



ہائیر ایجوکیشن کمیشن

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Office of the

**Director** (Curriculum)  
Academics Division

No. HEC/CD/NCRC/FA/2025/**8156**

October 6, 2025

**SUBJECT: REVISED CURRICULA FOR FINE ARTS DEGREE PROGRAMS**

The Higher Education Commission (HEC) of Pakistan, as mandated by its law, provides guidance to Higher Education Institutions (HEIs) on curricula for tertiary education levels in alignment with the National Qualifications Framework (NQF). To address evolving academic trends and market demands, HEC has revised the curricular standards for Fine Arts degree programs at NQF levels 5-7. These updated standards are intricately aligned with HEC's Undergraduate Education Policy (V 1.1), Graduate Education Policy (2023) and NQF ensuring coherence with national priorities and adherence to international benchmarks.

02. The revised curricula for Fine Arts degree programs are hereby notified. All universities offering programs in Fine Arts at NQF levels 5-7 are required to align their curricula with these updated standards as a minimum benchmark; otherwise, their degrees shall not be considered equivalent to recognized Fine Arts qualifications. The respective departments must also develop detailed course contents in accordance with the prescribed framework, ensuring that the programs respond to evolving academic, scholarly, and professional needs while enhancing the employability potential of Fine Arts graduates. The finalized course contents should be submitted electronically to this office at the earliest. An electronic copy of the revised curricula is available on HEC's official website.

03. With the support of universities in implementing these standards, HEC envisions a future where Fine Arts graduates contribute meaningfully to cultural dialogue, creative expression, knowledge production, and national development.

  
**DR. FARIDA ANJUM**

**Vice Chancellors/Rectors/Heads**

All Public/Private Sector Universities/DAIs

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**CURRICULUM FOR**

**FINE ARTS DEGREE PROGRAMS**

**Associate Degree | Bachelor of Fine Arts | Master of Fine Arts**

**2025**

**Academics Division  
Higher Education Commission, Islamabad  
Government of Pakistan**

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## PREFACE

The curriculum serves as a comprehensive blueprint for the teaching–learning process that students must navigate to achieve specific academic and creative objectives. It encompasses clearly defined prior learning requirements, program objectives, scheme of studies, and course learning outcomes. As creative disciplines continually evolve with new artistic movements, technologies, and media, it is crucial to regularly review and revise curricula to ensure they remain current, relevant, and inspiring.

As mandated by its law through Clause 10-1 (a), (l), (s), and (v), the Higher Education Commission (HEC) of Pakistan has been developing and periodically updating curricula through its National Curriculum Revision Committees (NCRCs). These committees are composed of subject matter experts, practicing artists, researchers, and representatives from accreditation bodies, professional councils, and the creative industries. In response to emerging artistic practices and educational needs, HEC has undertaken the task of developing robust standards for the curricula of degree programs in Fine Arts at levels 5–7 of the National Qualifications Framework. These standards are meticulously structured in accordance with the HEC’s Undergraduate Education Policy (V 1.1, 2023) and Graduate Education Policy (2023), ensuring alignment with both national priorities and global benchmarks in art education.

The degree programs in Fine Arts are designed to cultivate students’ conceptual understanding, creative expression, technical proficiency, and critical appreciation of art in its diverse forms. These programs provide a balanced integration of studio practice, art theory, history, and aesthetics, equipping graduates with the skills necessary for professional art practice, research, education, and cultural leadership. The curricular standards, developed by academic and professional experts from across the country, aim to enhance the quality and relevance of Fine Arts education by promoting creativity, innovation, intellectual rigor, and ethical practice in the visual arts.

With the support of universities in implementing these standards, HEC envisions a future where Fine Arts graduates contribute meaningfully to Pakistan’s cultural development, creative economy, and global artistic discourse, enriching society through imagination, expression, and artistic excellence.

**Dr. Amjad Hussain**

Director General  
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## GUIDING PRINCIPLES

### Minimum Standards

The curricular standards and guidelines prescribed in this document are mandatory at minimum level. Universities or the departments concerned may, however, set higher standards provided that the standards prescribed herein are not reduced or compromised.

### Course Sequence, Titles & Credits

For Associate Degree (AD) in Fine Arts, Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA), the sequence of courses prescribed in this document is logically arranged and is suggestive only. The department concerned may rearrange the sequence and alter the course titles and credit hours provided that the essence of the courses prescribed herein remains intact. The department concerned may also add more courses as and when required subject to the approval of the university's relevant statutory body.

### Course Learning Outcomes

Course learning outcomes (CLOs) are the bare minimum standards of learning that students must achieve upon completing a specific course. While these standards must not be compromised, departments are encouraged to enhance the rigor of the CLOs by incorporating additional learning outcomes, provided these do not alter the essence of the prescribed standards. In this document, CLOs are developed for the major courses only and whereas for interdisciplinary courses and electives, the concerned department is required to develop their CLOs considering the course's advanced nature. For General Education courses as prescribed in the HEC Undergraduate Education Policy V 1.1 including the courses of "Pakistan Studies", "Understanding of Holy Quran I" and "Understanding of Holy Quran II", the department may adopt the CLOs as prescribed in the HEC developed model courses.

### Course Syllabus

This document serves as a comprehensive guideline delineating the CLOs for each course as prescribed for the AD, BFA and MFA as minimum standards. The department concerned is required to prepare, modify, and tailor the syllabus of each course, ensuring alignment with the stipulated learning outcomes and scholarly demands. It is in this regard imperative that the department concerned utilizes instructional, reference, and reading materials that it deem appropriate to effectively meet the CLOs.

### General Education

For AD and BFA, the courses for General Education component including the courses of "Pakistan Studies", "Understanding of Holy Quran I" and "Understanding of Holy Quran II" must mandatorily be offered with the same titles and credit hours as prescribed in the HEC Undergraduate Education Policy V 1.1., and subsequent notifications. The department concerned may adopt and follow the learning outcomes and study contents developed by HEC for these courses as available on its website. The requirement of General Education is not applicable to MFA, except for the two courses of "Understanding of Holy Quran I" and "Understanding of Holy Quran II".

### Requirement of Internship

Supervised internship of 3 credit hours in accordance with HEC Undergraduate Education Policy V.1.1. is a mandatory degree award requirement for BFA. This requirement must be graded and supervised under a faculty member in collaboration with a supervisor in the field, protocols of which

will be determined by the concerned department subject to approval of the same by the university's relevant statutory body.

#### **Requirement of Market-Driven Certificates**

Completion of at least 3 market-driven certificates, each of 1 credit hour equivalent to 16 contact hours per semester, is a mandatory degree award requirement for BFA. The selection and design of these certificates shall be determined by the concerned department, based on current market needs and their relevance to the program's objectives. These certificates must be graded or competency-assessed and shall be offered either in-house or through accredited external providers, subject to approval of the same by the university's relevant statutory body.

#### **Requirement of Adequate Infrastructure**

Departments offering degree programs in Fine Arts **must** always possess adequate and purpose-built infrastructure, including but not limited to studios, laboratories, workshops, and exhibition spaces, as required for both fundamental and advanced levels of Fine Arts education. Such facilities must be equipped to support quality teaching, research, and practice in the field, ensuring that students gain hands-on experience in line with academic standards and professional industry practices. The adequacy and suitability of these facilities shall be determined and periodically reviewed by the concerned university authorities in accordance with HEC guidelines and best practices in Fine Arts education.

#### **Requirement of Research Thesis / Project**

Successful completion of a 15-credit-hour individual research thesis or project shall be a mandatory requirement for the award of the degree. The allocation of credit hours across components such as report writing, data collection, defense etc. shall be determined by the department and approved by the university's relevant statutory body. This requirement shall substitute the 3-credit-hour capstone project prescribed in the Undergraduate Education Policy V 1.1. It must be noted that the 15-credit-hour thesis or project requirement cannot be replaced with additional coursework, internship, or field experience.

#### **Associate Degree**

The eligibility criteria and the first-four semesters of the BFA as prescribed in this document guide the admission requirement and the structure of AD in Fine Arts, respectively. Field experience / internship is not a mandatory requirement for AD in Fine Arts.

