



UNIVERSITY OF SARGODHA
OFFICE OF THE REGISTRAR
(ACAD BRANCH)

NOTIFICATION

On the recommendations of Academic Council made in its 24th (1/2025) meeting held on 26.08.2025, the Syndicate in its 72nd (4/2025) meeting held on 12.09.2025 has approved the curricula of following programs for implementation w.e.f. **Spring 2027**.

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|-----|-----------------------------|-------------|
| I. | BS Fashion Design (4-Years) | (Annex-‘A’) |
| II. | MS Fine Arts (2-Years) | (Annex-‘B’) |

(WAQAR AHMAD)

Additional/Registrar (General)

Dated: 20.05.2026

No. SU/Acad/26/ 443

Distribution:

- Director, Institute of Art & Design
- Controller of Examinations
- Director Academics

C.C:

- Director, QEC
- Additional Registrar (A & R)
- Secretary to the Vice-Chancellor
- PA to Registrar
- Notification File

SCHEME OF STUDIES
MS- FINE ARTS (Studio Practice)
ART HISTORY PROGRAM
Self-Support Program
w.e.f Spring (2027)



Institute of Art & Design
UNIVERSITY OF SARGODHA

MS- FINE ARTS (STUDIO PRACTISE) PROGRAM (After 16 years of Education)

MS Studio Practice program is a practice-based program of study in which individually defined conceptual focuses are materialized and disseminated through an integration of art works, research and writing. Research questions in this context are focused on visual arts, as well as other areas of scholarly investigation that are defined by candidates as relevant to their studio interests. This Studio Practice program is a two year full-time advanced degree that will prepare mature artist-researchers with the highest qualifications to teach studio and theory courses, supervise graduate students within a university context, and have significant professional careers as artists. These objectives are achieved through a combination of course work, independent studio practice, and writing.

Program Structure:

Duration:	Minimum 1.5-Years (3-Semesters), Maximum 4-Years (8-Semesters)	
Eligibility Criteria:	<ul style="list-style-type: none"> • Candidates having minimum 45% in annual system or CGPA 2.0/4.0 in MA/M.Sc. degree (16 years of education) in semester system in Fine Arts from HEC recognized Institutions. • Department Test should be passed with 50% marks. 	
Merit:	70% weightage to terminal degree and 30% to test + Interview	
Degree Completion Requirements:	Total Credit Hours of Course Work:	26
	Total Credit Hours of Thesis/Courses In Lieu of thesis:	06
	Total Credit Hours of Program:	32

MS- Studio Practice Scheme of studies

SEMESTER -1

Sr.No	Course No	Course Title	Credit Hours
1	FINA-7101	Art Criticism (Western Perspective)	3(3-0)
2	FINA-7102	Methods in Historical Research	3(3-0)
3	FINA-7103	Drawing –I	3(0-3)
4	FINA-7104	Studio Practice–I	3(0-3)
5	URCG-5129 / URCG-5131	Understanding of Quran – I/ ETHICS-I	1(0-1)
Total Credit Hours			13

SEMESTER –II

Sr.No	Course No	Course Title	Credit Hours
6	FINA-7105	Western Art Movements of Nineteenth & Twentieth Centuries	3(3-0)
7	FINA-7106	History of Mughal Art & Architecture	3(3-0)
8	FINA-7107	Drawing – II	3(0-3)
9	FINA-7108	Studio Practice-II <i>Holy</i>	3(0-3)
10	URCG-5130 / URCG-5132	Understanding of Quran – II ETHICS-II	1(0-1)
Total Credit Hours			13

YEAR -2

SEMESTER –III & IV

Sr.No	Course No	Course Title	Credit Hours
11	FINA-7109	Thesis	6(0-6)
Total Credit Hours			6

Courses in Lieu of Thesis

Sr.No	Course No	Course Title	Credit Hours
1	FINA-7110	Art Education in Healthcare & Wellbeing	3(3-0)
2	FINA-7111	Art & Politics	3(3-0)
3	FINA-7112	Artificial Intelligence in Creative Arts	3(0-3)
4	FINA-7113	Professional Practice & Art Management	3(0-3)

Note: Any two courses from the above list shall be offered in lieu thesis in according to the availability of resources.

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TOTAL CREDIT HOURS: 13+13+6= 32

Courses details
MS- Fine Arts Studio Practice program
YEAR -1 SEMESTER –I

SEMESTER -1

Sr.No	Course No	Course Title	Credit Hours
1	FINA-7101	Art Criticism (Western Perspective) ✓	3(3-0)
2	FINA-7102	Methods in Historical Research ✓	3(3-0)
3	FINA-7103	Drawing –I ✓	3(0-3)
4	FINA-7104	Studio Practice–I ✓	3(0-3)
5	URCG-5129 / URCG-5131	Understanding of Quran – I / Ethics-I ✓	1(0-1)
		Total Credit Hours	13

FINA-7101	Art Criticism (Western Perspective) ✓	3(3-0)
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Introduction and Objectives

This course offers a comprehensive historical overview of Western art, with a primary focus on sculpture and painting. It aims to deepen students' understanding of how art reflects and interacts with the cultural, political, and social contexts of its time. By exploring various artistic styles across different historical periods and movements, students will gain insight into the evolution of Western art. A key objective is to help students develop their own aesthetic sensibilities while building a strong foundation in the terminology and critical language used in art appreciation. Through the study of influential artists and their work, students will learn to critically evaluate and interpret major contributions to the Western art tradition.

Learning Outcomes

- The course is designed and will be taught in a way that will feed to student's artistic awareness increasing his visual vocabulary and critical appreciation.
- The student will think and write about art using descriptive criticism.
- The student will be able to identify artistic styles and historical periods.
- The student will begin to recognize personal, regional and geographic styles.
- The student will see artworks as a manifestation of culture in a particular time and place and will recognize the role of art within culture and understand the social and political implications of these works.
- The student will master the writing of descriptive criticism.
- The student should gain an appreciation and comfort level in visiting art museums and art galleries.
- The student will complete a research project and presentation on an appropriate topic in art.

