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Dear Students,

It is a matter of great pride that the National College of Arts is welcoming another batch this year. It has always been a virtue of NCA to stand firm on liberal and progressive approaches that are also needed today. It has stayed committed to bringing together the people and cultures of Pakistan and even in the most troubled times has championed for creativity through freedom of thought and expression. NCA also recognizes its obligation to advance and disseminate knowledge and to provide greater outreach through services, programs and activities. It is with the support of our diligent faculty and contribution of hardworking staff that we have ventured into a new academic year with a steadfast perspective.

The undergraduate programmes continue to focus on fields of study in which the National College of Arts has the ability to achieve excellence and to respond to specific national, regional and international needs. For the students of course, this new journey shall prove beneficial and productive as innovative dimensions of pedagogy are there to facilitate and guide them further to expand their worldview.

As we step into this new academic year, filled with hope and dreams of scaling new heights, what is significant to know is that the will of students and wit of teachers contribute towards a progressive milieu of an institution. I proudly mention that with experienced and dedicated teachers and excellent infrastructure, National College of Arts serves as a conduit to equip students with the ability to learn the most within a given timeframe and instill the capacity to balance creativity and criticism, to the advantage of both.

It is with great delight that I welcome you all to be part of this one-of-a kind creative art institution of the country. I wish you all the success in your future endeavours.

Prof. Dr. Murtaza Jafri
Vice Chancellor
National College of Arts
INTRODUCTION

In reaction to the Industrial Revolution, a worldwide movement of Arts & Crafts (1850-1920) gained strength. It envisaged indigenous art & crafts as an essential part of artistic and industrial progress. One of the chief exponents of this Arts and Crafts Movement was William Morris and many of the proponents of art and craft education were his followers. In the context of this Movement, Sir JJ School of Arts, Bombay, Govt. College of Art, Madras, Govt. College of Art and Craft, Calcutta and the Mayo School of Arts, Lahore were established by the Crown in India. The Mayo School of Industrial Art was set up in memory of the assassinated British Viceroy of India, Lord Mayo. John Lockwood Kipling (father of author Rudyard Kipling), a teacher of painting, sculpture and architectural embellishment and proponent of the Arts and Crafts Movement working then at the J.J. School of Art Bombay, was appointed as the Mayo School of Art’s first Principal. He also held charge as the curator of the Central Museum, Lahore.

The Mayo School of Art established in 1875 on the lines of the Kensington model, in conjunction with the Central Museum, was meant to document the arts and crafts of the Punjab, with the aim of training excellent craftsmen. The Mayo School became a center of craft excellence under the direction of J.L Kipling, Sir Percy Brown, Lionel Heath, Bhai Ram Singh and S. N. Gupta. The School was also tasked with the monitoring of craft institutions of the Punjab. Over the years, fine arts, architectural drafting and drawing, embellishment crafts, woodwork, wood carving, weaving, embroidery, blacksmith, metalwork and bookbinding. Following the partition of the Indian Subcontinent, the Mayo School underwent many changes. From 1956 to 1958 the Mayo School went through a process of restructuring by the Government of Pakistan and was elevated to the National College of Arts. Professor Mark Ritter Sponenburg (1916-2012), a graduate of the prestigious Cranbrook Academy of Art, Michigan, and the L’ Ecole des Beaux Arts Paris, was given charge as Principal. A celebrated artist well versed in American and European art and design education, Sponenburg introduced a modernized curriculum, which became the paradigm for National College of Arts. He encouraged an understanding and exploration of indigenous craft and culture. The exhibition ‘Folk Arts of Swat’ based on research in Swat, in collaboration with NCA students, is still on display at the Lahore Museum. The departments of Fine Arts, Design and Architecture were established in 1958 and the Mayo School was finally transferred to the Ministry of Education. The College was sanctioned a Board of Governors as recognition of its superior quality of education. The new breed of artists, designers and architects filled many professional voids. A new policy introduced in 1972 recognized the achievements of the College and further planned its development as a center of excellence in the arts. A unique measure of autonomy, under the Federal Government, was ensured from this point onwards. In 1985, the College was granted a degree awarding status.

This also empowered the NCA to institute graduate programmes in the field of Visual Arts and Interior Design (1999), Multimedia Arts (2001) and Cultural Studies (2005). The College offers MA degrees in Visual Art, Interior Design and Multimedia Design and an MPhil in Cultural Studies. The departments of Musicology, Film & Television were established a few years later, along with the Centre for Conservation and Cultural Heritage Management. The Research and Publication Centre was established in 1999, and has produced milestone publications on history, art, and social sciences. A project for the restoration and conservation of the archival records of Mayo School of Arts was also initiated in 1999. Today the NCA Archives is considered an essential resource for research on history of art, craft, design and architecture of Pakistan.

The National College of Arts successfully transitioned from Annual System to Semester System in 2020 with all Degree Programme courses and structures approved from the Academic Committee of the Board of Governors NCA. The up-gradation of NCA was long overdue and finally, HEC, Law Ministry and Education Ministry and Honourable Prime minister approved it and the idea of an institution came to fruition and NCA gained recognition in the official gazette as a Federal Chartered Institute in 2021. It is indeed a moment of pride for the National College of Arts that it has gained the status of a chartered institute which is a huge leap forward.
THE LAHORE CAMPUS

The Lahore Campus ideally located in the heart of the cultural capital, is flanked on either side by the Lahore Museum and the Town Hall, with Punjab University Old Campus across the road. The lure of the city for students is not just limited to the magic of history and the world heritage sites but the area between the Badshahi Mosque and the National College of Arts is also a treasure trove, an extraordinary space for research, collaboration and innovation. Not far away is Royal Park, the iconic cinema district where the Pakistan film industry lived and worked. Cinema hoardings with their unique style were painted in its narrow lanes. From the conventional to the contemporary everything is utilized by National College of Arts students as a home away from home from the day of their entrance to the College. Recently Lahore has begun to reclaim its own place in South Asia; the city is home to theatre, art exhibitions, music festivals, symposia and lectures conducted all year round with local and international participation, all of which are easily accessible to the students of National College of Arts.