#### **Electives**

- a) In accordance with the National Qualifications Framework, the department is required to offer at least 25% of the major i.e., Fine Arts in any of its specialized areas, as electives, to meet the criteria of nomenclature with specialization, if it intends to offer the degree of BFA with specialization.
- b) Where the electives are opted from the general pool, the degree will be awarded as BFA in its generic form and without any specialization.
- c) Where the electives are opted from within a single specialization domain, the degree will be offered as Bachelor of Fine Arts with name of the specialization, that will be clearly depicted on the transcript or grade sheet and not on the degree.
- d) Subject to approval of the relevant statutory body, the department may develop additional specializations other than those prescribed in this document. It should however be noted that offering of the degree program with specialization is prescribed in this document as an option only and **not** as a mandatory requirement or a binding on the offering department. In view of

this, the department concerned may consider offering the degree program with specialization or not, in accordance with its available academic, human and infrastructural resources.

### **Equivalence of Qualifications**

All the graduates having degrees of BFA with or without specialization will be considered at par in terms of their knowledge, skills and abilities acquired through the course of the degree program, for the purpose of employment and further education. Therefore, all graduates having BFA with any specialization are considered equivalent to BFA. However, where specific specialization is required by employment agencies such as Fine Arts (Painting), the same cannot be considered at par with any other specialization such as Fine Arts (Digital Arts). The titles given here are examples for clarification only.

### **Entry & Exit Provisions**

#### **Pathway for Graduates with Associate Degree**

- a) Candidates who have completed AD in Fine Arts are allowed admission in the fifth semester of the BFA with or without any deficiency course up to a maximum of 18 credit hours as determined by the concerned university / department. In case the deficiency courses are of more than 18 credit hours, the university concerned may decide not to offer admission in accordance with its screening, admission and merit calculation criteria approved by its statutory bodies.
- b) Candidates who have completed AD in any discipline other than Fine Arts shall be required to complete deficiency courses up to a maximum 18 credit hours in a bridging semester as determined by the concerned university / department on case-to-case basis. In case the deficiency courses are or more than 18 credit hours, the university concerned may decide not to offer admission in accordance with its screening, admission and merit calculation criteria approved by its statutory bodies.
- c) The minimum eligibility for admission in the fifth semester in the above cases is 2.00 / 4.00 CGPA in the prior qualification i.e., AD. The university concerned may, however, set higher eligibility and admission criteria for admission in the fifth semester of BFA.

#### **Pathway for Graduates with Conventional BA / BSc / Equivalent Degree Programs**

- a) Candidates having completed two-year conventional BA / BSc / equivalent degree programs are allowed admission in the fifth semester of BFA in which case, such students shall be required to complete deficiency courses up to a maximum of 21 credit hours through a bridging semester as determined by the concerned university. In case the deficiency courses are of more than 21 credit hours, the university concerned may decide not offer admission, in accordance with its screening, admission and merit calculation criteria approved by its statutory bodies.
- b) The minimum eligibility for admission in the fifth semester in this case is 45% cumulative score in the prior qualification i.e., two-year conventional BA / BSc / equivalent degree programs. The university concerned may, however, set higher eligibility and admission criteria for admission in the fifth semester of BFA.

#### **Exiting from Bachelor of Fine Arts (BFA) with the Associate Degree**

Students enrolled in BFA are allowed to exit the program provided they have completed the requirements of the first-four semesters of the BFA degree program as prescribed in this document, and subject to approval of the university's relevant statutory body.

## BACHELOR OF FINE ARTS

### Program Description

The program of Bachelor of Fine Arts (BFA) is structured in accordance with the HEC Undergraduate Education Policy V 1.1 (2023) and subsequent notifications, to provide a comprehensive and interdisciplinary understanding of artistic practices, visual culture, and creative expression across traditional, contemporary, and emerging media. It is designed to develop students' technical proficiency, conceptual thinking, and aesthetic sensibility while fostering critical engagement with the social, cultural, and ethical dimensions of art. The curriculum blends studio-based learning, theoretical study, and interdisciplinary exploration, covering major streams of Fine Arts such as painting, sculpture, printmaking, ceramics, textile design, graphic design, photography, interior and spatial design, performing arts, and digital/AI-integrated art practices. Students gain exposure to art history, criticism, and curatorial studies, alongside practical experience through exhibitions, collaborative projects, and community engagement. Graduates of the BFA program will be well-prepared for a variety of professional roles in the creative and cultural industries. Potential career options include visual artist, sculptor, illustrator, photographer, graphic designer, textile designer, interior designer, stage and set designer, art educator, curator, gallery/museum professional, art critic, community arts facilitator, and creative entrepreneur. Many graduates also pursue freelance careers or establish their own creative studios. Additionally, the BFA provides a strong foundation for advanced studies such as MFA or other graduate qualifications in Fine Arts and related fields, enabling graduates to engage in academic research, teaching, or specialized artistic practice.

### Standard Nomenclature

The scheme of study prescribed for Bachelor of Fine Arts is based on a total of 9 electives. Where these courses are opted from the general pool of electives, the degree will be titled **“Bachelor of Fine Arts”** in its generic form and without any specialization with its abbreviated form as **“BFA”**. Whereas, if all the electives are opted from within a single specialization domain, the degree will be titled Bachelor of Fine Arts with the name of specialization clearly depicted on the transcript or grade sheet.

### Program Learning Outcomes

By the completion of Bachelor of Fine Arts (BFA), the graduates will be able to:

- a) Demonstrate a broad understanding of the history, theories, techniques, and major streams of Fine Arts, integrating both traditional and contemporary practices, in local, regional and global contexts.
- b) Apply creativity, innovation, and technical proficiency across diverse media to produce original works that reflect conceptual depth and personal expression.
- c) Critically analyze and interpret visual culture, artistic movements, and individual works, considering social, cultural, and ethical implications.
- d) Communicate artistic ideas and concepts effectively through visual, verbal, and written forms, engaging responsibly with communities and audiences in culturally sensitive ways.

### Eligibility & Admission Criteria

Higher Secondary School Certificate (involving 12 years of schooling) or an IBCC equivalent qualification in any group is the basic eligibility requirement for admission to BFA. Further, the university concerned may set minimum eligibility scores and may conduct entry / admission test through its own testing body or an external testing services provider of repute as per the screening, admission and merit calculation criteria approved by its statutory bodies.

**Program Structure**

The program of BFA is structured in accordance with the provisions of the HEC Undergraduate Education Policy V 1.1. and comprises of minimum 138 credit hours spread over 8 regular semesters. Department may add more courses, as and when needed, up-to a maximum of 148 credit hours in accordance with HEC rules.

<b>Minimum Credit Hours</b> (including all program related requirements)		138
<b>General Education</b>		34 credit hours (15 courses)
<b>Major</b>	<b>a) Compulsory</b>	47 credit hours (18 courses) Mandatory courses (including certificates) as reflected in the scheme of study, irrespective of the area of specialization (where applicable).
	<b>b) Mandatory Electives</b>	27 credit hours (9 courses) (to be opted from either general pool of electives or from a particular specialization)
	<b>Total Major Requirement</b>	74 credit hours (24 courses)
<b>Interdisciplinary Courses</b>		12 credit hours (4 courses)
<b>Internship</b>		3 credit hours
<b>Research Thesis (OR) Project</b> (Capstone Project Substituted)		15 credit hours
<b>Program Duration</b>		Minimum: 4 Years Maximum: 6 Years  (further extendable to another year subject to approval of university's statutory body)
<b>Semester Duration</b>		16-18 weeks for regular semesters (1-2 weeks for examination)  8-9 weeks for summer semesters (1 week for examination)
<b>Course Load (per semester)</b>		Normally 15-18 credit hours for regular semesters <b>(Up-to 21 for semesters, where recommended by NCRC)</b> Up-to 8 credit hours for summer semesters (for remedial / deficiency / failure / repeat courses only)
<b>3 Credit Hours (Theory)</b>		3 classes (1 hour each) <b>OR</b> 2 classes (1.5 hour each) <b>OR</b> 1 class (3 hours) per week throughout the semester
<b>1 Credit Hour (Lab / Studio / Field)</b>		1 credit hour in laboratory, studio, field or practical work/project would require contact of 3 hours per week throughout the semester