Content

1. Introduction to the Perceptual Model
2. Classification of Intellectual Levels.
3. Critical Method of Art Analysis.
4. Formal and Contextual Analysis.
5. Elements of Visual Arts.
6. Principles of Visual Arts.
7. History of Western Art including:
 - Greek Art (900 B.C.–31C.E.)
 - Roman Art (27 B.C. –339 C.E.)
 - Early Christian Art (1stC - 500C.E.)
 - Byzantine Art
 - Medieval Art of Europe (5th C -15th C)
 - Carolingian Art (750-900 C.E.)
 - Romanesque Art (1050-1200 C.E.)
 - Gothic Art (1140 C.E. 1500 C.E.)
 - The Renaissance (13thC.E. –16th C.E.)
 - Mannerism (16th C.E.)
 - The Baroque (16th – 17th C.E.)
 - The Rococo (17th -18th C.E)

References

- Adams, Laurie Schneider. *Italian Renaissance Art*. Boulder, Colo.: Westview, 2001.
- Aruz, Joan, and Ronald Wallenfels, eds. *Art of the First Cities: The Third Millennium BC from the Mediterranean to the Indus*. New York: Metropolitan Museum of Art, 2003.
- Bahrani, Zainab. *The Graven Image: Representation in Babylonia and Assyria*. Philadelphia: University of Pennsylvania Press, 2003.
- Barber, Charles. *Figure and Likeness: On the Limits of Representation in Byzantine Iconoclasm*. Princeton, N.J.: Princeton University Press, 2002.
- Janson, H.W. *History of Art*. 3rd ed. New York, 1986.
- Jenkins, Ian. *Greek Architecture and Its Sculpture*. Cambridge, Mass.: Harvard University Press, 2006.
- J.R. Hale (ed.), *A Concise Encyclopedia of the Italian Renaissance*. (several editions).
- Kemp, Barry J. *Ancient Egypt: Anatomy of a Civilization*. 2d ed. New York: Routledge, 2006.
- Koerner, Joseph Leo. *The Reformation of the Image*. Chicago: University of Chicago Press, 2004.
- Kleiner, Fred S. *Gardner's Art Through The Ages: A Global History*. Cengage Learning, 2012.



FINA-7102	Methods in Historical Research	3(3-0) ✓
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Introduction and Objectives

This course is prepared for developing the interest of students in research pursuits and making them excel in research tasks. Along with the basic questions that what is research and how it is conducted through various methods, in this course the students will be acquainted with the various techniques of conducting research, particularly in the discipline of Art history. The course focuses on the ethics of research, major steps in carrying out the task of research, qualitative and quantitative research as well as the notion of objectivity and subjectivity in research. The contents discussed below would develop their theoretical understanding as well as the practical and field related issues as to the research activities. On completion of these contents, the students would be able to apprehend major paradigms, ontologies and epistemologies, and accordingly will be able to develop their analytical skills and produces authentic, credible and standard research.

Learning Outcomes:

Upon successful completion students will be able to produce research proposal in the light of the latest scholarship. They will know how to write a research paper with a step-by-step process. The students will learn how to incorporate Style of Documentation in their research work.

Content

1. Introduction to Research and Research Methods
2. Major paradigms in Research: Positivism/materialism/Marxism, Idealism, existentialism, post-modernism, feminism.
3. Ontologies and Epistemologies
4. Ethics and standards of Research
5. Major steps in carrying out the task of research
6. Preparing a Research Proposal
7. Writing a book review
8. Internal and External Criticism
9. Qualitative and Quantitative Research
10. Objectivity and Subjectivity in Research
11. Conducting Interviews, sampling and Survey
12. Front Matter, Body Text and Back Matter of a thesis, dissertation, or a book.

References:

- Cone, J.D. & Foster, S.L. *Dissertation and Theses From Start to Finish*. Washington DC: 2006.
- Faigley, L. *The Brief Penguin Handbook*. New York: Pearson Longman, 2006.
- Fowler, H.R. & Aaron, J.E. *The Little, Brown Handbook*. 11th edition. New York: Longman, 2010.
- Kumar, Ranjit. (2014). *Research methodology: a step-by-step guide for students*. London: Sage Publications.
- Turabian, K.L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. Chicago: University of Chicago Press, 2007.
- Modern Language Association of America. *MLA Handbook For Writers of Research Papers*. 7th edition. New York: Modern Language Association of America, 2009.

FINA-7103	Drawing-I	3(0-3)
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Objectives: This course aims to create an environment in which students can explore and interrogate their ideas through the practice of drawing. The study of compositional development through experimental drawing emphasizing the technical expansion of drawing techniques with varied drawing media and subjects will also be practiced. The main focus in this semester will be on the investigation of the figure as a means of exploring drawing as depiction, organizational device, metaphor and object, using various media. Through this course the students will also understand the use of form, structure and anatomy of the draped and undraped human to develop basic principles of sound draftsmanship. It will provide a forum where drawing issues from across postgraduate disciplines can be exchanged and dynamically tested in studio contexts.

Outcomes: Following are the outcomes that will be demonstrated upon completion of the course. Drawing as a visual research which can be related to other modes of art practice like installation, painting, miniature painting, ceramics and sculpture etc.:

- To initiate and organize external projects, where students learn vital professional skills and develop a better understanding of context for their work.
- To test how their artworks are installed, received and understood by participating in an external exhibition

Course Contents: In this term the course will be focused on the figure as a central motif in the manipulation of space and pictorial investigation. Students will explore various wet pigment and dry media such as ink, watercolor, acrylic and oil pigments. This course is designed for the advance level of figurative representation. The students may be given assignments as described in the following:

1. Draw the human figure using different techniques of seeing and drawing.
2. Identify and locate basic bone and muscle structures and form.
3. Create tonal (value) drawings of the human figure with a variety of drawing media.
4. Learn through the great masters drawings that how artists have traditionally expressed the human figure.

Recommended Books

- Civardi, G. (2006). Drawing techniques. Tunbridge Wells, England: Search Press.
- Thomas, P., & Taylor, A. (2003). Drawing: foundation course. Vacaville: Bounty Books.
- Bambach, C. C. (1999). Drawing and painting in the italian renaissance workshop: theory and practice, 1300-1600. Cambridge: Cambridge University Press.
- Civardi, G. (2010). The art of drawing. Tunbridge Wells, England: Search Press.
- Thomas, P., & Taylor, A. (2016). Drawing foundation course. Vacaville: Bounty Books.

Objectives: Fine Arts enable personal, intellectual and social growth by nurturing creativity and providing opportunities for expression beyond the limits and boundaries of written language. Therefore, the intention of this course is to provide a meaningful experience with both depth and breadth of knowledge in the Fine Arts practice, so that students may apply their newly gained understanding to the appreciation and creation of art in its diverse forms.

Outcomes: As part of the process of art making:

- Students will develop and present analyses of works of art from structural, historical, cultural and aesthetic perspectives.
- The students will understand the foundation necessary for engaging in multiple opportunities for self-expression, and more deeply understanding a variety of creative efforts.
- Moreover, in Pakistan of the 21st Century, a focus on the arts may better prepare students to participate in the social, cultural and intellectual interplay among people of differing cultural backgrounds and national origins.

Course Contents:

- **Artistic Perception.** Students will be engaged in processing, analyzing and responding to sensory information through the skills and experimentations with a variety of media appropriate to the specific arts discipline. They should understand that the arts provide alternative, often non-linguistic strategies for examining meaning that can guide our understanding of the world around us.
- **Creative Expression.** Students will develop confidence and fluency in working within an art form by acquiring the skills required to create, produce and present works of art. This will involve learning through active practice and creation as well as exhibition of work.