THE RAWALPINDI CAMPUS

Responding to the increasing popular demand for quality education in creative arts and design in Pakistan, the Board of Governors of the National College of Arts proposed the formation of a second campus in Rawalpindi city in 2005. The faculty and staff of the National College of Arts Lahore helped their counterparts in Rawalpindi to lay the foundation of the new Campus by providing support in infrastructure and curriculum development.

The Campus offers undergraduate programmes in Fine Arts, Architecture, Textile Design and Visual Communication Design. To complement studio practice, students are given a solid base in Art History, Cultural Studies and Liberal Arts. The faculty comprises permanent teachers supplemented by visiting, and contractual members including guest speakers, drawn from within and without Pakistan. Students graduate from the National College of Arts with a variety of skills necessary for a career as a creative artist in today’s dynamic and constantly shifting art world.

The National College of Arts, Rawalpindi Campus, is a multi-storey building comprising of more than 50 rooms flanked by the historic Liaquat Memorial Hall with a seating capacity of 850, which has hosted various forms of performing arts for more than fifty years.
THE ISLAMABAD CAMP OFFICE

The Ministry of Federal Education allocated an auditorium along with adjacent spaces in Islamabad with the aim of making our local art and culture accessible to a larger audience. The initiative has proven especially beneficial in the exchange of art and ideas, perpetuating a soft image of Pakistan internationally.

The National College of Arts holds art exhibitions, cultural symposia and conferences, as well as NCA productions, documentaries and films at the auditorium.

A space in the capital city, dedicated to artistic endeavours has increased access for foreign missions to view art and engage in artistic activities.

The National College of Arts also offers short courses on various traditional and contemporary arts for the international missions in Islamabad and for the public at large.

It is hoped that the activities will not only help us advance our academic linkages internationally but will also help us draw international exhibitions and artistic activity to Pakistan. It will thus foster the promotion of culture, retaining the diversity and plurality of a number of artistic genres. The Initiative will significantly improve the ways in which audiences can connect with local as well as international arts.

THE TOLLINTON BLOCK NCA

The National College of Arts, in an effort to revive the dying arts has initiated an extensive project of promoting various traditional arts at the Tollinton Market. The place will be used to utilize the expertise of the artisans in training a whole new generation of artisans with a display of the products with pure materials.

Over the years, as the condition of the Tollinton Market had dilapidated, The National College of Arts has always been in the forefront to conserve and safeguard its heritage. As a proud custodian of the heritage of Lahore, the NCA is honoured and privileged to have the Tollinton Market under its banner and aims to safeguard it for its students as well as the citizens of Lahore.

The historic building of Tollinton Market that was originally part of the National College of Arts, which was acquired again by NCA. The building has remained under-utilised for a long period of time and years of inattention have noticeably damaged the structure of the building.

Soon after the building was given in the possession of the National College of Arts in October, 2019, an Industrial Exhibition was held in December, 2019 which was inaugurated by the Minister of Federal Education and Professional Training/Controlling Authority-NCA, Mr. Shafqat Mehmood. The building with its unique structure and design which was once the centre of art activities, has been restored after acquisition and a number of cultural events have since been held at its premises. Musical evenings, qawwali nights, cultural shows and design exhibition attracted a large number of visitors/audience.

The building is being restored while new facilities are being installed to convert it into a contemporary space. Auditorium seating at Tollinton Market has been established with seating capacity of 150 persons. Additionally, it can be extended to accommodate 30 more attendees.
THE STUDENTS

It is the student body that truly makes National College of Arts distinctive. Approximately 1500 students are enrolled at Lahore and about 430 at the Rawalpindi Campus. Our students come from extremely diverse socioeconomic, cultural and regional backgrounds. These varieties of backgrounds, identities, ideological positions and languages have proved to be our strength. The diversity of our student body engenders a unique National College of Arts culture where debate and discourse is promoted. This also encourages creativity, understanding, individuality and tolerance. This open inclusive environment helps the foreign students to be easily assimilated into the College mainstream.

INTERNATIONAL LINKAGES

International cooperation and cultural exchange has become essential for institutions who think and act globally. Links were established through a variety of activities such as international film festivals, international exhibitions and artist-in-residence programmes.

The College has entered into a memorandum of understanding (MOU) with a number of institutions worldwide: The College of Fine Arts, University of New South Wales, Australia, Ecole Nationale Superieure des Beaux Arts, France, Instituto Superior de Arte Havano, Cuba, Xi’an Music Conservatory China, Albertina Film Academy Italy, Sienna Art Institute Italy, Ulster University Northern Ireland, Konrad Wolf Film University of Babelsberg, Germany, Istanbul Aydin University, Turkey and Middlesex University, England for faculty and student exchange programmes. Academic linkage in the field of sustainable design is being finalized with the University of Edgehill, United Kingdom and European Leadership University, Northern Cyprus.

There is an established MOU between the NCA and Visual Islamic and Traditional Arts Programme, (VITA), Prince’s Foundation, UK. NCA is in partnership with Boston Architectural College, USA, South Asia Institute, University of Texas, Austin, USA, Liaoning Communication University, China, Xinjiang Normal University, China, University of Art, Tehran, Iran. These opportunities provide members of the NCA community with the competitive edge. Our programmes bring together students and staff from all over the world. Institutional partners include the British Council, Anniemarie Schemmil Haus, Khana-e-Farhang and Alliance Frances.
ADMINISTRATIVE SERVICES

REGISTRAR OFFICE
Registrar office is the custodian of College administrative affairs. It registers students, records grades, prepares/issues student transcripts, degrees, evaluate academic records, responsible to implement rules and regulation for the smooth day to day operations of the college. In short, all administrative work is done through the registrar’s office.