The standard scheme of studies for the program of BFA (irrespective of the area of specialization) is given as under:

<b>SEMESTER I</b>			
<b>S.N.</b>	<b>COURSE</b>	<b>CREDIT HOURS</b>	<b>CATEGORY</b>
1	2-D Studies – I <sup>1</sup>	3 (0-3)	Major
2	3-D Studies – I <sup>1</sup>	3 (0-3)	Major

3	Quantitative Reasoning – I <sup>2</sup>	3 (3-0)	General Education
4	Functional English <sup>2</sup>	3 (3-0)	General Education
5	Islamic Studies <sup>2</sup> (Religious Edu / Ethics for non-Muslim students)	2 (2-0)	General Education
6	Applications of Information & Communication Technologies <sup>2</sup>	3 (2-1)	General Education
7	Understanding of Holy Quran – I <sup>3</sup>	1 (0-1)	General Education
<b>Total Credits Hours = 18</b>			

SEMESTER II			
S.N.	COURSE	CREDIT HOURS	CATEGORY
1	3-D Studies – II <sup>1</sup>	3 (0-3)	Major
2	History of Art – I <sup>1</sup>	2 (2-0)	Major
3	2-D Studies – II <sup>1</sup>	3 (0-3)	Major
4	Quantitative Reasoning – II <sup>2</sup>	3 (3-0)	General Education
5	Pakistan Studies <sup>2</sup>	2 (2-0)	General Education
6	Expository Writing <sup>2</sup>	3 (3-0)	General Education
7	Social Sciences <sup>4</sup>	2 (2-0)	General Education
8	Understanding of Holy Quran – II <sup>3</sup>	1 (0-1)	General Education
<b>Total Credits Hours = 19</b>			

SEMESTER III			
S.N.	COURSE	CREDIT HOURS	CATEGORY
1	Fine Arts Studio – I <sup>1</sup>	6 (0-6)	Major
2	History of Art – II <sup>1</sup>	2 (2-0)	Major
3	Natural Science <sup>5</sup>	3 (3-0)	General Education
4	Arts & Humanities <sup>6</sup> (Preferably any significant global language)	2 (2-0)	General Education
5	Civics & Community Engagement <sup>2</sup>	2 (2-0)	General Education
6	Ideology & Constitution of Pakistan <sup>2</sup>	2 (2-0)	General Education
<b>Total Credit Hours = 17</b>			

SEMESTER IV			
S.N.	COURSE	CREDIT HOURS	CATEGORY
1	Fine Arts Studio – II <sup>1</sup>	6 (0-6)	Major
2	Drawing Studies <sup>1</sup>	3 (1-2)	Major
3	Craft Studies <sup>1</sup>	2 (1-1)	Major
4	Art Seminar <sup>1</sup>	2 (2-0)	Major
5	Entrepreneurship <sup>2</sup>	2 (2-0)	General Education
<b>Total Credit Hours = 15</b>			

SEMESTER V			
S.N.	COURSE	CREDIT HOURS	CATEGORY
1	Artificial Intelligence in Creative Arts <sup>1</sup>	2 (1-1)	Major
2	History of Art – III <sup>1</sup>	2 (2-0)	Major
3	Specialization Elective – I <sup>7</sup>	3	Major
4	Specialization Elective – II <sup>7</sup>	3	Major
5	Interdisciplinary Course – I <sup>8</sup>	3	Interdisciplinary
6	Interdisciplinary Course – II <sup>8</sup>	3	Interdisciplinary
<b>Total Credit Hours = 16</b>			

SEMESTER VI			
S.N.	COURSE	CREDIT HOURS	CATEGORY
1	History of Art – IV <sup>1</sup>	2 (2-0)	Major
2	Specialization Elective – III <sup>7</sup>	3	Major
3	Specialization Elective – IV <sup>7</sup>	3	Major
4	Specialization Elective – V <sup>7</sup>	3	Major
5	Market Driven Certificate – I <sup>9</sup>	1	Major
6	Market Driven Certificate – II <sup>9</sup>	1	Major
7	Market Driven Certificate – III <sup>9</sup>	1	Major
8	Interdisciplinary Course – III <sup>8</sup>	3	Interdisciplinary
<b>Total Credit Hours = 17</b>			

SEMESTER VII			
S.N.	COURSE	CREDIT HOURS	CATEGORY
1	Research Methods in Fine Arts <sup>1</sup>	3 (3-0)	Major
2	Specialization Elective – VI <sup>7</sup>	3	Major
3	Specialization Elective – VII <sup>7</sup>	3	Major
4	Specialization Elective – VIII <sup>7</sup>	3	Major
5	Specialization Elective – IX <sup>7</sup>	3	Major
6	Interdisciplinary Course – IV <sup>8</sup>	3	Interdisciplinary
<b>Total Credit Hours = 18</b>			

SEMESTER VIII			
S.N.	COURSE	CREDIT HOURS	CATEGORY
11	Project (OR) Research Thesis <sup>10</sup> (Capstone substituted)	15	Research
<b>Total Credit Hours = 15</b>			

<sup>1</sup> These are the mandatory courses for all BFA programs, and must be offered irrespective of the field of specialization.

<sup>2</sup> HEC-designed model courses for general education may be utilized by the department.

<sup>3</sup> The two Quranic courses are prescribed for all NQF Level 4-8 qualifications, as mandated vide HEC letter No. 10-01/2022/Coord(Acad)/HEC/235 dated March 28, 2025.

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- <sup>4</sup> The department may offer any course within the broader category of Social Sciences, including but not limited to Sociology, Social Work, Anthropology, Psychology, Education, etc.
  - <sup>5</sup> The department may offer any course within the broader category of Natural Sciences, provided it is relevant to the objectives of the degree program.
  - <sup>6</sup> The department may offer any course within the broader category of Arts and Humanities, including but not limited to a regional or international language (e.g., Chinese, Arabic, French, Spanish) or other subjects such as Philosophy or History.
  - <sup>7</sup> Electives are advanced courses within any specialization of Fine Arts. The department may offer any course from the specialization pool, in line with market demand and considering the available academic, faculty, and infrastructural resources. Credit combinations may be arranged in accordance with the nature of the course.
  - <sup>8</sup> The department must offer at least 4 interdisciplinary courses to enhance students' interdisciplinary understanding, keeping in view the available academic, human, and infrastructural resources. Credit combinations may be arranged in accordance with the nature and requirements of the course.
  - <sup>9</sup> These are market-driven, globally recognized certification courses, each carrying 1 credit hour (equivalent to 16 contact hours per semester). The concerned department may determine which course to offer based on market demand and its relevance to the degree program, ensuring that the intended learning outcomes are not already covered by any other course in the curriculum.
  - <sup>10</sup> A research thesis or project of 15 credit hours is a mandatory requirement and must be undertaken individually in line with the academic, administrative, and assessment protocols set by the department. The department may also determine the distribution of credit hours across components such as report writing, data collection, defense etc., subject to approval by the university's relevant statutory body. This requirement substitutes the 3-credit-hour capstone project stipulated in the Undergraduate Education Policy V 1.1.

### **Recommended List of Interdisciplinary Courses**

Students may opt interdisciplinary courses from the following list where required in the scheme of studies for BFA, from the same or other departments to complement their holistic understanding of the major, provided that the same is allowed by the department concerned. The list provided here is a recommended one only and the department concerned may add more courses as and when needed.

1. Culture & Society: A Global Perspective
2. Environmental Humanities
3. Intercultural Communication
4. Introduction to Media Studies
5. Introduction to Anthropology
6. Introduction to Gender Studies
7. Introduction to Human Geography
8. Introduction to International Relations
9. Introduction to Philosophy
10. Introduction to Political Science
11. Introduction to Public Administration
12. Introduction to Sociology
13. Sustainable Development Goals
14. Technology & Society in the 21st Century
15. World Religions & Interfaith Harmony
16. Intellectual Property Rights

17. Creative Writing & Storytelling
18. Digital Culture
19. Community Arts
20. Psychology of Creativity

### Recommended General Pool of Electives

Students may opt for any 9 courses as electives from the following recommended general pool where required in the scheme of studies for BFA, provided that the same is offered and allowed by the department concerned. Where all 9 courses are opted from this pool, the degree will be titled **“Bachelor of Fine Arts”** in its generic form and without any specialization. The list provided here is a recommended one only and the department concerned may add more courses as and when needed.