Evaluation: A panel of internal and external jurors will examine the works in display at the end of each term. The segregation of marks would be as follow:

Recommended Books:

- 1) Fichner, Lois. *Understanding Art*, Cengage Learning; 10th edition; 2012
- 2) Lupton, Ellen. *Graphic Design*, _ Adams Media; 1st edition; 2008
- 3) Gage, John. *Color and Meaning*, University of California Press; 1999
- 4) Holahan, Clodagh and Roche, Maureen. *Art Craft Design*, Gill Education; 1993
- 5) Gurney, James. *Color and light: A guide for the realist painter*. Vol. 2. Andrews McMeel Publishing, 2010.
- 6) Albert, Greg. *The Simple Secret to Better Painting*. Penguin, 2003.
- 7) Paul, Tony. *The Complete Guide to Painting Still Life*. 2016.

URCG-5129	<i>Holy</i> Understanding of Quran – I	1(0-1)
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The holy Quran is the ultimate source of guidance, offering wisdom, ethical principles and a framework for leading a balance life. Understanding and applying its teachings equip individuals with moral clarity, intellectual depth and spiritual enrichment. In recognition of the vital role of Quranic education in shaping ethical, intellectual and spiritual development this course is in-cooperated.

Course Learning Outcomes:

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

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

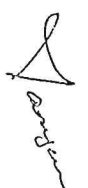
Course Outline:

Weeks	Lectures (1.5 hrs)	Units	Lessons	Assignments/Home Task	Linguistic Rules
1.	1.	1	1-6	Writing the meaning of Quranic words Lesson 1-8	Proper Noun Masculine & Feminine
	2.	1	9-14	Writing the meaning of Quranic words 9-14	Two kinds of plural Concept of (و) "And" Common Noun
2.	1.	1	15-17	Writing the meaning of Quranic words, phrases & translation of Sentences 15-17	Demonstrative Noun (This & That for Masculine (هذا- هذ)) Demonstrative Noun (This & That for Feminine) (ذلك- تلك)


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	2.	1	18-19 & Revision (Unit 1)	Writing the meaning of Quranic words , phrases & translation of Sentences 17-19 Quiz	Laam for emphasis (لام التأكيد) Superlative Degree like أكبر Revision of all Quranic Sentences
3.	1.	Unit 2	1-3	Writing the meaning of Quranic words, phrases & translation of Sentences 1-3	Emphatic Particle إن Preposition "For" (اللام) Preposition (في)
	2.	2	4-6	Writing the meaning of Quranic words, phrases & translation of Sentences 4-6	Preposition (على- من- إلى)
4.	1.	2	7- 9	Writing the meaning of Quranic words & translation of Sentences 7-9	Preposition (الباء) Absolute Negation Particle Exceptive Particle (لا النافية) (إلا) (ما النافية) (للجنس)
	2.	2	10-13 & Revision (Unit 2)	Writing the meaning of Quranic words, phrases & translation of Sentences 10-13 Quiz	Subordinating Conjunction (أن), Was (كان), Vocative Particle (حرف النداء)

5.	1.	Unit 3	1-2	Writing the meaning of Quranic phrases 1-2	Quranic Adjective Compounds (صفة وموصوف)
	2.	3	3-5	Writing the meaning of Quranic phrases & translation of sentences 3-5	Quranic Possessive Construction (مضاف ومضاف إليه)
6.	1.	3	6-7	Writing the meaning of Quranic phrase translation of sentences 6-7	Quranic Possessive Construction (مضاف ومضاف إليه)
	2.	3	8-10 & Revision (Unit 3)	Writing the meaning of Quranic phrase & translation of sentences 8-10 Quiz	Active Participle (اسم الفاعل), Passive Participle (اسم المفعول), Dual (مثنى)
7.	1.	Unit 4	1-2	Writing the meaning of Quranic phrase & translation of sentences 1-2	Personal Pronoun He (هو) (المتصل) Possessive Pronoun His (له) (المتصل)
	2.	4	3-4	Writing the meaning of Quranic phrase & translation of sentences 3-4	Possessive Pronoun with prepositions like في بيته Pronoun "His" with prepositions like فيه، له، منه،
8.	1.	4	5-8	Writing the meaning of Quranic sentences 5-8	Personal Pronoun You (أنت) (المتصل) Possessive Pronoun Your (لك) (المتصل) Possessive Pronoun with prepositions like في بيتك Pronoun "your" with prepositions like فيك، منك، لك
	2.	Mid Term			


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9.	1.	4	9-12	Writing the meaning of Quranic phrases & sentences 9-12	Personal Pronoun She (هي) (المنفصل) Possessive Pronoun Her ها (المتصل) Possessive Pronoun with prepositions like في بيتها Pronoun "Her" with prepositions like لها
	2.	4	13-16	Writing the meaning of Quranic phrases & sentences 13-16	Personal Pronoun I (أنا) (المنفصل) Possessive Pronoun Her ي (المتصل) Possessive Pronoun with prepositions like في بيتي Pronoun "My" with prepositions like لي
10.	1	4	17 & Revision Unit 4	Revision of all Quranic sentences of Unit 4 Quiz	Adverb (حال)
	2.	Unit 5	1-2	Writing the meaning of Quranic phrases & sentences 1-2	Masculine Plural جمع المذكر السالم و جمع المذكر السالم المسبوق بحرف الجر
11.	1.	5	3-4	Writing the meaning of Quranic phrases & sentences 3-4	Possessive Construction with Plurals جمع المذكر السالم المسبوق بالإضافة
	2.	5	5-6	Writing the meaning of Quranic phrases, sentences & verses 5-6	Personal Pronoun They (هم) (المنفصل) Possessive Pronoun Their هم (المتصل)
12.	1.	5	7-8	Writing the meaning of Quranic phrases, sentences & verses 7-8	Possessive Pronoun with prepositions like في بيتهم Pronoun "Their" with prepositions like لهم
	2.	5	9-11	Writing the meaning of Quranic phrases, sentences & verses 9-11	Personal Pronoun You (أنتم) (المنفصل) Possessive Pronoun Your كم (المتصل) Possessive Pronoun with Prepositions



 محمد بن عبد الله

					like في بيتكم
13.	1.	5	12-14	Writing the meaning of Quranic phrases & sentences & verses 12-14	Pronoun "Your" with prepositions like لكم Personal Pronoun We (نحن المنفصل) Possessive Pronoun Our نا (المتصل)
	2.	5	15-16	Writing the meaning of Quranic sentences & verses 15-16	Possessive Pronoun with prepositions like في بيتنا Pronoun "Our" with prepositions like لنا
14.	1.	5	17-18	Writing the meaning of Quranic sentences & Verses 17-18	Demonstrative Pronoun These, Those (هؤلاء- أولئك)
	2.	5	19-23	Writing the meaning of Quranic sentences & Verses 19-23	ما / إلا، إن / إلا، إنما، ليس، ما ، (/أ/أ، أن، بل، كان) (إلا، اليس، اليوم، يومئذ، سبحان، ما بينهما، قل، إذن، بنس، نعم، كلا، ما أدراك، حسب، أعلم ب، مصير، مرجع، دينا(تفويض)
15.	1.	5	Revision Unit 5	Quiz	
	2.	5	1-3 (till Page 16)	Writing the meaning of Quranic Verbs & Translation of Quranic Sentences & Verses (1-3)	Introduction of Present Tense (فعل مضارع) & Verbal Sentence (جملة فعلية) Present Tense الفعل المضارع صيغة المفرد يعلم
16.	1.	6	3 (From Page 17) & 4-5	Translation of Quranic Sentences & Verses 3-5	Present Tense الفعل المضارع صيغة المفرد يعلم
	2.	6	6	Translation of Quranic Sentences & Verses	Present Tense الفعل المضارع صيغة الجمع يعلمون

Course Book: Muallim ul Quran (Volume 1, 2 & 3) by Dr Ubaid ur Rahman

Provision of material, content and books:

- **Paper book:** All volumes are available in printed book form.
- **Tutorial videos:** Teaching video of each lesson available on YouTube.
- **Confirmation Videos:** A complete series of confirmation videos of all lessons is available in which the student can confirm his answers.