The students may contact on the following numbers in case of any emergency:

NCA Lahore
+92 42 99210599, 99210601
- Concerned Class Teacher/Head of Department (Ext. 101)
- Head of Foundation Year (Ext. 140)
- Registrar/Additional Registrar 99212701-2
- Deputy Registrar (Academics) (Ext. 142)
- Deputy Registrar (Establishment) (Ext. 118)
- Student Coordinator (Ext. 115)
- Office Superintendent (Ext. 108)
- Incharge Education (Ext. 175)
- Chief Security Officer (Ext. 124)
- Chief Medical Officer (Ext. 127)

NCA Rawalpindi
+92 51 9334982, 9334984, 9334985, 9334986
- Administration Office (Ext. 101)
- Deputy Registrar (Ext. 102)
- Chief Security Officer (Ext. 112)
- Admission & Education Office (Ext. 107)

NCA Islamabad Camp Office
- Incharge Islamabad Camp Office 051-9252012
- Programme Coordinator 051-9252011

COLLEGE RECEPTION OFFICE
In case of any administrative or academic issues/problems/complaints, the students should submit these in writing at the College reception. Request forms for the provision of transcript, degree, provisional letter, etc. are available at the College reception, and must be duly signed by the concerned Head of the Department before submission.

HEAD OF FOUNDATION YEAR
The Head of Foundation Year is responsible for:
1. Arrangement of orientation session of foundation year students.
3. Monitoring teachers’ attendance and performance in their respective studios and classes.
4. Recommending student leave during the foundation year.
5. Forwarding monthly studio attendance records to the Education Department.
6. Collecting final results of studio and theory classes, counter checking and forwarding to Examination Branch.
7. Arranging parent-teacher meeting if required.

STUDENT COORDINATOR
The Student Coordinator is responsible for:
1. Communicating students’ problems to the administration and faculty members.
2. Interacting with students and providing them with administrative or personal guidance.
3. Receiving students’ requests for change of department, transfer between campuses, freezings of the semester/term, withdrawal from College, etc. on request forms available at the College reception.

ADMISSION OFFICE
Admission Office deals with all matters related to admissions, transfer and withdrawal of students.

INFORMATION TECHNOLOGY DEPARTMENT
The Information Technology Department maintains the online environment of the College including internet facilities, academic and administrative portals, and Campus Management and Learning Management Systems, Campus Management System (CMS)/IDRAK

CMS provides complete set of tools and applications for administering all College procedures as a mechanized system. The CMS has advance modules to keep a track record of students’ academic year wise progress in College.
STUDENT REGISTRATION & IDENTIFICATION CARDS
Students’ complete profile data is entered in the CMS, which manages students’ registration and generates students’ Identification Cards. Students must visit the IT department within the first week of joining College to collect their Identification cards. Students without identification cards will not be allowed to enter College after 15 days of joining College.

STUDENT BIOMETRIC ATTENDANCE
To enter or exit the College premises, students will use their Identification cards. The biometric attendance will be recorded in the CMS and will be used to verify students’ attendance in College before the end of each term.

CAMPUS SECURITY SYSTEM
National College of Arts is committed to protect faculty, students and staff at both campuses. The campus security force ensures vehicle lockouts, provides security escorts to anyone on campus, and requires use of ID cards when wanting access to campus activities and services.

Students should carry their identification card as long as they are in the College. Outsiders/guests of students are strictly not allowed on College premises due to security issues. No outsider/guest of a student shall enter the College or address students of the College except by permission of the VC.

CAMPUS SECURITY OFFICER (CSO)
Campus Security Officer is in charge of campus security system. In case of an emergency or security threat, students must approach the CSO immediately. The CSO and his team patrol the campus to ensure complete safety on campus. Students are advised to cooperate with security team, use walk through gates to enter College and get their bags checked.

CARETAKER
The caretaker is responsible for campus maintenance. Students can direct any complaints regarding class and studio maintenance to the caretaker.

CCTV
There are a number of cameras in the College Campuses, Camp Office, Hostels and Tollinton Bolock NCA to provide 24-hour video monitoring and recording for surveillance and security purposes.

FIRE ALARM AND EXTINQUISHER
Student must remain alert to fire alarm and are advised to use fire extinguisher or vacate the area and let the security team handle the situation in case of emergency.

FIRST AID
The National College of Arts provides first aid service to students. In case of accidents and emergencies students must contact the CSO office.

CAMPUS PARKING
Students’ car parking is not allowed on College premises due to security reasons and shortage of space.

PICK AND DROP SERVICES
The College provides pick and drop services. For details of routes contact the Education Department or visit the College website www.nca.edu.pk

DISABILITY SUPPORT SERVICES
Discrimination between students is highly discouraged at the National College of Arts. Special support services are available for students with hearing, visual, and/or motor limitations and learning/cognitive disabilities. Especially skilled faculty is available in the College to support disabled students in their studies.

DISCIPLINARY COMMITTEE
The Disciplinary Committee of the College is responsible for addressing disciplinary issues in accord with the College rules and policies.

CAMPUS INFORMATION DESK
National College of Arts is committed to provide campus related information to students or connect them with the concern department/section/office if they write to info@nca.edu.pk using college ID.
ACADEMIC SERVICES

THE EDUCATION OFFICE
The education office is responsible to maintain each student's academic record up to date and to inform the authorities in case of any discrepancy.

ACADEMIC CALENDAR
Every student is expected to fulfill the academic requirements of the College. An academic session shall consist of two terms each concluded by a term examination. The students can obtain Academic Calendar from the Registrar Office.

EXAMINATION OFFICE
The examination office conducts exams, compiles, and displays results. The office forwards students’ result to the education department for record and intimates authorities in case a student fails or is absent. Apart from conducting examination and compiling result, the examination office is also responsible for the verification & issuance of Transcripts & Degrees to College students. The examination office provides students an opportunity to write to exam@nca.edu.pk to request any exam-related service using college ID.

