lessons Derived from the life of Holy Prophet in Madina

Introduction To Sunnah

- 1) Basic Concepts of Hadith
- 2) History of Hadith
- 3) Kinds of Hadith
- 4) Uloom –ul-Hadith
- 5) Sunnah & Hadith
- 6) Legal Position of Sunnah

Selected Study from Text of Hadith

Introduction To Islamic Law & Jurisprudence

- 1) Basic Concepts of Islamic Law & Jurisprudence
- 2) History & Importance of Islamic Law & Jurisprudence
- 3) Sources of Islamic Law & Jurisprudence
- 4) Nature of Differences in Islamic Law
- 5) Islam and Sectarianism

Islamic Culture & Civilization

- 1) Basic Concepts of Islamic Culture & Civilization
- 2) Historical Development of Islamic Culture & Civilization
- 3) Characteristics of Islamic Culture & Civilization
- 4) Islamic Culture & Civilization and Contemporary Issues

Islam & Science

- 1) Basic Concepts of Islam & Science
- 2) Contributions of Muslims in the Development of Science
- 3) Quranic & Science

Islamic Economic System

- 1) Basic Concepts of Islamic Economic System
- 2) Means of Distribution of wealth in Islamic Economics
- 3) Islamic Concept of Riba
- 4) Islamic Ways of Trade & Commerce

Political System of Islam

- 1) Basic Concepts of Islamic Political System
- 2) Islamic Concept of Sovereignty
- 3) Basic Institutions of Govt. in Islam

Islamic History

- 1) Period of Khlaft-E-Rashida
- 2) Period of Ummayyads
- 3) Period of Abbasids

Social System of Islam

- 1) Basic Concepts Of Social System Of Islam
- 2) Elements Of Family
- 3) Ethical Values Of Islam

Reference Books:

- 1) Hameed ullah Muhammad, "Emergence of Islam" , IRI, Islamabad
- 2) Hameed ullah Muhammad, "Muslim Conduct of State"
- 3) Hameed ullah Muhammad, 'Introduction to Islam
- 4) Mulana Muhammad Yousaf Islahi,"
- 5) Hussain Hamid Hassan, "An Introduction to the Study of Islamic Law" leaf Publication Islamabad, Pakistan.
- 6) Ahmad Hasan, "Principles of Islamic Jurisprudence" Islamic Research Institute, International Islamic University, Islamabad (1993)
- 7) Mir Waliullah, "Muslim Jrisprudence and the Quranic Law of Crimes" Islamic Book Service (1982)
- 8) H.S. Bhatia, "Studies in Islamic Law, Religion and Society" Deep & Deep Publications New Delhi (1989)
- 9) Dr. Muhammad Zia-ul-Haq, "Introduction to Al Sharia Al Islamia" Allama Iqbal Open University, Islamabad (2001)

MATHEMATICS III (GEOMETRY)

Prerequisite(s): Mathematics II (Calculus)

Credit Hours: 3 + 0

Specific Objectives of the Course:

To prepare the students, not majoring in mathematics, with the essential tools of geometry to apply the concepts and the techniques in their respective disciplines.

Course Outline:

Geometry in Two Dimensions: Cartesian-coördinate mesh, slope of a line, equation of a line, parallel and perpendicular lines, various forms of equation of a line, intersection of two lines, angle between two lines, distance between two points, distance between a point and a line.

Circle: Equation of a circle, circles determined by various conditions, intersection of lines and circles, locus of a point in various conditions.

Conic Sections: Parabola, ellipse, hyperbola, the general-second-degree equation

Recommended Books:

Abraham S, Analytic Geometry, Scott, Freshman and Company, 1969

Kaufmann JE, College *Algebra and Trigonometry*, 1987, PWS-Kent Company, Boston

Swokowski EW, *Fundamentals of Algebra and Trigonometry* (6th edition), 1986, PWS-Kent Company, Boston

COURSE FOR NON-MATHEMATICS MAJORS IN SOCIAL SCIENCES

<i>Title of subject:</i>	MATHEMATICS
<i>Discipline</i>	: BS (Social Sciences).
<i>Pre-requisites</i>	: SSC (Metric) level Mathematics
<i>Credit Hours</i>	: 03 + 00
<i>Minimum Contact Hours</i>	: 40
<i>Assessment</i>	: written examination;
<i>Effective</i>	: 2008 and onward

Aims : To give the basic knowledge of Mathematics and prepare the students not majoring in mathematics.