1. 2D Digital Animation
2. 3D Character Modeling
3. 3D Character Modeling
4. 3D Modeling & Animation
5. Abstract Expressionism
6. Advanced Digital Photography
7. Advanced Drawing for Miniature
8. Advanced Figure Painting
9. Advanced Glazing & Surface Decoration
10. Advanced Illustration Techniques
11. Advanced Life Drawing
12. Advanced Metal Sculpture
13. Advanced Relief Printing
14. Advanced Screenwriting
15. Advanced Script Studies
16. Advanced Textile Weaving
17. Advertising Design Strategies
18. Alternative Firing Techniques
19. Animated Short Film Production
20. Animated Short Film Production
21. Animation for AR/VR
22. Animation for Games
23. Apprenticeship & Mastery Workshop
24. Archaeological Site Preservation
25. Architectural Photography
26. Architectural Rendering
27. Art & Ephemerality
28. Art & Politics
29. Art & Popular Culture
30. Art & Technology Explorations
31. Art & Activism
32. Art as Social Practice
33. Art Criticism & Writing
34. Art for Environmental Education
35. Art for Social Change

36. Art in Healthcare & Wellbeing
37. Art in Urban Spaces
38. Art Institutions & Publics
39. Art Licensing & Copyright
40. Art Market Dynamics
41. Art Product Innovation
42. Art Trade & Investment
43. Art Valuation & Appraisal
44. Art Writing for Curators
45. Artifacts Documentation & Cataloging
46. Audience Development
47. Augmented Reality Design
48. Biennale & Art Fair Studies
49. Bio-Art & Living Materials
50. Black & White Photography Mastery
51. Body & Identity in Art
52. Body & Space Interactions
53. Botanical Illustration
54. Branding & Identity Design
55. Branding in Creative Industries
56. Calligraphic Composition
57. Calligraphy as Contemporary Expression
58. Calligraphy for Public Spaces
59. Calligraphy in Print & Media
60. Caricature & Satire Drawing
61. Ceramic Arts Heritage
62. Ceramic Installation Art
63. Ceramic Jewelry Design
64. Ceramic Restoration & Conservation
65. Ceramic Sculpture
66. Ceremonial & Ritual Objects
67. Character Design for Illustration
68. Children's Book Illustration
69. Cinematography Techniques
70. Climate Change Art Activism
71. Collagraph Printmaking
72. Collectibles & Auction Practices
73. Colonial & Postcolonial Visual Culture
74. Color Field Painting
75. Color Grading in Film
76. Community Heritage Engagement
77. Community-Based Art Education
78. Comparative Aesthetics
79. Compositing for Animation
80. Conceptual Photography
81. Conceptual Strategies in Studio Art
82. Consumer Behavior in Arts

83. Contemporary Critical Practices
84. Contemporary Global Performance
85. Contemporary Miniature Practices
86. Contemporary Portrait Painting
87. Contemporary Sculpture
88. Contemporary Studio Practices
89. Contemporary Visual Theories
90. Creative Coding for Artists
91. Critical Curating Practices
92. Critical Perspectives in Photography
93. Critical Studio Practices
94. Critical Theory in Visual Arts
95. Critical Writing in Visual Arts
96. Cross-Cultural Art Markets
97. Cross-Cultural Collaborative Art
98. Cross-Cultural Curatorship
99. Cross-Cultural Traditional Arts
100. Cross-Cultural Visual Studies
101. Cultural Entrepreneurship
102. Cultural Heritage in Miniature Painting
103. Cultural Heritage Policy
104. Cultural Heritage Preservation through Art
105. Cultural Symbolism in Painting
106. Cultural Textile Studies
107. Curating Contemporary Art
108. Curatorial Ethics
109. Curatorial Project Development
110. Curatorial Strategies
111. Data Visualization
112. Data Visualization for Art
113. Decorative Border Design
114. Design for Social Impact
115. Design Portfolio Development
116. Digital Animation
117. Digital Calligraphy Tools
118. Digital Compositing for Film
119. Digital Culture Criticism
120. Digital Curation Methods
121. Digital Fabrication for Sculpture
122. Digital Heritage & Archives
123. Digital Media Installations
124. Digital Painting
125. Digital Platforms for Art Sales
126. Digital Printmaking Methods
127. Digital Sound Design
128. Digital Storytelling
129. Digital Textile Patterning

130. Digital Visualities
131. Documentary Filmmaking
132. Documentary Photography
133. East Asian Calligraphy
134. Eco-Art & Environmental Engagement
135. Eco-Art Practices
136. Eco-Printing & Natural Dyes
137. Editing & Post-Production
138. Editing & Retouching Mastery
139. Editorial & Publication Design
140. Editorial Illustration
141. Embroidery for Contemporary Art
142. Entrepreneurship in Art Merchandising
143. Environment & Background Design
144. Environmental Installation Art
145. Environmental Installations
146. Environmental Mural Projects
147. Ephemeral Installations
148. Exhibition Design & Display
149. Expanded Painting Practices
150. Experimental 3D Form
151. Experimental Animation
152. Experimental Clay Bodies
153. Experimental Darkroom Processes
154. Experimental Drawing
155. Experimental Exhibition Practices
156. Experimental Installation Lab
157. Experimental Miniature Approaches
158. Experimental Narratives
159. Experimental Painting Surfaces
160. Experimental Performance Practices
161. Experimental Printmaking Surfaces
162. Experimental Textile Surfaces
163. Experimental Typography
164. Experimental Video Art
165. Experimental Video Production
166. Experimental Visual Communication
167. Fabric Dyeing Techniques
168. Fabric Manipulation Techniques
169. Fantasy Illustration
170. Fashion Photography Essentials
171. Feminist Art Criticism
172. Feminist Art Histories
173. Festivals & Cultural Events Design
174. Figurative Sculpture Mastery
175. Figure Drawing in Motion
176. Film & Visuality

177. Film Directing Practices
178. Film Distribution Strategies
179. Film Sound Design
180. Fine Art Photography
181. Folio & Manuscript Illustration
182. Folk Art Practices
183. Foundations of Aesthetics
184. Functional Ceramics Design
185. Gallery Business Management
186. Game Art & Level Design
187. Gender & Visual Culture
188. Gender in Performance
189. Global Art Criticism
190. Global Art Markets
191. Global Conceptual Art Movements
192. Global Contemporary Art
193. Global Contemporary Visual Arts
194. Global Perspectives in Visuality
195. Gold Leaf Application Techniques
196. Habitat Restoration through Art
197. Hand-Building Techniques
198. Heritage Conservation Practices
199. Heritage Economics
200. Heritage Interpretation Methods
201. Heritage Law & Ethics
202. Heritage Tourism Studies
203. Historical Painting Methods
204. Historical Printmaking Processes
205. History of Curatorial Practices
206. History of Photography
207. Hybrid Media Art
208. Idea as Medium
209. Illumination & Ornamentation
210. Image & Power
211. Immersive Environments
212. Immersive Media Experiences
213. Improvisational Practices
214. Indigenous Art Histories
215. Indigenous Artistic Practices
216. Information Design
217. Installation & Architecture
218. Installation Documentation
219. Intaglio Techniques Masterclass
220. Intangible Cultural Heritage
221. Integrated Studio
222. Integrated Visual Arts & Visual Communication Design Studio
223. Interactive Installations