COMMITTEES OF THE COLLEGE
Disciplinary Committee
Examination Committee
HODs Committee/Academic Council
Plagiarism Standing Committee
Faculty and Staff Grievance Committee
Academic Grievance Committee
Student Affairs Committee
Hostel Management Committee
Sports Organizing Committee
Festivals Organizing Committee
Event Management Committee
Harassment Committee
Canteen Committee
Security Committee
Anti Narcotics Committee
Financial Assistance

Scholarships
Deserving students must visit registrar office within first three weeks after admission to register for EHSAAS, NEST, PEEF and other need-cum-merit base scholarships.

Fee Installments
Payment of fees in installments is not applicable in foundation year, but in exceptional cases it may be considered after assessment by the VC. To apply for fee payment in installments the student must:

• Write an application to the VC of the National College of Arts about financial problems, expressing reasons for financial assistance
• Attach monthly pay-slip of guardian with said application.
• Attach postdated cheque (dated after one month of the submission date of an application).
• Get the application recommended from the First Year Coordinator.
• Submit application to the Student Coordinator at the Student Coordinator’s Office.

In case of approval the student must further:

• Get the fee challan of the first installment from the Accounts Office.
• Pay the installment on the same date as of approval.
• Submit paid challan to the College Accounts Office.
• Submit photocopy of approved application and paid challan to the Student Coordinator.

Note: Foundation year students are not entitled to any fee concession.

Campus Facilities

Library
The College library is well-stocked with books, journals, and newspapers. The library also has computers to access online material. The students must have library cards to get the books issued. They can contact the library in-charge for registration of library cards. A fine will be charged for failure to return issued books within due dates.

Moreover, there is also a library of Music located in the Musicology Department. Students can access the material after a permission from the HOD Musicology.

Internet Facility
Wi-Fi is available in the College. In case of connectivity issues, students can submit complaints to the IT in-charge, Foundation Year Coordinator or the Student Coordinator. Students are requested to understand the limits of the internet server and only one gadget be connected at a time by each student so maximum users can avail the internet connection. Internet services shall not be used for transmitting, retrieving or storing objectionable content.

Zahoor-ul-AkhlAQ Gallery
The gallery regularly curates exhibitions and is open to both students and the public. When the gallery is not in use as a formal exhibition space it is utilized by students to exhibit their work.

Auditorium
National College of Arts auditorium is used as a theatre, concert hall, examination center and as the Foundation Year classroom. It can accommodate up to 500 students. All College events, seminars and workshops are held at the auditorium.

Archives
The Archives of the National College of Arts holds records dating from the inception of the College in 1875 as Mayo School of Arts up to the present. The Archives is divided in two sections: the College Archives and the Historical Collection of the Mian Abdul Majeed. Students can access the Archives for projects after recommendation by their respective Head of Department and approval of the VC.
COMPUTER LABS
The National College of Arts currently houses several computer labs on campus, with at least one lab dedicated to the students of each department.

- The Department of Architecture operates two labs located on the third and fourth floors of the Architecture Department building with a combined capacity of 85 workstations. Both labs are equipped with multimedia projectors. The labs also facilitate students with a large digital library of architectural e-books and documentaries.
- The Design lab is located in the basement of the Architecture Department building and has a total capacity of 24 workstations.
- The Fine Arts lab is located on the ground floor of the Fine Arts Department. This lab provides services to all Fine Arts and MA Visual Arts students.
- The Department of Film & TV has two computer labs located on the fifth floor of the Architecture Department building. The Mac lab is exclusively for thesis year students. Both labs are equipped with multimedia projectors.
- The Product Design lab is located on the first floor of the Department of Product Design and houses 12 workstations.

ATM
The facility of ATM is available on College premises. The College however, will not be responsible for any loss of students’ money or cards.

LOCKERS
Lockers are available for students on College premises. The Foundation Year Coordinator will provide guidance for registration of lockers. The College however, shall not be held responsible for any loss of students’ belongings.

CANTEEN
The College canteen has a price list of eatables on display. Complaints regarding the canteen should be communicated to Chairman Canteen Committee through the Foundation Year Head and the Student Coordinator.

MATERIAL SHOP
A material shop is available inside the College. However, it is not mandatory to buy material from this shop. Any complaints regarding the material shop should be communicated to the Foundation Year Head and the Student Coordinator.

PRINTING SHOP
A printing shop is located near the back gate of the College premises to get photocopies, printouts and binding. Any complaints regarding the printing shop should be communicated to the Foundation Year Head and the Student Coordinator.

WOOD AND METAL WORKSHOP
The College has highly equipped wood and metal workshops available for students.

COLLEGE FESTIVALS
The following two festivals are held annually:
1. Welcome Festival (March) - 2 days event from 4pm to 11 pm
2. Farewell Festival (November) - 2 days event from 4pm to 11 pm
The festivals are strictly for the students on campus, therefore, outsiders including former students of the College are not allowed to attend. The students are bound to carry their College ID cards for entry during festivals.

STUDENT SOCIETIES AND CLUBS
There are seven active student societies of the College. Every society is required to have one or more Teacher/Patron and is to be headed by a Director and Co-Director appointed by the VC. The societies are open to all students. Prospective members are required to fill a membership form stating personal willingness, parental permission and undertaking.

1. Mime
2. Skits
3. Dance
4. Puppeteers
5. Music
6. Drama
7. Literary
HOSTEL LIFE

ACCOMMODATION
The College provides adequate accommodation to regular full-time students who are non-residents. Applications for admission to the College hostels should be made at the beginning of each academic session. If in case the students do not get a residence in the college hostel they can easily find suitable accommodation close to the campus.

WARDENS/SUPERINTENDENTS
There are three wardens available for students in the hostels: one warden for the boys’ hostel and two wardens for the girls’ hostel. Wardens are responsible for maintaining an overall healthy atmosphere in the hostels. Students are expected to cooperate with wardens, any misconduct or misbehavior may result in withdrawing hostel facility.

MAINTENANCE
Wardens/Superintendents and the Students’ Hostel Committee are responsible for the maintenance of the hostels. It is expected of the students to cooperate with wardens and the Students’ Hostel Committee. Students are required to maintain hygiene and cleanliness in the hostel premises. In case of any maintenance issues, students must submit a complaint in writing, to the hostel warden or the Students’ Hostel Committee.