Objectives: After completion of this course the student should be able to:

- Understand the use of the essential tools of basic mathematics;

- Apply the concepts and the techniques in their respective disciplines;
- Model the effects non-isothermal problems through different domains;

Contents :

1. *Algebra*: *Preliminaries*: Real and complex numbers, Introduction to sets, set operations, functions, types of functions. *Matrices*: Introduction to matrices, types of matrices, inverse of matrices, determinants, system of linear equations, Cramer's rule. *Quadratic equations*: Solution of quadratic equations, nature of roots of quadratic equations, equations reducible to quadratic equations. *Sequence and Series*: Arithmetic, geometric and harmonic progressions. *Permutation and combinations*: Introduction to permutation and combinations, *Binomial Theorem*: Introduction to binomial theorem. *Trigonometry*: Fundamentals of trigonometry, trigonometric identities. *Graphs*: Graph of straight line, circle and trigonometric functions.
2. *Statistics* : *Introduction*: Meaning and definition of statistics, relationship of statistics with social science, characteristics of statistics, limitations of statistics and main division of statistics. *Frequency distribution*: Organisation of data, array, ungrouped and grouped data, types of frequency series, individual, discrete and continuous series, tally sheet method, graphic presentation of the frequency distribution, bar frequency diagram histogram, frequency polygon, cumulative frequency curve. *Measures of central tendency*: Mean medium and modes, quartiles, deciles and percentiles. *Measures of dispersion*: Range, inter quartile deviation mean deviation, standard deviation, variance, moments, skewness and kurtosis.

Books Recommended:

1. Swokowski. E. W., '*Fundamentals of Algebra and Trigonometry*', Latest Edition.
2. Kaufmann. J. E., '*College Algebra and Trigonometry*', PWS-Kent Company, Boston, Latest Edition.
3. Walpole, R. E., '*Introduction of Statistics*', Prentice Hall, Latest Edition.
4. Wilcox, R. R., '*Statistics for The Social Sciences*',

INTRODUCTION TO STATISTICS

Credit hrs: 3(3-0)

Unit 1. What is Statistics?

Definition of Statistics, Population, sample Descriptive and inferential Statistics, Observations, Data, Discrete and continuous variables, Errors of measurement, Significant digits, Rounding of a Number, Collection of primary and secondary data, Sources, Editing of Data. Exercises.

Unit 2. Presentation of Data

Introduction, basic principles of classification and Tabulation, Constructing of a frequency distribution, Relative and Cumulative frequency distribution, Diagrams, Graphs and their Construction, Bar charts, Pie chart, Histogram, Frequency polygon and Frequency curve, Cumulative Frequency Polygon or Ogive, Histogram, Ogive for Discrete Variable. Types of frequency curves. Exercises.

Unit 3. Measures of Central Tendency

Introduction, Different types of Averages, Quantiles, The Mode, Empirical Relation between Mean, Median and mode, Relative Merits and Demerits of various Averages. properties of Good Average, Box and Whisker Plot, Stem and Leaf Display, definition of outliers and their detection. Exercises.

Unit 4. Measures of Dispersion

Introduction, Absolute and relative measures, Range, The semi-Inter-quartile Range, The Mean Deviation, The Variance and standard deviation, Change of origin and scale, Interpretation of the standard Deviation, Coefficient of variation, Properties of variance and standard Deviation, Standardized variables, Moments and Moments ratios. Exercises.

Unit 5. Probability and Probability Distributions.

Discrete and continuous distributions: Binomial, Poisson and Normal Distribution. Exercises

Unit 6. Sampling and Sampling Distributions

Introduction, sample design and sampling frame, bias, sampling and non sampling errors, sampling with and without replacement, probability and non-probability sampling, Sampling distributions for single mean and proportion, Difference of means and proportions. Exercises.

Unit 7. Hypothesis Testing

Introduction, Statistical problem, null and alternative hypothesis, Type-I and Type-II errors, level of significance, Test statistics, acceptance and

rejection regions, general procedure for testing of hypothesis. Exercises.