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- **A flipbook:** A flipbook edition is also accessible.
- **Helping material:** Helping material for the teachers like quizzes, question papers and images is available on website.

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1-Course Description

The Ethics-I course is designed to provide students with a comprehensive understanding of ethical principles, practices, and theories in various societal contexts. Throughout this degree program, students will explore the complexities of ethical theories of semitic and non-semitic religions along with decision-making and develop critical thinking skills to navigate moral dilemmas. This course will also enable the students to interact with others religious identities with humanistic, inclusive and holistic approach

2- Learning Objectives

This course aims to:

1. Introduce students to the fundamental concepts, scope, and importance of ethics.
2. Explore the relationship between law, morality, and social values.
3. Develop a clear understanding of virtuous and immoral ethics and their impact on individual and collective life.
4. Study the role of major religious figures in the moral development of human society and enable students to apply ethical principles for personal development, conflict resolution, and social harmony.

3- Learning Outcomes

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

1. Students will be able to identify and analyze major ethical theories, values, and their scope in social and individual life.
2. Differentiate between law and ethics, and analyze their interrelationship.
3. Identify types of virtuous and immoral ethics and assess their social impacts.
4. Examine the ethical teachings of major religions and their relevance in contemporary society.
5. Apply ethical principles to address modern challenges in personal and professional life.

4-Course Structure

1. Interactive lectures, Group discussions and debates
2. Reflection papers and presentations
3. Assignments and Quiz

Course Contents**Unit 1: Introduction and Fundamentals of Ethics**

1. Literal and terminological definition of ethics
2. Literal and terminological definition of values
3. Relationship between law and ethics
4. Need, importance, and scope of ethics

Unit 2: Types of Ethics and Their Impact on Society

- Virtuous ethics: concept, types, benefits, and outcomes
- Immoral ethics: concept, types, and harms
- Role of ethics in social refinement and establishment of peace

Unit 3: Virtuous Ethics (Akhlaq-e-Hasanah)

- Concept, need, and importance of virtuous ethics
- Scope of virtuous ethics in the light of religions
- Major virtues in revealed and non-revealed religions
- Impact of virtuous ethics on individual and collective life

Unit 4: Immoral Ethics (Akhlaq-e-Razilah)

- Concept of immoral ethics
- Social problems caused by immoral ethics
- Practical consequences of immoral ethics
- Major vices in revealed and non-revealed religions

Unit 5: Role of World Religious Figures in Moral Development

- Prophet Moses (AS): introduction, miracles, and role in moral refinement
- Prophet Jesus (AS): introduction, miracles, and role in moral refinement
- Prophet Muhammad (ﷺ): introduction, miracles, and role in moral refinement

Textbook

1. Izutsu, T. (2002). *Ethico-Religious Concepts in the Qur'an*. McGill-Queen's University Press.

Suggested Readings

1. Gert, B. (2005). *Morality: Its Nature and Justification*. Oxford University Press.
2. MacIntyre, A. (2007). *After Virtue: A Study in Moral Theory*. University of Notre Dame Press.
3. Al-Ghazali, Abu Hamid (2001). *The Alchemy of Happiness*. Islamic Texts Society.
4. Nasr, S. H. (1994). *The Heart of Islam: Enduring Values for Humanity*. Harper One.
5. Beauchamp, T. L., & Childress, J. F. (2019). *Principles of Biomedical Ethics*. Oxford University Press.
6. Hasan, Z. (2010). *Ethics in Islam: Key Concepts and Contemporary Challenges*. Islamic Research Institute.


 B.A.

SEMESTER –II

Sr.No	Course No	Course Title	Credit Hours
6	FINA-7105	Western Art Movements of Nineteenth & Twentieth Centuries ✓	3(3-0)
7	FINA-7106	History of Mughal Art & Architecture ✓	3(3-0)
8	FINA-7107	Drawing – II ✓	3(0-3)
9	FINA-7108	Studio Practice-II ✓	3(0-3)
10	URCG-5130 / URCG-5132	Understanding of Quran – II / Ethics-II ✓	1(0-1)
		Total Credit Hours	13

SEMESTER –II

FINA-7105	Western Art Movements of Nineteenth & Twentieth Centuries ✓	3(3-0)
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Introduction and objectives

This course introduces students to artworks as reflections of the cultural, social, and political values of the Western world. It provides an overview of the development of modern and contemporary art, primarily in Europe and the United States, spanning from the mid-19th to the 20th century. The lecture series will trace pivotal moments in the evolution of modern art, highlighting influential movements and turning points that have significantly shaped contemporary artistic practices and their reception.

Focusing on a carefully selected range of paintings and sculptures, the course will explore diverse historical periods, artists, and creative approaches. Emphasis will be placed on analyzing key works of Western art that demonstrate powerful and innovative visual expression, offering students multiple perspectives on the dynamic progression of modern and contemporary art.

This course has these components:

- Lecture and discussion by the instructor
- Presentation by each student on topics related to the subject as an assignment.
- Research papers by all students on topics assigned by the instructor as a mid-term exam.
- A written exam at the end of the course as final assessment.


Learning outcomes

This course offers an in-depth exploration of the history of Western art, equipping students with the tools to critically engage with artistic developments and their relevance to contemporary life. It emphasizes the connections between modern artistic movements and the cultural, political, and social contexts in which they emerged. Students will gain insight into how the production and interpretation of Western art have been shaped by evolving roles of artists, shifts in patronage, changes in training methods, and the introduction of new materials, techniques, and styles. The course also focuses on developing research and analytical skills, enabling students to effectively examine, annotate, and evaluate artworks, and to communicate their understanding across various forms of media.