STUDENTS’ HOSTEL COMMITTEE
To create a friendly and healthy atmosphere within the hostels, the Students’ Hostel Committee is available to assist residents. This committee consists of four posts: Head Representative, Deputy Head Representative, Maintenance Representative and Mess Representative. Only courteous and well-mannered hostel residents with an outstanding educational history can apply for these posts. Students’ Hostel Committee representatives are elected via elections at the hostel and are finalized after approval by the VC.

HOSTEL FESTIVALS/TRIPS
Celebration of traditions and culture has always been an integral part of the National College of Arts. Since diverse cultures coalesce at the National College of Arts hostel. Festivals and other activities help in creating a bond between students.

Recommendation from the faculty Hostel Committee and approval by the VC is mandatory to hold any festival on hostel premises.

SPORTS
There are two sports weeks in each semester/year. The resident and non-resident students can participate in the College sports week through the Sports Committee.
BASIC ACADEMIC INFORMATION

MINIMUM DEGREE REQUIREMENT
- A CGPA of 2.0 is the minimum requirement for successful completion of an undergraduate degree.
- The requirement for the award of a degree in a 4-year programme is 124-140 credits and 160-180 credits for a 5-year programme.
- The minimum duration of an undergraduate programme is 4 years (5 years in the case of Architecture).
- The maximum duration of an undergraduate programme is 6 years (7 years in the case of Architecture). An additional year beyond maximum duration can only be availed with the approval of VC.

CATEGORIES OF COURSES
- Compulsory Course: A course for all of the students made mandatory by the Government of Pakistan.
- Foundation Course: A course deemed essential by the College.
- Core Course: A course required for becoming eligible for the degree.
- Elective Course: These courses are offered by Departments from semester 3 onwards. In each semester, a student is required to enrol in at least one elective course offered by other Departments.

All students of the National College Arts are required to complete the following Compulsory Courses:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Credit Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>English / Communication Skills</td>
<td>9 Credits</td>
</tr>
<tr>
<td>Islamic Studies</td>
<td>2 Credits</td>
</tr>
<tr>
<td>Pak Studies</td>
<td>2 Credits</td>
</tr>
<tr>
<td><strong>Total number of Credits</strong></td>
<td><strong>13</strong></td>
</tr>
</tbody>
</table>

SEMESTER CREDITS
- A semester consists of 16 weeks of teaching and 2 weeks of examination.
- In a theory course, one credit hour means 1 contact hour per week.
- In a studio course, one credit hour could be 2-3 contact hours per week.
- At undergraduate level, a student would be required to earn 16-18 credits in each semester.

COURSE CODE AND NUMBERING SYSTEM
The alphabetic prefix in a course code refers to the Department, the first digit stands for year, the second for semester, and the third and fourth mention the course code. For example, MUS 2101 refers to a course offered by Musicology Department in the 1st semester of 2nd year.

ASSESSMENT CRITERIA
The assessment criteria vary according to the nature of the taught course and the learning outcomes. The teacher may assess a student in terms of originality, knowledge, understanding, creativity, and skill in relation to a given assignment, project, etc. Final assessment shall comprise 60% class and 40% final exam/project evaluation.

GRADING SYSTEM
The grade point average (GPA) shall be calculated at the conclusion of each semester for all courses completed.

<table>
<thead>
<tr>
<th>Grade</th>
<th>GPA</th>
<th>Percentage Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.00</td>
<td>90</td>
</tr>
<tr>
<td>A-</td>
<td>3.67</td>
<td>84</td>
</tr>
<tr>
<td>B+</td>
<td>3.33</td>
<td>80</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
<td>75</td>
</tr>
<tr>
<td>B-</td>
<td>2.67</td>
<td>70</td>
</tr>
<tr>
<td>C+</td>
<td>2.33</td>
<td>65</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
<td>60</td>
</tr>
<tr>
<td>C-</td>
<td>1.67</td>
<td>55</td>
</tr>
<tr>
<td>D+</td>
<td>1.33</td>
<td>53</td>
</tr>
<tr>
<td>D</td>
<td>1.00</td>
<td>50</td>
</tr>
<tr>
<td>F</td>
<td>0.00</td>
<td>0 (“Fail” no effort by student)</td>
</tr>
<tr>
<td>I</td>
<td>0.00</td>
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An integrated programme of study has been formulated that combines both theoretical and practical modules for the students of Fine Arts, Architecture and Design. While some of the courses are shared by all students, Musicology, Cultural Studies and Film & Television have their own foundation semesters courses that are specific to their disciplines.

The foundation programmes consider all creative disciplines in the arts as having similar perceptual, theoretical and historical underpinnings. Beginning a course of study in any creative field through an interdisciplinary approach provides a strong base for a wider understanding of the subject. This is what we offer to our students in the foundation semesters; the ability to think, understand, connect and analyse in the context of personal and wider human experience.

The foundation year also serves as an introduction to the city of Lahore, where students are required to study past and present practices firsthand and develop an understanding of the connection between culture, visual language and creative practice. The foundation year is demanding, rigorous, and challenging. Aside from the compulsory theory and practice components, the courses also include extended visits to historical monuments, contemporary buildings of architectural value, galleries, museums, industrial and commercial units and various other sites where art and music are practiced as part of a living tradition.

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DRAWING I-FNDN 1101
The course aims to explore formal elements of visual art as means of description, definition and expression. It focuses on developing the abilities of perception and observation and familiarize students with mediums, techniques, methods and skills necessary of image making. The objective of the course is to develop in the student an ability to transfer, translate and transform the visual experience. Structured around the elements of visual art, i.e., line, tone, space, measurement and color, the course includes study of harmony, contrast, balance and perspective, along with acquainting students with a variety of mediums, materials and methods. There are three components of the course, i.e. arrangement/model, material, idea/outcome.