- 224. Interactive Media Design
- 225. Interactive Media Production
- 226. Interactive Sculpture Design
- 227. Interdisciplinary Critique
- 228. Introduction to Liberal Arts
- 229. Islamic Art & Architecture
- 230. Islamic Calligraphy Traditions
- 231. Kiln Operation & Firing Methods
- 232. Kinetic Sculpture Techniques
- 233. Land Art Techniques
- 234. Landscape Painting Studio
- 235. Language & Art
- 236. Large-Format Print Projects
- 237. Large-Scale Ceramic Forms
- 238. Large-Scale Mural Painting
- 239. Large-Scale Public Sculpture
- 240. Laser Cutting for Fabrics
- 241. Layering & Color in Prints
- 242. Letterform Aesthetics
- 243. Light & Projection Installations
- 244. Light & Shadow in Painting
- 245. Lighting & Rendering for Animation
- 246. Lighting for Cinematic Effects
- 247. Lighting for Photography
- 248. Lithography Studio Practice
- 249. Low-Impact Art Production
- 250. Marketing for Visual Arts
- 251. Master Calligraphy Workshop
- 252. Material Traditions
- 253. Materiality in Installations
- 254. Media & Art Discourse
- 255. Media Archaeology
- 256. Merchandising Strategies
- 257. Miniature Painting Traditions
- 258. Miniature Portraiture
- 259. Minimalist Practices
- 260. Mixed Media Art
- 261. Mixed Media Illustration
- 262. Mixed Media Painting
- 263. Mixed Media Sculpture
- 264. Modernism & Avant-Garde Art
- 265. Modernism & Critique
- 266. Mold Making & Casting
- 267. Mold Making for Ceramics
- 268. Monoprint Techniques
- 269. Motion Graphics Design
- 270. Motion Graphics Design

271. Motion Graphics Design
272. Motion Graphics for Film
273. Mughal Miniature Art
274. Multimedia Installation Art
275. Multimedia Performance
276. Murals & Street Art
277. Museum & Gallery Curation
278. Museum Management & Policy
279. Museum Studies & Curation
280. Myth & Folklore Illustration
281. Narrative Composition in Miniature
282. Narrative in Visual Art
283. Narrative Painting Techniques
284. Narrative Structure in Film
285. Nature & Wildlife Photography
286. Nature-Based Sculpture
287. New Media Art
288. Oil Painting Masterclass
289. Painting for Public Spaces
290. Participatory Art Practices
291. Pen & Ink Techniques
292. Performance & Conceptualism
293. Performance & Technology
294. Performance Art Studio
295. Performance Documentation
296. Performance in Public Spaces
297. Performance Pedagogy
298. Persian & Arabic Scripts
299. Persian Miniature Painting
300. Philosophy of Conceptualism
301. Philosophy of Representation
302. Photographic Narrative Building
303. Photojournalism & Ethics
304. Photopolymer Plate Printing
305. Pigment Preparation in Miniature
306. Political Criticism of Art
307. Political Performance Art
308. Politics of Representation
309. Porcelain Techniques
310. Portrait Photography Studio
311. Portraiture Masterclass
312. Postmodern Art Theories
313. Postmodern Practices
314. Postmodern Theories of Art
315. Preservation of Traditional Techniques
316. Print Design for Fabrics
317. Print Installation Art

- 318. Printmaking for Book Arts
- 319. Printmaking Innovations
- 320. Projection Mapping Techniques
- 321. Public Installations
- 322. Public Sculpture & Installations
- 323. Recycled Materials in Art
- 324. Regional Ornamentation Arts
- 325. Relational Aesthetics
- 326. Renewable Energy in Art Projects
- 327. Restoration Materials & Techniques
- 328. Rhetoric of Visual Arts
- 329. Rigging & Character Animation
- 330. Ritual & Performance
- 331. Sacred Arts & Iconography
- 332. Sacred Scripts & Symbolism
- 333. Scientific Illustration
- 334. Screen Printing for Art & Design
- 335. Semiotics of Visual Culture
- 336. Sequential Art & Storyboarding
- 337. Short Film Production
- 338. Site-Specific Art
- 339. Site-Specific Performance
- 340. Site-Specific Practices
- 341. Site-Specific Sculpture
- 342. Slip Casting & Decoration
- 343. Sound & Conceptual Practices
- 344. Sound & Space in Art
- 345. Sound Design for Animation
- 346. South Asian Art & Visual Traditions
- 347. South Asian Script Traditions
- 348. Spatial Narratives
- 349. Stone Carving Studio
- 350. Stop-Motion Animation
- 351. Storyboarding for Animation
- 352. Storyboarding for Design
- 353. Street Photography Practice
- 354. Surface Embellishment Mastery
- 355. Surface Finishing & Patination
- 356. Sustainable Design for Public Spaces
- 357. Sustainable Printmaking Practices
- 358. Sustainable Sculpture Materials
- 359. Sustainable Textile Practices
- 360. Symbolism in Miniature Art
- 361. Symbolism in Traditional Arts
- 362. Temporary & Ephemeral Art
- 363. Text-Based Art
- 364. Textile Arts & Crafts

- 365. Textile Color Theory
- 366. Textile Installation Art
- 367. Textile Portfolio Development
- 368. Textile Sculpture Forms
- 369. Texture & Impasto Techniques
- 370. Theater & Performance Theory
- 371. Time-Based Media
- 372. Traditional Arts in Modern Contexts
- 373. Traditional Miniature Techniques
- 374. Traditional Printmaking
- 375. Traditional Sculpture Methods
- 376. Travel Photography Techniques
- 377. UI/UX Design for Creatives
- 378. Urban Visual Culture
- 379. UX/UI in Visual Communication
- 380. Virtual Reality Art
- 381. Visual Anthropology
- 382. Visual Art Studio
- 383. Visual Culture of Popular Media
- 384. Visual Culture Theories
- 385. Visual Effects (VFX) Techniques
- 386. Visual Semiotics
- 387. Visual Storytelling
- 388. Visual Studies Portfolio
- 389. Visuality: Form & Content
- 390. Voice & Movement Studies
- 391. Water Conservation Art Projects
- 392. Web & Interface Design
- 393. Western Calligraphic Styles
- 394. Wheel-Thrown Pottery
- 395. Wood Sculpture Studio
- 396. World Heritage Studies

### Degree Award Requirements

The following minimum requirements are prescribed for the award of BFA:

- a) All courses in the General Education category with titles and credit hours as prescribed in HEC Undergraduate Education Policy V 1.1. including the courses of “Pakistan Studies”, “Understanding of Holy Quran – I” and “Understanding of Holy Quran – II” must be completed.
- b) A minimum of **138** credit hours as prescribed in this document must be completed.
- c) Successful completion of a 15-credit-hour individual research thesis or project shall be a mandatory requirement for the award of the degree. The allocation of credit hours across components such as report writing, data collection, defense etc. shall be determined by the department and approved by the university’s relevant statutory body. This requirement shall substitute the 3-credit-hour capstone project prescribed in the Undergraduate Education Policy V 1.1. It must be noted that the 15-credit-hour thesis or project requirement cannot be replaced with additional coursework, internship, or field experience.

- d) A supervised internship of 3 credit hours must be completed in accordance with HEC Undergraduate Education Policy V 1.1. This requirement cannot be substituted with additional coursework, capstone or project work.
- e) At least three market-driven and globally recognized certification courses (each carrying 1 credit hours i.e., equivalent to 16 contact hours per semester) must be completed.
- f) CGPA must not be below 2.00/4.00 at the time of completion of the degree program. The university may, however, set a higher standard in this regard.
- g) The minimum duration to complete the degree is 8 regular semesters spread over 4 years whereas the maximum duration is 12 regular semesters spread over 6 years. The maximum duration may further be extended to 2 more semesters **(OR)** 1 year, in extraordinary circumstances subject to approval of the university's relevant statutory body. Summer semester is not considered as a regular semester.

## MAJOR SPECIALIZATIONS FOR BFA

### Major Specializations for BFA

The following are a few example specialization streams in case the BFA is offered with specialization. Subject to approval of the relevant statutory body, the department may develop additional specializations other than those prescribed below. The department concerned may consider offering the degree program with specialization or otherwise, keeping in view availability of its academic, human and infrastructural resources.