Content

19th Century Art Movements

- Neoclassicism 18th- 19th C



- The Romantic Movement 19th C
- Realism 19th C
- Impressionism 19th C
- Symbolism
- Post Impressionism 19th C

20th Century Art Movements

- Fauvism
- Cubism
- Futurism
- Dadaism
- Surrealism
- Expressionism
- Pop Art
- Early Twentieth Century Art; The Interwar Years in Europe
- Post-WWII in Europe and America; Contemporary Art

References

- Adams, Laurie Schneider. *The Methodologies of Art: An Introduction*. Westview Press, 2009.
- Atkins, Robert. *Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*. Abbeville Press, 2013.
- Arnason, H. H. and Elizabeth C. Mansfield. *History of Modern Art*. Pearson, 2012.
- Batchelor, David, Paul Wood and Briony Fer. *Realism, Rationalism, Surrealism: Art Between the Wars*. Yale University Press, 1993.
- Cormack, Robin. *Oxford History of Art: Byzantine Art*. London: Oxford University Press, 2000.
- Chadwick, Whitney. *Women, Art, and Society*. London: Thames & Hudson, 2012.
- D'Alleva, Anne. *Methods & Theories of Art History*. Laurence King Publishing, 2012.
- Danto, A. *The Transfiguration of the Commonplace: A Philosophy of Art*. Cambridge: Mass., 1981.
- Janson, H.W. *History of Art*. 3rd ed. New York: 1986.
- J.R. Hale (ed.), *A Concise Encyclopedia of the Italian Renaissance*. (several editions)
- Smith, Terry. *Contemporary Art: World Currents*. Pearson, 2011.
- Stiles, Kristine and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. California: University of California Press, 2012.
- Jean, M. *The History of Surrealist Painting*. New York: 1960.
- Oesterreicher, Mollow M. *Surrealism and Dadaism*. Oxford: 1979
- Arnason. N.H. *Abstract Expressionists and Imagists*. New York: SRGM, 1961.E.C.
- Schwartz, C. *The Abstract Expressionist and Their Precursors*. Nassau County Museum of Fine Art, 1981.

FINA-7106	History of Mughal Art & Architecture	3(3-0)
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Introduction and Objectives

The history of South Asian art has largely been shaped by the contributions of scholars deeply engaged in the field. However, there remain significant gaps in our understanding of the cultural past and present of the region that is now Pakistan. This course aims to provide a comprehensive overview of the development of visual arts across various historical periods in South Asia. It also seeks to examine how artistic production and its uses have been influenced by the social, political, and religious contexts of the region.

Learning Outcomes: Upon successful completion students should be able to:

- Evaluate the approaches of art historians and anthropologists to the visual arts and material culture of South Asia.
- Identify and analyze aspects of South Asian visual arts and culture using appropriate vocabulary and knowledge.

Content

1. Arrival of Muslims. Muslim Sultanets
2. Mughal period
 - Mughal paintings
 - Mughal Craft
 - Mughal Architecture
3. Painting in Pahari Hill States
4. Painting under Sikhs
5. Painting Under British Raj
6. Painting in Pakistan to the modern times.

Recommended Books:

- Abbasi M. Yusuf. *Pakistani Culture: A Profile*. Islamabad: National Institute of Historical and Cultural Research, 1992.
- Ahmed, Jalaluddin. *Art in Pakistan*. Karachi: Pakistan Publication, 1970.
- Ashton, Leigh. *The Art of India and Pakistan*. London, 1926.
- Allchin, Bridget, and Frank Raymond Allchin. *The Rise of Civilization in India and Pakistan*. London: Cambridge University Press, 1982.
- Asher, F. "On Maurya Art". In R.M. Brown and D.H. Hutton, eds. *A Companion to Asian Art*. Malden, MA: Wiley, 2011.
- Kenoyer, Jonathan M. *Ancient Cities of the Indus Valley Civilization*. London: Oxford University Press, 1998.
- Kramrisch, Stella. *The Art of India*, London: Phaiden, 1955.
- Kosambi, D.D. *The Culture and Civilization of Ancient India in Historical Outline*. Delhi: 1970.
- Marshal, Sir John. *Mohenjo-Daro and Indus Civilization*. London: 1931.
- McArthur, Meher. *The Arts of Asia: Materials, Techniques, Styles*. London: Thames & Hudson, 2005.
- Metcalf, Barbara, and Thomas Metcalf. *A Concise History of Modern India*. New York: Cambridge University Press, 2006.
- Mitter, Partha. *Indian Art*. New York: Oxford University Press, 2001.
- Munsterberg, Hugo. *Art of India and Southeast Asia*. New York: Abrams, 1970.
- Naqvi, Akbar. *Image and Identity*. New York: Oxford University Press, 1998. *The Buddhist Art of Gandhara*, Cambridge: 1960.

Objectives: In this drawing class there will be an emphasis on conceptual thought processes as well as an exploration in media techniques. The class will explore a variety of methodologies and approaches to drawing which will help them to practice their personal ideas for making of art pieces for final thesis. Students will gain the confidence and skills to present ideas in a dynamic manner. The class will strive to build a strong understanding of what it means to be a conceptual problem solver in the world of applied arts.

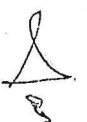
Outcomes: At the successful completion of this course the students will:

- Expand knowledge of tools, concepts, and methods relating to space, time, place, light, movement, object, subject context and a dichotomy between these elements and 3D and 4D principles.
- Discuss these tools, concepts and methods and know how to combine, assemble and integrate them to create an interesting work.
- Gain confidence in applying one's own capabilities across multiple disciplines while mastering an understanding of making and identifying meaning within the work.
- Develop strong concept abilities and an understanding of a creative/studio practice.

Course Content: In this semester the students will emphasis on the drawing practice which will support their conceptual development of ideas for final thesis. They may be practiced preparatory drawings for the major area of studio practice. They will also investigate past, present and emerging forms of drawing.

Recommended Books

1. Civardi, G. (2010). The art of drawing. Tunbridge Wells, England: Search Press.
2. Thomas, P., & Taylor, A. (2016). Drawing foundation course. Vacaville: Bounty Books.
3. Civardi, G. (2006). Drawing techniques. Tunbridge Wells, England: Search Press.
4. Thomas, P., & Taylor, A. (2003). Drawing: foundation course. Vacaville: Bounty Books.
5. Bambach, C. C. (1999). Drawing and painting in the Italian Renaissance workshop: theory and practice, 1300-1600. Cambridge: Cambridge University Press.



Objectives: Fine Arts enable personal, intellectual and social growth by nurturing creativity and providing opportunities for expression beyond the limits and boundaries of written language. Therefore, the intention of this course is to provide a meaningful experience with both depth and breadth of knowledge in the Fine Arts practice, so that students may apply their newly gained understanding to the appreciation and creation of art in its diverse forms. **Outcomes:** As part of the process of art making:

- Students will develop and present analyses of works of art from structural, historical, cultural and aesthetic perspectives.
- The students will understand the foundation necessary for engaging in multiple opportunities for self-expression, and more deeply understanding a variety of creative efforts.
- Moreover, in Pakistan of the 21st Century, a focus on the arts may better prepare students to participate in the social, cultural and intellectual interplay among people of differing cultural backgrounds and national origins.

Course Content:

- Artistic Perception. Students will be engaged in processing, analyzing and responding to sensory information through the skills and experimentations with a variety of media appropriate to the specific arts discipline. They should understand that the arts provide alternative, often non-linguistic strategies for examining meaning that can guide our understanding of the world around us.
- Creative Expression. Students will develop confidence and fluency in working within an art form by acquiring the skills required to create, produce and present works of art. This will involve learning through active practice and creation as well as exhibition of work.