DRAFTING I-FNDN 1102
The course aims to impart essential drafting skills, lettering and presentation. It will inform students about technical and related general knowledge concerning drafting as to how drafting is used to communicate design ideas. The course will develop an understanding about representation of three dimensional objects on two dimensional plane. The course will also develop the skill of appreciating sizes and shapes in multi-view drawings.

DESIGN PROCESS I-FNDN 1103
The course aims to develop basic understanding of Design and its related processes. It familiarizes students with the elements and principles of Design and introduce them to the concepts of experimentation, creativity and functionality in design. The objective of the course is to impart necessary skills for design development.

SCULPTURE I-FNDN 1104
The course aims to provide information on the nature of materials and their multiple possibilities and usages with reference to sculpture. It familiarizes students with techniques, tools and technologies for object making and enable them to understand the concept of space and three dimensionality while developing the skill of fabricating a form with a range of mediums and methods.

ENGLISH LANGUAGE AND LITERATURE I-COMP 1101
The course aims to enhance the ability of the students to understand concepts in English language keeping in view cultural nuances. It will make students aware of the implications of using words with purpose and meaning. The course will inculcate abilities to analyse and critically evaluate texts and situations.

HISTORY OF ART I-FNDN 1106
The aim of the course is to impart a chronological knowledge of world cultures and history of art since the beginning of time. It is designed to introduce the students to the artistic and aesthetic values of different civilizations. It aims to inform them about art and architecture that evolved through centuries in a deeply integrated world where artistic visions or ideals evolve from not one but a greater influx of influences and inspirations.

INTRODUCTION TO THE ARTS I-FNDN 1107
The course aims to provide an introduction to the Arts examine works of art, architecture, literature, film and music design through a contextual analysis. The course will chart the applied visual practices and will inculcate into the students the habit of critical observation. Introductory lectures related to material employment and its processes will help the students in getting the basic understanding of all fields of art.

PAKISTAN STUDIES-COMP 1102
This course aims to develop vision of historical perspective, government, politics, contemporary Pakistan, ideological background of Pakistan and to study the process of governance, national development, issues arising in the modern age and posing challenges to Pakistan.

DRAWING II-FNDN 1201
The course aids students to observe, examine and analyze the structure of human body. It focuses on anatomical detail, multiple postures and movement of body. The course extends the idea of academic studies by providing examples from the art history (across periods and cultures) and its assimilation in the studio projects.

DRAFTING II-FNDN 1202
The course aims to impart essential presentation skills like hand rendering architecture drawings. The students will get acquainted with the technical architectural drawings and will understand how architectural drawings are used to communicate 3D forms. The course will enable them to use and understand the terminology used in Architecture and understand the representation of complex three dimensional objects and compositions on two dimensional plane.

DESIGN PROCESS II-FNDN 1203
The course aims at introducing students to more complex Design processes. It trains them to apply the Elements & Principles in 3 dimensional Design and enable them to handle more advanced Design problems. The objective
of the course is to introduce the four major design disciplines, i.e. Visual Communication Design, Textile Design, Product Design and Ceramic Design.

SCULPTURE II-FNDN 1204
The course aims to provide information on the nature of materials and their multiple possibilities and usage with reference to sculpture at an advanced level. Following material will be introduced during the course: Terra cotta brick, cardboard, granite, soapstone, sandstone, Plastic (silicon, rubber, polythene, polyurethane, plastic, melamine, fiberglass, Perspex), steel, bronze, aluminium, lead, brass, copper, zinc.

ENGLISH LANGUAGE AND LITERATURE II-COMP 1201
The course aims to enhance the ability of students to understand advanced concepts in English language keeping in view cultural distinctions. They will analyze and critically evaluate texts and situations. They will implicate the learned vocabulary and express themselves coherently and confidently.

HISTORY OF ART II-FNDN 1206
The aim of the course is to impart a chronological knowledge of world cultures and history of art since the beginning of time. It is designed to introduce the students to the artistic and aesthetic values of different civilizations. It aims to inform them about art and architecture that evolved through centuries in a deeply integrated world where artistic visions or ideals evolve from not one but a greater influx of influences and inspirations.

INTRODUCTION TO THE ARTS II-FNDN 1207
The course aims to introduce students to a more conceptual approach to various fields of arts. The lectures will be linked to history, culture, oral traditions and heritage. Moving on to the advanced application of principles and elements of design, these lectures will focus on highlighting relationships of aesthetics, philosophy, fiction and poetry and will inculcate an understanding of their integration into each other.

ISLAMIC STUDIES-COMP 1202
This course is aimed at providing basic information about Islamic Studies in order to enhance understanding of the students regarding Islamic Civilization and improve Students skill to perform prayers and other worships. The course also provides essential skills to enhance understanding of issues related to faith and religious life.
DEPARTMENT OF
FINE ARTS

Naushen Saeed
Head of Sculpture
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Imran Qureshi
Head of Miniature Painting
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Laila Mehreen Rehman
Head of Printmaking
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Rabeya Jalil
Head of Painting
rabeya.jalil@nca.edu.pk

VISION

Department of Fine Arts at NCA attracts leading professionals to contribute through their teaching and provide freedom to students for developing into creative individuals with independent aesthetic choices. It aims to develop a comprehensive understanding of the practices of Fine Art, academic skill, analytical thinking and artistic sensibility in students to find independent creative solutions.

OBJECTIVES

• To develop a variety of skills required for producing different genres of painting such as landscape, cityscape and portraiture.
• To develop essential skills in sculpting using wood, clay, fibre and other mediums.
• To enable students for practicing various printmaking techniques and skills like etching and lithograph.
• To introduce students with a blend of skills coming from traditional and contemporary practice of miniature painting.

SEMESTER-3

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Elective 2

Total 16

**SEMESTER 8**

Thesis 18 Credits

**INTRODUCTION TO FINE ART I FA-2101**

The course aims to introduce basic knowledge in terms of image making, technique, material: surfaces, tools, mediums, etc.; in the four disciplines of Fine Art (Miniature, Painting, Printmaking, and Sculpture).