#### Specialization 1: Animation

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. 2D Digital Animation
2. 3D Character Modeling
3. Animated Short Film Production
4. Animation for AR/VR
5. Animation for Games
6. Compositing for Animation
7. Environment & Background Design
8. Experimental Animation
9. Lighting & Rendering for Animation
10. Motion Graphics Design
11. Rigging & Character Animation
12. Sound Design for Animation
13. Stop-Motion Animation
14. Storyboarding for Animation
15. Visual Effects (VFX) Techniques

#### Specialization 2: Art & Heritage Industries

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. 3D Character Modeling
2. Animated Short Film Production
3. Archaeological Site Preservation
4. Artifacts Documentation & Cataloging
5. Community Heritage Engagement
6. Cultural Entrepreneurship
7. Cultural Heritage Policy
8. Digital Heritage & Archives
9. Heritage Conservation Practices
10. Heritage Economics
11. Heritage Interpretation Methods
12. Heritage Law & Ethics
13. Heritage Tourism Studies

14. Intangible Cultural Heritage
15. Museum Management & Policy
16. Restoration Materials & Techniques
17. World Heritage Studies

### **Specialization 3: Art Criticism**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Comparative Aesthetics
2. Contemporary Critical Practices
3. Critical Writing in Visual Arts
4. Digital Culture Criticism
5. Feminist Art Criticism
6. Foundations of Aesthetics
7. Global Art Criticism
8. Interdisciplinary Critique
9. Media & Art Discourse
10. Modernism & Critique
11. Philosophy of Representation
12. Political Criticism of Art
13. Postmodern Theories of Art
14. Rhetoric of Visual Arts
15. Semiotics of Visual Culture

### **Specialization 4: Art History & Visual Culture**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Art & Politics
2. Art Criticism & Writing
3. Colonial & Postcolonial Visual Culture
4. Critical Theory in Visual Arts
5. Feminist Art Histories
6. Global Contemporary Art
7. History of Photography
8. Indigenous Art Histories
9. Islamic Art & Architecture
10. Modernism & Avant-Garde Art
11. Museum Studies & Curation
12. Postmodern Art Theories
13. South Asian Art & Visual Traditions
14. Urban Visual Culture
15. Visual Culture of Popular Media

**Specialization 5: Art Merchandising**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Art Licensing & Copyright
2. Art Market Dynamics
3. Art Product Innovation
4. Art Trade & Investment
5. Art Valuation & Appraisal
6. Branding in Creative Industries
7. Collectibles & Auction Practices
8. Consumer Behavior in Arts
9. Cross-Cultural Art Markets
10. Digital Platforms for Art Sales
11. Entrepreneurship in Art Merchandising
12. Gallery Business Management
13. Global Art Markets
14. Marketing for Visual Arts
15. Merchandising Strategies

**Specialization 6: Calligraphy**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Advanced Script Studies
2. Calligraphic Composition
3. Calligraphy as Contemporary Expression
4. Calligraphy for Public Spaces
5. Calligraphy in Print & Media
6. Digital Calligraphy Tools
7. East Asian Calligraphy
8. Experimental Typography
9. Islamic Calligraphy Traditions
10. Letterform Aesthetics
11. Master Calligraphy Workshop
12. Persian & Arabic Scripts
13. Sacred Scripts & Symbolism
14. South Asian Script Traditions
15. Western Calligraphic Styles

**Specialization 7: Ceramics**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Advanced Glazing & Surface Decoration
2. Alternative Firing Techniques

3. Ceramic Installation Art
4. Ceramic Jewelry Design
5. Ceramic Restoration & Conservation
6. Ceramic Sculpture
7. Experimental Clay Bodies
8. Functional Ceramics Design
9. Hand-Building Techniques
10. Kiln Operation & Firing Methods
11. Large-Scale Ceramic Forms
12. Mold Making for Ceramics
13. Porcelain Techniques
14. Slip Casting & Decoration
15. Wheel-Thrown Pottery

### **Specialization 8: Community & Public Art**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Art & Activism
2. Art for Social Change
3. Art in Healthcare & Wellbeing
4. Art in Urban Spaces
5. Community-Based Art Education
6. Cross-Cultural Collaborative Art
7. Cultural Heritage Preservation through Art
8. Eco-Art & Environmental Engagement
9. Festivals & Cultural Events Design
10. Murals & Street Art
11. Participatory Art Practices
12. Performance in Public Spaces
13. Public Sculpture & Installations
14. Site-Specific Art
15. Temporary & Ephemeral Art

### **Specialization 9: Conceptual Arts**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Art & Ephemerality
2. Conceptual Photography
3. Conceptual Strategies in Studio Art
4. Experimental Narratives
5. Global Conceptual Art Movements
6. Idea as Medium
7. Language & Art
8. Minimalist Practices

9. Performance & Conceptualism
10. Philosophy of Conceptualism
11. Postmodern Practices
12. Relational Aesthetics
13. Sound & Conceptual Practices
14. Text-Based Art
15. Time-Based Media

### **Specialization 10: Curatorial Studies**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Art Institutions & Publics
2. Art Writing for Curators
3. Audience Development
4. Biennale & Art Fair Studies
5. Critical Curating Practices
6. Cross-Cultural Curatorship
7. Curating Contemporary Art
8. Curatorial Ethics
9. Curatorial Project Development
10. Curatorial Strategies
11. Digital Curation Methods
12. Exhibition Design & Display
13. Experimental Exhibition Practices
14. History of Curatorial Practices
15. Museum & Gallery Curation

### **Specialization 11: Digital Media Arts**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. 3D Modeling & Animation
2. Augmented Reality Design
3. Creative Coding for Artists
4. Data Visualization for Art
5. Digital Sound Design
6. Digital Storytelling
7. Experimental Video Art
8. Game Art & Level Design
9. Immersive Media Experiences
10. Interactive Media Production
11. Motion Graphics Design
12. Multimedia Installation Art
13. Projection Mapping Techniques
14. UI/UX Design for Creatives

## 15. Virtual Reality Art

**Specialization 12: Drawing & Illustration**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Advanced Life Drawing
2. Architectural Rendering
3. Botanical Illustration
4. Caricature & Satire Drawing
5. Character Design for Illustration
6. Children's Book Illustration
7. Editorial Illustration
8. Fantasy Illustration
9. Figure Drawing in Motion
10. Integrated Studio
11. Mixed Media Illustration
12. Myth & Folklore Illustration
13. Pen & Ink Techniques
14. Portraiture Masterclass
15. Scientific Illustration
16. Sequential Art & Storyboarding

**Specialization 13: Environmental & Sustainable Art**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Art for Environmental Education
2. Bio-Art & Living Materials
3. Climate Change Art Activism
4. Eco-Art Practices
5. Eco-Printing & Natural Dyes
6. Environmental Installation Art
7. Environmental Mural Projects
8. Habitat Restoration through Art
9. Land Art Techniques
10. Low-Impact Art Production
11. Nature-Based Sculpture
12. Recycled Materials in Art
13. Renewable Energy in Art Projects
14. Sustainable Design for Public Spaces
15. Water Conservation Art Projects

**Specialization 14: Film & Video Arts**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Advanced Screenwriting
2. Cinematography Techniques
3. Color Grading in Film
4. Digital Compositing for Film
5. Documentary Filmmaking
6. Editing & Post-Production
7. Experimental Video Production
8. Film Directing Practices
9. Film Distribution Strategies
10. Film Sound Design
11. Lighting for Cinematic Effects
12. Motion Graphics for Film
13. Narrative Structure in Film
14. Short Film Production
15. Visual Storytelling

### **Specialization 15: Installation Art**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Body & Space Interactions
2. Digital Media Installations
3. Environmental Installations
4. Ephemeral Installations
5. Experimental Installation Lab
6. Immersive Environments
7. Installation & Architecture
8. Installation Documentation
9. Interactive Installations
10. Light & Projection Installations
11. Materiality in Installations
12. Public Installations
13. Site-Specific Practices
14. Sound & Space in Art
15. Spatial Narratives

### **Specialization 16: Miniature Painting**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Advanced Drawing for Miniature
2. Contemporary Miniature Practices
3. Cultural Heritage in Miniature Painting
4. Decorative Border Design
5. Experimental Miniature Approaches