Recommended Books:

1. Fichner, Lois. *Understanding Art*, Cengage Learning; 10th edition; 2012
2. Lupton, Ellen. *Graphic Design*, _ Adams Media; 1st edition; 2008
3. Gage, John. *Color and Meaning*, University of California Press; 1999
4. Holahan, Clodagh and Roche, Maureen. *Art Craft Design*, Gill Education; 1993
5. Gurney, James. *Color and light: A guide for the realist painter*. Vol. 2. Andrews McMeel Publishing, 2010.
6. Albert, Greg. *The Simple Secret to Better Painting*. Penguin, 2003.
7. Paul, Tony. *The Complete Guide to Painting Still Life*. 2016.

URCG-5130	^{Holy} Understanding of Quran – II	1(0-1)
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The holy Quran is the ultimate source of guidance, offering wisdom, ethical principles and a framework for leading a balance life. Understanding and applying its teachings equip individuals with moral clarity, intellectual depth and spiritual enrichment. In recognition of the vital role of Quranic education in shaping ethical, intellectual and spiritual development this course is in-cooperated.

Course Learning Outcomes:

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

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

Course Outline:

Weeks	Lectures	Units	Lessons	Assignments/Home Task	
1.	1.	6	6	Understanding & Translation of Verses	Present Tense صيغة جمع مذكر غائب مثل يعبدون
	2.	6	7-8	Understanding & Translation of Verses	Present Tense صيغة جمع مذكر غائب مثل يعبدون
2.	1.	6	9-10	Understanding & Translation of Verses	Present Tense صيغة مفرد مذكر مخاطب (تعبد) وجمع مذكر مخاطب (تعبدون)
	2.	6	11-12	Understanding & Translation of Verses	Present Tense صيغة جمع مذكر مخاطب (تعبدون)

					صيغة المتكلم (اعيد)
3.	1.	6	13	Understanding & Translation of Verses	Present Tense صيغة جمع المتكلم (نعيد)
	2.	6	14-15	Understanding & Translation of Verses	Negative Imperative صيغة المفرد وصيغة الجمع , لا تعيد, لا تعيدوا
4.	1.	6	16-17	Understanding & Translation of Verses	Conditional Sentences & masdar moawal (مصدر مؤول)
	2.	6	18-19	Understanding & Translation of Verses	Laam uttaleel (لام التعليل) & Laam ul jhood (لام الجحود)
5.	1.	6	20-21	Understanding & Translation of Verses	Present with object pronouns & Passive Voice
	2.	6	Revision (Unit 6)	Quiz	
6.	1.	Unit 7	1 (sec 1-3)	Understanding & Translation of Verses	Past Tense صيغة المفرد للغائب
	2.	6	1 (Sec 4-5)	Understanding & Translation of Verses	Past Tense صيغة المفرد للغائب
7.	1.	6	1 (Sec 5-6)	Understanding & Translation of Verses	Past Tense صيغة المفرد للغائب
	2.	6	1 (Sec 7-9)	Understanding & Translation of Verses	Past Tense صيغة المفرد للغائب
8.	1.	7	Revision	Understanding & Translation of Verses QUIZ	Past Tense صيغة المفرد للغائب
	2.	MID TERM			
9.	1.	7	2 (sec 1-2)	Understanding & Translation of Verses	Past Tense صيغة الجمع للغائب عبدوا
	2.	7	2 (sec 3)	Understanding & Translation of Verses	Past Tense صيغة الجمع للغائب عبدوا
10.	1.	7	2 (sec 4-5)	Understanding & Translation of Verses	Past Tense صيغة الجمع للغائب عبدوا
	2.	7	2 (sec 6-7)	Understanding & Translation of Verses	Past Tense صيغة الجمع للغائب عبدوا
11.	1.	7	3 (sec 1-2)	Understanding & Translation of Verses	Past Tense صيغة الجمع للمتكلم عبدنا

	2.	7	3 (sec 2-3)	Understanding & Translation of Verses	Past Tense صيغة الجمع المتكلم عيدنا
12.	1.	7	3 (sec 3-4)	Understanding & Translation of Verses	Past Tense صيغة الجمع المتكلم عيدنا
	2.	7	3 (sec 4-5)	Understanding & Translation of Verses	Past Tense صيغة الجمع المتكلم عيدنا
13.	1.	7	4 (sec 1-2-3)	Understanding & Translation of Verses	Past Tense صيغة الجمع للمخاطب عيدتم
	2.	7	4 (sec 4-5)	Understanding & Translation of Verses	Past Tense صيغة الجمع للمخاطب عيدتم
14.	1.	7	5-6	Understanding & Translation of Verses Quiz	Past Tense صيغة المتكلم والمخاطب عيد ت ، عيد ن
	2.	7	7	Understanding & Translation of Verses	Past Tense صيغة المؤنث للقائب عب دت
15.	1.	7	8	Understanding & Translation of Verses	Passive Voice (Past Tense) فعل مجهول للمفرد
	2.	7	9	Understanding & Translation of Verses	Passive Voice (Past Tense) فعل مجهول للجمع
16.	1.	8	1-4	Understanding & Translation of Verses	Imperative Verb for singular فعل الأمر للمفرد
	2.	7	5-8	Understanding & Translation of Verses	Imperative Verb for plural فعل الأمر للجمع

Course Book: Muallim ul Quran (Volume 3, 4 & 5) by Dr Ubaid ur Rahman

Provision of material, content and books:

- **Paper book:** All volumes are available in printed book form.
- **Tutorial videos:** Teaching video of each lesson available on YouTube.
- **Confirmation Videos:** A complete series of confirmation videos of all lessons is available in which the student can confirm his answers.
- **A flipbook:** A flipbook edition is also accessible.
- **Helping material:** Helping material for the teachers like quizzes, question papers and images is available on website.

استاذ

1-Course Description

The course *Ethics-II* is designed to provide students with a deeper understanding of ethical principles and practices from both Semitic and non-Semitic religions, as well as their application in professional and social contexts. Students will engage with reasoning, decision-making, tolerance, and peacebuilding. It aims to cultivate an inclusive, humanistic, and holistic approach towards ethical living and interfaith engagement.

2- Learning Objectives

The course objectives are to:

1. Understand the fundamental principles and theories of ethics.
2. Introduce the ethical and moral teachings of Judaism, Christianity, Islam, and Hinduism.
3. Explore the ethical teachings of non-Semitic religions such as Buddhism, Sikhism, Confucianism, and Jainism.
4. Develop critical thinking skills to evaluate ethical arguments and theories.
5. Promote ethical leadership and interfaith harmony.

3- Learning Outcomes

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

1. Identify and analyze major ethical theories and teachings from world religions.
2. Understand the role of religions in improving moral values and social behavior.
3. Demonstrate ethical decision-making in various personal and professional contexts.
4. Recognize the impact of ethical decisions on individuals, communities, and society.
5. Apply skills of ethical leadership, including communication, conflict resolution, and inclusive engagement.