**INTRODUCTION TO FINE ART II (MINIATURE PAINTING) FA-2201**

FINE ARTS MAJOR I, II, AND III (MINIATURE PAINTING) FA-3101, FA-3201, FA-4101

The courses aim to introduce Miniature Painting and its different techniques & styles, schools of art, and artists. It will also give in depth understanding of traditional works of miniature painting as a reference to develop unique and individualistic images. The students will learn through reproduction of historic miniatures which will lead them to create an intellectual continuity in tradition. The courses are designed to make students understand the significance of tradition in miniature. This involves different ways of looking at various subject matters/content/compositions and the philosophies behind images and their use by using different techniques (siyah qalam, gadd rang, neem rang) in traditional miniature painting through reproduction.

**INTRODUCTION TO FINE ART II (PAINTING) FA-2201**

FINE ARTS MAJOR I, II, AND III (PAINTING) FA-3101, FA-3201, FA-4101

The courses are a blend of academic and simpler approach of image-making. The students will learn about surface priming with gesso, color pigments, and various mediums; egg tempera, encaustic techniques etc. At the advance level, it becomes a blend of academic and simpler approach of image-making. The students can develop or formulate their ways of transforming observation based information into an individual expression. The projects lead towards an understanding of medium and exploring its possibilities. Finally, students are encouraged to conduct independent studies and through personally lead projects acquire confidence as practicing artists, developing with analytical skills and a critical eye.

**INTRODUCTION TO FINE ART II (PRINTMAKING) FA-2201**

FINE ARTS MAJOR I, II, AND III (PRINTMAKING) FA-3101, FA-3201, FA-4101

The basic level covers intaglio etching techniques focusing on technical, critical and conceptual development through directed and focused explorations of
different themes. Students will be familiarized with the relevance of each theme in art history, contemporary practice and visual culture. Students will gradually ease into an independent visual vocabulary according to their conceptual concerns. They will learn to use found images, archives, appropriation and virtual records as both references and possibilities.

At the intermediate level, individual development of the student will become the main focus. Through dedicated research and reflection, students will forge their own path of exploration, linking one assignment to the next to create a focused body of work. Additionally, students are expected to be experimental and innovative, merging alternative methods of printmaking, analogue and digital; traditional and contemporary to serve their conceptual needs.

The advance level aims to prepare students to work towards becoming independent professional artists. This will entail demonstration of excellence in practice together with maturity of ideas. It will grant students with the opportunity to freely follow a course of study of their choice in consultation with their tutors who will closely monitor their progress. Opportunities to engage with other areas in the Department such as Painting, Sculpture and Miniature Painting will be provided in the first term. However, students wishing to remain strictly within the Printmaking field will also be supported and encouraged.

**INTRODUCTION TO FINE ART II (SCULPTURE)**
**FA-2201**

**FINE ARTS MAJOR I, II, AND III (SCULPTURE)**
**FA-3101, FA-3201, FA-4101**

The basic level aims towards a study and understanding of human figure in three dimensions using a range of materials. The human figure with its anatomical details including bones, muscles, and different states such as postures as well as proportions will be studied. The intermediate level aims towards developing a language for students through which they can discover their personal concerns using strategies such as two dimensional and three dimensional. The course will enable students to establish a link between different forms of communication/language; visual and verbal. Focusing on narratives which reoccur both in pictorial arts and literary texts, they will examine the nature of an image either written or fabricated through a range of projects.

The advance level will extend the idea of sculpture beyond material, dimension and technique. It will deal with ideas such as time, movement and through intangible materials, these concepts will be formulated/expressed. An emphasis towards evolving concepts and their manifestation in formats usually/conventionally not associated with the genre of sculpture will be a step towards exploring unlimited possibilities. It will be a step towards independent studies which students will carry during their final semester. Personally led projects will enable students to acquire confidence as practicing artists, developing with analytical skills and a critical eye.

**DRAWING I FA-2102**

The main objective of the course is to make students understand and value the importance of observation experience in real life setting. The course develops a student’s ability to draw by observing real life sources thereby redefining the meaning of visual experience.

**DRAWING II FA-2202**

The main objective of the course is to make students understand and value the importance of observation experience in this new media age and technology. The course develops a student’s ability to draw by observing a variety of sources ranging from real to virtual. The exercises will develop students’ ability to use the available vocabulary to create their own visual narratives.

**DRAWING III FA-3102**

The main aim of the course is to finding new ideas and ways of making a drawing. The objectives are to expand the creative input of the students and enhance their ability to explore multiple options. The course also aims at developing the vocabulary of students in the genre of drawing.

**DRAWING IV FA-3202**

The main aim of the course is to finding new ideas and ways of making a drawing. The objectives are to expand the creative input of the students and enhance their ability to explore multiple options. The course also aims at developing the vocabulary of students in the genre of drawing.

**DRAWING V FA-4102**

This course aims to encourage students to think about their work in the context of contemporary art and the numbers of possibilities that drawing can entail. Students will create artworks every week in class that is thought provoking, personal and recognizably individual. Moreover, they are required to understand the discipline of curating their own work in the given space and title their drawings.

**HISTORY OF ARTS I-V FA-2103, 2203, 3103, 3203, 4103**

These courses provide a chronological overview of the history of arts with particular focus on fine art practices.
CONTEMPORARY ART SEMINAR I FA-2104
The course aims at developing a basic understanding of formal disciplines in Fine Arts practice. The course will provide a historical overview of art and then the students will be introduced to Miniature Painting, Painting, Sculpture and Printmaking. They will be informed about the mediums, tools, and conventions of each discipline.

CONTEMPORARY ART SEMINAR II FA-2204
The course aims developing an understanding of dominating styles, taste and the values of perception in the 19th and 20th centuries. The students will be shown documentaries and discussions will be conducted to broaden the understanding and developing a critical understanding of the subject.

CONTEMPORARY ART SEMINAR III FA-3104
The course aims to develop a broad spectrum of understanding by covering areas such as power, the role of high art, religion and the state, rituals, belief systems and their importance, perception, violence, gender, the male gaze, forming public opinion and ideals of beauty.