6. Folio & Manuscript Illustration
7. Gold Leaf Application Techniques
8. Illumination & Ornamentation
9. Miniature Portraiture
10. Mughal Miniature Art
11. Narrative Composition in Miniature
12. Persian Miniature Painting
13. Pigment Preparation in Miniature
14. Symbolism in Miniature Art
15. Traditional Miniature Techniques

### **Specialization 17: Painting**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Abstract Expressionism
2. Advanced Figure Painting
3. Color Field Painting
4. Contemporary Portrait Painting
5. Cultural Symbolism in Painting
6. Experimental Painting Surfaces
7. Historical Painting Methods
8. Landscape Painting Studio
9. Large-Scale Mural Painting
10. Light & Shadow in Painting
11. Mixed Media Painting
12. Narrative Painting Techniques
13. Oil Painting Masterclass
14. Painting for Public Spaces
15. Texture & Impasto Techniques

### **Specialization 18: Performance Arts**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Body & Identity in Art
2. Contemporary Global Performance
3. Experimental Performance Practices
4. Gender in Performance
5. Improvisational Practices
6. Multimedia Performance
7. Performance & Technology
8. Performance Art Studio
9. Performance Documentation
10. Performance Pedagogy
11. Political Performance Art

12. Ritual & Performance
13. Site-Specific Performance
14. Theater & Performance Theory
15. Voice & Movement Studies

### **Specialization 19: Photography**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Advanced Digital Photography
2. Architectural Photography
3. Black & White Photography Mastery
4. Documentary Photography
5. Editing & Retouching Mastery
6. Experimental Darkroom Processes
7. Fashion Photography Essentials
8. Fine Art Photography
9. Lighting for Photography
10. Nature & Wildlife Photography
11. Photographic Narrative Building
12. Photojournalism & Ethics
13. Portrait Photography Studio
14. Street Photography Practice
15. Travel Photography Techniques

### **Specialization 20: Printmaking**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Advanced Relief Printing
2. Collagraph Printmaking
3. Digital Printmaking Methods
4. Experimental Printmaking Surfaces
5. Historical Printmaking Processes
6. Intaglio Techniques Masterclass
7. Large-Format Print Projects
8. Layering & Color in Prints
9. Lithography Studio Practice
10. Monoprint Techniques
11. Photopolymer Plate Printing
12. Print Installation Art
13. Printmaking for Book Arts
14. Screen Printing for Art & Design
15. Sustainable Printmaking Practices

**Specialization 21: Sculpture**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Advanced Metal Sculpture
2. Ceremonial & Ritual Objects
3. Digital Fabrication for Sculpture
4. Experimental 3D Form
5. Figurative Sculpture Mastery
6. Interactive Sculpture Design
7. Kinetic Sculpture Techniques
8. Large-Scale Public Sculpture
9. Mixed Media Sculpture
10. Mold Making & Casting
11. Site-Specific Sculpture
12. Stone Carving Studio
13. Surface Finishing & Patination
14. Sustainable Sculpture Materials
15. Wood Sculpture Studio

**Specialization 22: Textile & Surface Design**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Advanced Textile Weaving
2. Cultural Textile Studies
3. Digital Textile Patterning
4. Embroidery for Contemporary Art
5. Experimental Textile Surfaces
6. Fabric Dyeing Techniques
7. Fabric Manipulation Techniques
8. Laser Cutting for Fabrics
9. Print Design for Fabrics
10. Surface Embellishment Mastery
11. Sustainable Textile Practices
12. Textile Color Theory
13. Textile Installation Art
14. Textile Portfolio Development
15. Textile Sculpture Forms

**Specialization 23: Traditional Arts**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Apprenticeship & Mastery Workshop
2. Ceramic Arts Heritage

3. Cross-Cultural Traditional Arts
4. Folk Art Practices
5. Indigenous Artistic Practices
6. Material Traditions
7. Miniature Painting Traditions
8. Preservation of Traditional Techniques
9. Regional Ornamentation Arts
10. Sacred Arts & Iconography
11. Symbolism in Traditional Arts
12. Textile Arts & Crafts
13. Traditional Arts in Modern Contexts
14. Traditional Printmaking
15. Traditional Sculpture Methods

#### **Specialization 24: Visual Art**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Art & Technology Explorations
2. Art as Social Practice
3. Contemporary Sculpture
4. Contemporary Studio Practices
5. Critical Studio Practices
6. Digital Painting
7. Expanded Painting Practices
8. Experimental Drawing
9. Global Contemporary Visual Arts
10. Hybrid Media Art
11. Mixed Media Art
12. Narrative in Visual Art
13. New Media Art
14. Printmaking Innovations
15. Visual Art Studio

#### **Specialization 25: Visual Communication Design**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Advanced Illustration Techniques
2. Advertising Design Strategies
3. Branding & Identity Design
4. Data Visualization
5. Design for Social Impact
6. Design Portfolio Development
7. Digital Animation
8. Editorial & Publication Design

9. Experimental Visual Communication
10. Information Design
11. Integrated Visual Arts & Visual Communication Design Studio
12. Interactive Media Design
13. Motion Graphics Design
14. Storyboarding for Design
15. UX/UI in Visual Communication
16. Web & Interface Design

**Specialization 26: Visual Studies**

Below is the recommended list of courses within the given specialization. The department concerned may offer courses from the following list or any other course as elective(s) relevant to the given specialization, keeping in view its available academic, human and infrastructural resources:

1. Art & Popular Culture
2. Contemporary Visual Theories
3. Critical Perspectives in Photography
4. Cross-Cultural Visual Studies
5. Digital Visualities
6. Film & Visuality
7. Gender & Visual Culture
8. Global Perspectives in Visuality
9. Image & Power
10. Media Archaeology
11. Politics of Representation
12. Visual Anthropology
13. Visual Culture Theories
14. Visual Semiotics
15. Visual Studies Portfolio
16. Visuality: Form & Content

## MASTER OF FINE ARTS

### Program Description

The Master of Fine Arts (MFA) program is designed in accordance with the HEC Graduate Education Policy (2023) to provide students with advanced knowledge, refined technical skills, and a deep critical understanding of the diverse practices, theories, and contexts that shape the field of Fine Arts. It aims to cultivate creative excellence, intellectual inquiry, and professional readiness, preparing students to become innovators, educators, researchers, and leaders in their respective artistic domains. The program emphasizes both the mastery of traditional techniques and the exploration of contemporary and interdisciplinary practices, enabling graduates to contribute meaningfully to the evolving discourse of art and culture at national and international levels. The MFA program offers two routes: Research or Project and Coursework. In the Research or Project Route, students are required to complete a minimum of 6 credit hours of supervised research or project work, in addition to 26 credit hours of coursework. In the Coursework Route, students shall complete the degree entirely through coursework, amounting to 32 credit hours. The choice of route, structure of courses, and specific requirements shall be determined by the department concerned in accordance with its approved rules and protocols, provided that the same are fully aligned with the HEC Graduate Education Policy (2023). Graduates of the MFA program will be well-positioned to pursue careers as professional artists, art educators, creative directors, art critics, curators, designers, cultural managers, and researchers in academic, institutional, and independent settings. They will also be equipped to contribute to creative industries, cultural heritage initiatives, and community-based art projects, or to advance to doctoral-level studies in Fine Arts or related fields.

### Standard Nomenclature

The standard nomenclature of this degree program is “**Master of Fine Arts**” with its abbreviated form as “**MFA**”.

### Program Learning Outcomes

By the completion of the Master of Fine Arts (MFA) in any of the specialized fields of Fine Arts, the graduates will be able to:

- a) Demonstrate advanced knowledge of artistic theories, creative processes, and technical skills relevant to their chosen area of specialization.
- b) Critically analyze, interpret, and evaluate artistic works and movements within historical, cultural, and contemporary contexts.
- c) Design, develop, and present original, high-quality creative or research-based work that meets professional and academic standards of the discipline.
- d) Communicate artistic concepts, creative processes, and critical analyses effectively to diverse audiences through advanced visual, oral, and written expression.