4-Course Structure

1. Interactive lectures, Group discussions and debates
2. Reflection papers and presentations
3. Assignments and Quiz

~~Course Title: Ethics-II (For Non-Muslim Students) Course Code: URGC-5130~~ X

Course Contents**Unit 1: Ethical Teachings of Semitic Religions**

- Judaism and its ethical teachings
- Christianity and its ethical teachings
- Islam and its ethical teachings

Unit 2: Ethical Teachings of Non-Semitic Religions

- Hinduism and its ethical teachings
- Sikhism and Buddhism: ethical values and practices
- Confucian and Jain ethical traditions

Unit 3: Professional Ethics

- Ethics for students and teachers
- Ethics in doctor-patient relationships
- Ethics in trader-customer interactions

Unit 4: Concept and Significance of Tolerance

- Definition, need, and importance of tolerance
- Teachings of Semitic religions on tolerance and their contemporary relevance
- Teachings of non-Semitic religions on tolerance and their contemporary relevance

Unit 5: Foundational Values and Ethics for Peacebuilding in Society

- Respect for sacred scriptures, personalities, places of worship, and religious symbols
- Promotion of tolerance and broadmindedness
- Encouragement of dialogue and harmony
- Benevolence towards humanity
- Establishment of justice and fairness
- Patience, forbearance, and forgiveness

Textbook

- Kidder, R. M. (2009). *How Good People Make Tough Choices: Resolving the Dilemmas of Ethical Living*. Harper.

Suggested Readings

1. Barash, D. P., & Webel, C. P. (2014). *Peace and Conflict Studies*. Sage.
2. Smart, N. (1998). *The World's Religions*. Cambridge University Press.
3. Nasr, S. H. (2003). *The Heart of Islam: Enduring Values for Humanity*. HarperOne.
4. Sharma, A. (2006). *Hindu Ethics: Purity, Abortion, and Euthanasia*. SUNY Press.
5. Harvey, P. (2000). *An Introduction to Buddhist Ethics: Foundations, Values and Issues*. Cambridge University Press.
6. Coward, H., & Perkinson, J. (2013). *A Cross-Cultural Dialogue on Ethical Leadership*. Wilfrid Laurier University Press.
7. Confucius. (1998). *The Analects*. Oxford University Press.

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YEAR-2

SEMESTER –III & IV

FINA-7109	Thesis	6(0-6)
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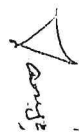
Objectives: The body of work for this thesis will be the art pieces developed under a concept with deeper knowledge, understanding, capabilities and attitudes in the context of the program of study. The thesis is the last practice of this program which will be supported by a written report. It will offer the opportunity to delve more deeply into and synthesize knowledge acquired in previous practices. The overall goal of the thesis is for the student to display the knowledge and capability required for independent work as a MS of Fine Arts studio practice. At least 20 works will be projected in the final exhibition of thesis.

Outcomes:

- The learning objectives for a thesis are based on the objectives for MS Fine Arts program. Specific learning outcomes of MS thesis are to demonstrate:
 - Considerably more in-depth knowledge of the major subject/field of study, including deeper insight into current research and development of art works.
 - Deeper knowledge of methods in the major subject/field of study.
 - A capability to contribute to research and development work.
 - The capability to use a holistic view to critically, independently and creatively identify, formulate and deal with complex issues.
 - The capability to critically and systematically integrate knowledge.
 - The capability to clearly present and discuss the conclusions as well as the knowledge and arguments that form the basis for the studio practice in Visual, written and spoken language.
 - A consciousness of the ethical aspects of research and development of art practices.

Course Content: Students will follow the given format and guidelines for thesis writing and presentation by the university.

Evaluation: The thesis will be evaluated by an external subject specialist, internal supervisor and COD of the Department. After reading the thesis report, examiner will evaluate the exhibition of works along with the viva examination. The thesis will be evaluated by 100 marks.



Courses in Lieu of Thesis

Sr.No	Course No	Course Title	Credit Hours
1	MS-FA-7110	Art Education in Healthcare & Wellbeing	3(3-0)
2	FINA-7111	Art & Politics	3(3-0)
3	FINA-7112	Artificial Intelligence in Creative Arts	3(0-3)
4	FINA-7113	Professional Practice & Art Management	3(0-3)

FINA-7110	Art Education in Healthcare & Wellbeing	3(3-0)
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This interdisciplinary course explores the therapeutic potential of art in healthcare settings, examining how art education can promote physical, emotional, and social well-being. Students will learn to design and implement art programs for diverse populations, including patients, families, and healthcare professionals.

Learning Outcomes:

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

1. Understand the role of art in healthcare and its benefits for patients and staff
2. Design art programs tailored to specific healthcare contexts and populations
3. Apply art therapy principles and techniques in healthcare settings
4. Evaluate the impact of art education on healthcare outcomes
5. Collaborate with healthcare professionals to integrate art into patient care

Course Content

Introduction to Art in Healthcare

- History and philosophy of art in healthcare
- Benefits of art in healthcare settings
- Current trends and research in art and health

Art Therapy Principles and Techniques

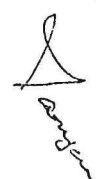
- Overview of art therapy theories and approaches
- Art-making processes and materials for diverse populations
- Adapting art activities for different age groups and abilities

Designing Art Programs in Healthcare

- Needs assessment and program planning
- Creating inclusive and accessible art environments
- Collaborating with healthcare teams and stakeholders

Art Education in Specific Healthcare Contexts

- Mental health and psychiatry
- Pediatric and geriatric care



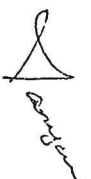
- Chronic illness and palliative care
- Community health and wellness

Evaluation and Research in Art Education

- Assessing program effectiveness and outcomes
- Research methods in art education and healthcare
- Disseminating findings and best practices

Recommended Books

1. The Art of Health: Healing with Art by Cathy Malchiodi (2020)
2. Art Therapy and Health Care edited by Victoria Tischler (2018)
3. Art, Health, and Well-being: A Critical Approach by Jenny Secker and Elizabeth Kaley (2022)
4. Healing Arts Therapies in Healthcare by Victoria Karkou and Patricia Fenner (2017)

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FINA-7111	Art & Politics	3(3-0)
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This course examines the complex relationship between art and politics, exploring how artistic expression influences and is influenced by power structures, social movements, and cultural identities. Students will analyze historical and contemporary examples of art as a form of resistance, propaganda, and social commentary.