Unit 8. Testing of Hypothesis- Single Population

Introduction, Testing of hypothesis and confidence interval about the population mean and proportion for small and large samples, Exercises

Unit 9. Testing of Hypotheses-Two or more Populations

Introduction, Testing of hypothesis and confidence intervals about the difference of population means and proportions for small and large samples, Analysis of Variance and ANOVA Table. Exercises

Unit 10. Testing of Hypothesis-Independence of Attributes

Introduction, Contingency Tables, Testing of hypothesis about the Independence of attributes. Exercises.

Unit 11. Regression and Correlation

Introduction, cause and effect relationships, examples, simple linear regression, estimation of parameters and their interpretation. r and R^2 . Correlation. Coefficient of linear correlation, its estimation and interpretation. Multiple regression and interpretation of its parameters. Examples

Recommended Books

- 1 Walpole, R. E. 1982. "Introduction to Statistics", 3rd Ed., Macmillan Publishing Co., Inc. New York.
- 2 Muhammad, F. 2005. "Statistical Methods and Data Analysis", Kitab Markaz, Bhawana Bazar Faisalabad.

Note: General Courses from other Departments

Details of courses may be developed by the concerned universities according to their Selection of Courses as recommended by their Board of Studies.

RECOMMENDATIONS

The following recommendations were made:

1. It was recommended that Art and Design departments in universities should be given the status of Institutes. This is because currently a number of degree programmes of different disciplines with independent curricula are being conducted under one department which leads to inadequate funding, infrastructure and capacity building. Further, as a professional programmes, their structure of courses and credits is considerably different from Academic programmes of Universities.
2. There was a consensus among the participants that the issue of developing faculty hiring rules appropriate for Art and Design disciplines should be resolved at the earliest for which a proposal was submitted to the HEC at the first sitting, in October 2009.
3. Proposed service rules and promotion criteria appropriate to teaching Art & Design were submitted.
4. It is proposed that an Association of Art and Design Institutions be established in Pakistan to establish a platform for Art & Design Institutions and teachers. The Chair of the NCRC (Fine Art) will initiate this association.
5. An accreditation body should be established by HEC to ensure standards are met in all Art and Design departments in public and private institutions.
6. It is recommended that similar NCRC meeting be convened for curricula of design Bachelor level subjects such as Textile Design, Fashion Design, Communication Arts, and Product Design which are being taught in many universities but have as yet never been called to form as NCRC to standardize their curricula.

SERVICE RULES:

It is essential to develop service rules for Art and Design Faculty to ensure that students get training appropriate to the professional fields they have chosen. It is internationally accepted practice at the most prestigious universities, that determining appropriate teachers for university education requires a complex set of abilities that can be equally determined through outstanding practice as by academic degrees.

Following are extracts from the National Association of Schools of Art and Design, the accrediting body in USA for Universities offering art and design. Permission has been given by NASAD to the NCRC – Fine Art, to use the wordings of the handbook.

(NASAD handbook pg 49 Sec E. Faculty and Staff. <http://nasad.arts-accredit.org>)

1. Faculty and Staff

a. Standards

- (1) The institutions shall maintain faculties whose aggregate individual qualifications enable the art/design unit and the specific educational programs offered to accomplish their purpose.
- (2) Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by
 - earned degrees and /or
 - professional experience and /or
 - demonstrated teaching competence for the subjects and levels they are teaching.
- (3) It is essential that a significant number of faculty members teaching graduate level courses be active, or have been active, in presenting their work to the public as scholars or professional artists or designers.

b. Guidelines and Recommendations

- (1) Internationally, it is recognized that the Master of Fine Arts is the appropriate terminal degree for Studio faculty
- (2) At the same time, it is recognized that some highly qualified artist-teachers may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution

should base appointments on experience, training, and expertise at least equivalent to those required for Masters of Fine Art (MFA) degree in the appropriate field.

- (3) Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, pedagogical subjects. In general, the Doctor of Philosophy and comparable doctorates are the appropriate terminal degree in these fields; however, creative work, research, and publications are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of art/design and art/design related fields.