### Eligibility & Admission Criteria

- a) An undergraduate degree (involving 16 years of education) in Fine Arts or a related field is the basic eligibility requirement for admission. In case the candidate has knowledge deficiency, the university concerned may offer deficiency courses up to a maximum of 9 credit hours as it may determine on case-to-case basis and in accordance with HEC Graduate Education Policy (2023).
- b) In addition to the basic eligibility, the university concerned is further required to conduct a rigorous admission test as an eligibility condition for admission to the program, with a passing score of 50% **(OR)** accept the GRE / HAT General / equivalent tests, with a passing score of

50%. The university concerned may also set minimum eligibility scores (above 50%) as per the screening, admission and merit calculation criteria approved by its statutory bodies.

**Program Structure**

The MFA program is structured in a way that it may be completed through either of the following two routes:

**a) Research Route (Thesis Option) or Project**

Emphasizes scholarly inquiry and the production of an original research thesis or practice-based project focused on advanced studio practice and the creation of a substantial final project or portfolio, catering to students seeking professional practice in the creative industries, independent artistry, or applied arts fields.

**b) Coursework Route**

This route is completed entirely through a minimum of 32 credit hours of advanced coursework, focusing on theoretical, practical, and critical dimensions of Fine Arts without a thesis or project requirement.

The standard structure of the degree program is as below:

<b>Minimum Credit Hours</b>		32
<b>Course Work</b>	<b>a) Mandatory Subject Core</b>	6 credit hours (2 courses)
	<b>b) Subject Electives</b>	18 credit hours (6 courses)
	<b>c) Mandatory Quranic Courses</b>	2 credit hours (2 courses)
	<b>Total Coursework Requirement</b>	26 credit hours
<b>Thesis / Project</b>		6 credit hours (minimum)
<b>Courses in Lieu of Thesis / Project</b>		6 credit hours (2 courses as additional electives)
<b>Program Duration</b>		Minimum: 1.5 Years (3 regular semesters) Maximum: 4 Years (8 regular semesters)  <b>Note:</b> In case a student is unable to secure an MFA within the prescribed timeframe and claims for extension in duration, the university may constitute appropriate authority and determine the causes of delay. In the event of force majeure (i.e., delay on account of circumstance beyond the control of student), the university may grant an extension in the period of award of MFA degree in accordance with the duration limiting factor(s) and shall also take corrective measures in case the delay is caused by process or administrative reasons.
<b>Semester Duration</b>		16-18 weeks for regular semesters (1-2 weeks for examination) 8-9 weeks for summer semesters (1 week for examination)

<b>Course Load (per semester)</b>	09-12 credit hours for regular semesters Up-to 8 credit hours for summer semesters (for remedial / deficiency / failure / repetition courses only)
<b>3 Credit Hours (Theory)</b>	3 classes (1 hour each) <b>OR</b> 2 classes (1.5 hour each) <b>OR</b> 1 class (3 hours) per week throughout the semester
<b>1 Credit Hour (Lab / Studio / Field)</b>	1 credit hour in laboratory, studio, field or practical work/project would require contact of 3 hours per week throughout the semester

The standard scheme of studies for MFA, irrespective of the area of specialization is given below:

SEMESTER I			
S.N.	COURSE	CREDIT HOURS	CATEGORY
1	Critical Theory & Contemporary Art Practices <sup>1</sup>	3 (3-0)	Core
2	Advanced Research Methods in Fine Arts <sup>1</sup> (OR) Professional Practice & Art Management <sup>1</sup>	3 (3-0)	Core
3	Elective – I <sup>2</sup>	3 (3-0)	Elective
4	Elective – II <sup>2</sup>	3 (3-0)	Elective
<b>Total Credit Hours = 12</b>			

SEMESTER II			
S.N.	COURSE	CREDIT HOURS	CATEGORY
1	Elective – III <sup>2</sup>	3 (3-0)	Elective
2	Elective – IV <sup>2</sup>	3 (3-0)	Elective
3	Elective – V <sup>2</sup>	3 (3-0)	Elective
4	Elective – VI <sup>2</sup>	3 (3-0)	Elective
<b>Total Credit Hours = 12</b>			

SEMESTER III			
S.N.	COURSE	CREDIT HOURS	CATEGORY
1	Understanding of Holy Quran – I <sup>3</sup>	1 (0-1)	General Education
2	Understanding of Holy Quran – II <sup>3</sup>	1 (0-1)	General Education
3	Thesis (OR) Project <sup>4</sup> (2 courses in lieu of thesis / project as electives)	6	Research / Project / Electives
<b>Total Credit Hours = 8</b>			

<sup>1</sup> These are the **mandatory** courses for the program, irrespective of the area of specialization.

<sup>2</sup> The concerned department may offer any advanced course in the relevant field as an **elective**, where required as per its available academic, human and infrastructural resources. **Credit combination** (reflecting balance of theory and lab / studio / field work) must be arranged in accordance with the nature of the course.

- <sup>3</sup> The two Quranic courses are prescribed for all NQF Level 4-8 qualifications, as mandated vide HEC letter No. 10-01/2022/Coord(Acad)/HEC/235 dated March 28, 2025.
- <sup>4</sup> Research work for the thesis or a project must be undertaken individually by students in accordance with the university's policy, as approved by its statutory bodies, and in compliance with the HEC Graduate Education Policy (2023). If the thesis or project option is not chosen, students shall be required to complete two additional elective courses, each worth 3 credit hours, in lieu of the thesis or project.

### **Degree Award Requirements**

The following minimum requirements are prescribed for award of MFA:

- a) A minimum of 26 credit hours of course work including 6 credit hours for core courses, 18 credit hours for general or specialization-oriented electives and 2 credit hours for Quranic courses as prescribed in this document must be completed.
- b) In addition to coursework, students must individually complete a research thesis or project worth 6 credit hours. If the department does not offer a thesis or project option, or if a student chooses not to pursue it, two additional elective courses, each worth 3 credit hours, must be completed in its place.
- c) CGPA must not be below 2.50 / 4.00 at the time of completion of the degree program. The university may, however, set a higher standard in this regard.
- d) The minimum duration required to complete the degree is 3 regular semesters which may be extended up to a maximum of 8 regular semesters. Summer semester is not considered as a regular semester.

## COURSE LEARNING OUTCOMES

AD, BFA & MFA

(Arranged in Alphabetical Order)

### 2-D Studies – I

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

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

### 2-D Studies – II

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

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

### 3-D Studies – I

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

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

### 3-D Studies – II

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

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

### Advanced Research Methods in Fine Arts

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

- a) Apply advanced qualitative and practice-based research methods to fine arts inquiry.
- b) Formulate research questions and frameworks that bridge theory and artistic practice.
- c) Design and present research proposals demonstrating methodological rigor and creative depth.

### Art Seminar

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

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

### Artificial Intelligence in Creative Arts

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

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

### Craft Studies

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

- a) Explore traditional crafts as historic, socio-cultural and artistic expressions.

- b) Apply craft-oriented techniques to extend their studio-based artworks.
- c) Assess the relevance of craft in sustainability and indigenous creative economy.

### **Critical Theory & Contemporary Art Practices**

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

- a) Critically examine key theories and debates that inform contemporary art.
- b) Interpret and evaluate artworks through multiple critical and cultural perspectives.
- c) Integrate theoretical insights into personal creative and studio practices.

### **Drawing Studies**

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

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

### **Fine Arts Studio – I**

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

- a) Engage in multi-disciplinary fine arts studio practices.
- b) Translate conceptual ideas into creative outputs within a structured studio environment.
- c) Develop discipline, time management, and professional habits for sustained studio practice.

### **Fine Arts Studio – II**

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

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

### **History of Art – I**

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

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

### **History of Art – II**

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

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

### **History of Art – III**

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

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

### **History of Art – IV**

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

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

### **Professional Practice & Art Management**

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

- a) Demonstrate practical skills in exhibition planning, curation, and arts administration.
- b) Critically analyze the structures, ethics, and economics of contemporary art markets and institutions.

- c) Develop a sustainable professional strategy for artistic and creative industry engagement.

**Research Methods in Fine Arts**

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

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