Learning Outcomes:

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

1. Understand the intersections of art, power, and politics
2. Analyze art works as political statements and cultural critiques
3. Identify key art movements and their socio-political contexts
4. Evaluate the impact of art on public discourse and policy
5. Create art that engages with contemporary political issues

Course Content

- Art and Power
- Historical overview of art and politics
- Patronage, censorship, and state sponsorship
- Art as propaganda and resistance

Art Movements and Social Change

- Dadaism and Surrealism
- Social Realism and the Mexican Muralists
- Feminist and LGBTQ+ art movements
- Postcolonial and Decolonial art

Contemporary Art and Politics

- Globalization and art activism
- Art and human rights
- Digital art and social media activism
- Environmental art and eco-politics

Case Studies

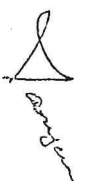
- Art and revolution (e.g., Russian Revolution, Arab Spring)
- Art and identity politics (e.g., Black Arts Movement, Chicano Art)
- Art and war (e.g., French Revolution, Spanish Civil War, Vietnam War, Palestinian resistance)

Creative Project

- Students create art works that engage with a contemporary political issue
- Group critiques and discussions

Recommended Books

1. The Art of Dissent: Adventures in Nonconformist Art by Bruce Duffy (2020)
2. Art and Politics: A Small History of Art for Social Change Since 1945 by Claudia Mesch (2013)
3. The Politics of Art by Marc James Léger (2013)
4. Art and Social Movements: Cultural Politics in Mexico and Aztlan by James M. Wilson (2011)

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FINA-7112	Artificial Intelligence in Creative Arts	3(0-3)
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This Course introduces students to the creative applications of AI technologies within contemporary art practices. The course explores how machine learning, generative systems, and algorithmic processes can be used as artistic tools. Emphasis is placed on experimentation, conceptual thinking, ethical awareness, and the integration of AI into visual art, design, and interdisciplinary creative practices.

Learning Outcomes

Upon successful completion of the course, students will be able to:

1. Understand the basic concepts and history of artificial intelligence in art.
2. Explore AI as a creative tool for visual art and design.
3. Apply generative and algorithmic techniques in artistic production.
4. Develop conceptual artworks using AI-based processes.
5. Critically analyze AI-generated artworks and contemporary practices.
6. Address ethical, cultural, and authorship issues related to AI art.
7. Integrate AI tools with traditional and digital art practices.
8. Present and document AI-based art projects professionally.

Course Contents

Introduction to Artificial Intelligence and Art

- Definition and scope of artificial intelligence
- Historical development of AI in creative practices
- AI in visual art, design, music, and media
- Human-machine collaboration in art

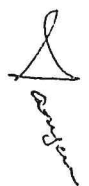
Fundamentals of AI for Artists

- Basic concepts: algorithms, data, models, and learning
- Introduction to machine learning and neural networks
- Datasets and data ethics
- Overview of AI tools and platforms for artists

Generative Art and Creative Systems

- Rule-based and algorithmic art
- Generative adversarial networks (GANs) and diffusion models
- Text-to-image and image-to-image systems
- Chance, randomness, and control in AI art

Artistic Processes and Experimentation



- Prompt design and creative input
- Image synthesis, style transfer, and variation
- Combining AI outputs with manual and digital techniques
- Iterative experimentation and refinement

Concept Development and Critical Perspectives

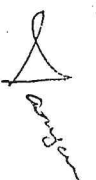
- Conceptual frameworks for AI art
- Authorship, originality, and creativity
- Bias, representation, and cultural impact
- Legal and ethical considerations in AI-generated art

Project Work and Presentation

- Individual or collaborative AI art projects
- Integration of AI with mixed media or installation
- Documentation and artist statements
- Critique, exhibition, and portfolio development

Recommended Books

1. **Lev Manovich**, *AI Aesthetics*
2. **Arthur I. Miller**, *The Artist in the Machine*
3. **Joanna Zylińska**, *AI Art: Machine Visions and Warped Dreams*
4. **Nick Montfort**, *Generative Art and Design*
5. **Christiane Paul**, *Digital Art*

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FINA-7113	Professional Practice & Art Management	3(0-3)
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This course equips students with practical skills and knowledge for successful careers in the art world, covering art management, marketing, and professional practices. Students will learn to navigate galleries, museums, and alternative art spaces, and develop strategies for showcasing and promoting their work.

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

- Understand the art market and professional opportunities
- Develop a professional artist statement and portfolio
- Plan and manage art exhibitions and events
- Apply marketing and promotion strategies for art careers
- Navigate legal and financial aspects of art practice

Course Content

The Art World Ecosystem

- Overview of art markets and institutions
- Roles of artists, curators, gallerists, and critics
- Networking and professional development

Professional Art Practice

- Crafting artist statements and bios
- Building a professional portfolio
- Preparing for exhibitions and residencies

Art Management and Curation

- Exhibition planning and management
- Curatorial practices and themes
- Working with galleries and alternative spaces

Marketing and Promotion

- Branding and online presence for artists
- Social media strategies for art promotion
- Press releases, documentation, and outreach

Business and Legal Aspects

- Pricing and selling art
- Contracts and agreements
- Taxes, insurance, and copyright for artists



Recommended Books

1. The Artist's Way by Julia Cameron (2002)
2. The Art Business by Iain Robertson and Derrick Chong (2008)
3. Art Inc.: The Essential Guide for Building Your Career as an Artist by Sharon Butler (2014)
4. How to Start and Run a Commercial Art Gallery by Marcia H. Epstein (2011)

Instructions/Guidelines

All the papers will be presented in typescript. The students should follow the specifications given below.

Word limit

- For Research Paper-3000 to 5000
- For Art History Thesis – 16000 to 22000

Size of Paper

- A4 size will be used; no restriction is placed on drawings and maps.

Paper Specification

- For synopsis good quality paper (80 g) should be used.

Layout of Script

- Typescript should appear on one side only. Lines will be double spaced. Footnotes may be single-spaced and paragraph spacing should be 6pt.

Font Size

Title Page	12-22
Headings/subheadings	12
Text	12
Footnotes	08-10
References	12

Footnotes should be given on the same paper where reference is quoted.

Type Style

- Times New Roman

Margins

At least 1 ½ inches (3.17-3.81 cm) on the left-hand-side, 1 inch (2-2.54 cm) at the top and bottom of the page, and about ½ - 0.75 inches (1.27-1.90 cm) at the outer edge. The best position for the page number is at top-right ½ inch (1.27 cm) below the edge. Pages containing figures and illustrations should be paginated. Gutter should be 0.5 inch and in left position. Page No will be 5 space after header.

Rules for Using Numbers

- General Rule: Numbers 10 or above are expressed as numerals. Nine or below are written as words.
- The rules for when to write a number as a word or as a numeral are probably the hardest to learn because there are many exceptions to this rule. It is wise to always refer back to the APA/Chicago Manual.



Some exceptions to the general rule:

1. Measurements are always numerals.
2. Statistical functions are always numerals.
3. Groups of numbers with one value above 10 are always numerals.
4. Numbers that indicate a specific place in a series: Figure 1, Group 4, Trial 6 are numerals.
5. If a sentence begins with a number, it is always a word.

References

- APA/ Chicago Manual style.

Annexures

Annexes may be required to make available to the readers materials related to the text but not suitable for inclusion in it. These should be given at the end of the text of the thesis. The generic headings and the titles of annexes are both centered and in the uppercase. The annexes must appear in the table of contents.

Plagiarism Report

Binding

1. All the reports should be presented in tape binding and title page should be covered with a transparent sheet.
2. Thesis and thesis reports will be submit for evaluation process in tape binding and title page should be covered with a transparent sheet. (3 copies)
3. The hard-binding thesis mistake free copy will be submitted after viva examination. (2 Copies) without the submission of hard-bind copy student will not be allowed for result cards of result intimation.