CONTEMPORARY ART SEMINAR IV FA-3204
The course aims to develop an understanding regarding art movements such as symbolism and surrealism and topics such as public art, patronage, the viewer and criticism, the museum in scale and its implications. The course will enable students to look at art from multiple perspectives.

CONTEMPORARY ART SEMINAR V FA-4104
This course covers broad debates relevant to the history, practice and institutions of the contemporary Art. It relates to questions and concerns pertinent in contemporary art particularly South Asian and Pakistani art. It familiarizes students with ideas beyond art making specifically for their future as practicing artists in a professional world.

FA-2105, FA-2205, FA-3105, FA-3205, FA-4105
The Fine Arts Department offers the above elective courses that provide introduction to Calligraphy, Traditional Techniques of Miniature Painting, Performance Art, Installation Art, Curatorial Studies and Critical Writing, respectively.
DEPARTMENT OF
VISUAL COMMUNICATION DESIGN

Baber Baig
Officiating Head of Department
baberbaig@nca.edu.pk

VISION
This programme creates socially responsible and strategic designers, capable of solving multifaceted design challenges in editorial, advertising, illustration, publishing, interactive, new media, packaging, identity, experience, motion graphics, installations and exhibitions. Visual Communication majors learn to apply critical thinking and utilize effective research methodologies in the study of communication strategies and their social, cultural and historical contexts.

OBJECTIVES
• Observe, evaluate and apply different design problem solving principles and strategies.
• Observe and evaluate different design and advertising strategies.
• Creatively apply the appropriate design understandings, strategies.
• Evaluate and integrate their experiences in the context of their current and future professional philosophy and practice.
• Practice as an ethically responsible designer.
• Communicate /negotiate with clients, colleagues, support-personnel, manufacturers and suppliers toward the best resolution of design projects.
• Cater target audience by understanding the indigenous culture.
• Demonstrate an appreciation of the cultural, social political, environmental and historical aspects of design.

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  Elective 2

**Total** 16

PHOTOGRAPHY I VCD-2101
This course is designed to familiarize the students with the different fundamentals of photography including: camera operations, the physics of light, exposure and metering, film types, processing, photographic printmaking, photo history, design, composition, manipulation, presentation. They will be required to keep notes of all assignments and produce a final portfolio.

VISUAL COMMUNICATION DESIGN I VCD-2102
The aim of the programme is to impart an understanding of visual problem solving techniques through an inside the box approach and to work within tightly defined boundaries and yet produce creative design solutions. The programme also provides a basic understanding and application of typography.

CALLIGRAPHY I VCD-2103
The course aims at developing the sensitivity of graphic designers to English typography. It will impart an essential knowledge and develop practice to be used in advertisement. The traditional and modern exercises will enable them to use space, lay out and composition in a balanced way as they have to work in Advertising Agencies.

DRAWING I VCD-2104
The course explores the formal elements of visual arts as a means of description, definition and expression. It focuses to develop students’ skills of image making, process of observation and to familiarize with medium, techniques and methods.

PHOTOGRAPHY II VCD-2201
Intermediate Photography lays the groundwork for a present upgrade or future study in the field of photography. The course is designed to familiarize the students with the different techniques of photography including: camera operations, the physics of light, exposure and metering, digital image manipulation, processing, photo adjustment, photo history, design, composition, manipulation, presentation. They will be required to keep notes of all assignments and produce a final portfolio.

VISUAL COMMUNICATION DESIGN II 2202
The aim of the programme is to impart an understanding of visual problem solving techniques on an advanced level. It will provide an understanding about using industry-standard software applications to design graphical images. The course will also impart knowledge about creating brand identity system.

SEMESTER-7

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**Total** 16

SEMESTER 8
Thesis 18 Credits
CALLIGRAPHY II VCD-2203
The course aims at developing the sensitivity of graphic designers to Urdu typography. It will impart an essential knowledge and develop practice to be used in advertisement. The traditional and modern exercises will enable them to use space, lay out and composition in a balanced way as they have to work in Advertising Agencies.

DRAWING II VCD-2204
The course focuses to gradually build the students’ thought process along with improvements in their basic understanding of drawing. It aims at concentration and combination of an advanced level of skill and concepts.

PHOTOGRAPHY III VCD-3101
This course aims at covering all the critical and foundational information about digital photography including using advanced digital photo equipment, different types and sources of light both in the studio and on location, posing techniques and proper use of cosmetics, clothing, etc. The students will be informed about advanced editing and Digital Zone System techniques, portrait and fashion retouching and other effects, using layers and masks for advanced editing, retouching, panorama and Mosaic (multi-row panorama) techniques, HDRI, using portable and studio flash with digital photography. The course will extend to include simulating other film and traditional art techniques.

VISUAL COMMUNICATION DESIGN III VCD-3102
The course aims to develop the comprehension of the creative/design brief catering to the target audience by understanding the indigenous culture. It will provide an understanding of the terminology used in visual communication design industry. The course will develop branding assets and their implementation on various surfaces and collateral. It will also focus on developing a knowledge base for grids, layout, editorial design, and integration of images with body copy following the hierarchy of information. In addition, it will impart an understanding of appropriate usage of various typefaces in accordance to the nature of the assignment.

TYPOGRAPHY I VCD-3103
The course introduces typography as an important design element. It will focus on inculcating a sensibility in relation to the role of typography in visual communication design. The course will also inform about the use of typography in brand communication and publication design.

DRAWING III VCD-3104
The course gives an introduction to material flexibility by exploring various materials with different surfaces like paper, fabric, metal wood etc. It focuses to develop understanding about fundamentals of light and shade by studying the behaviour of light in different circumstances.

DESIGN SEMINAR I VCD-3105
The course aims to develop a cognitive approach that stresses on a pedagogy which is focused on concepts rather than mere skill. It develops a balanced relationship between thought based and skill based andragogy, which has a strong telesic content. This course will not be based on the prevalent theories of design. It will set up a backdrop against which the historical as well as current philosophies of culture, class bound questions, social and religious phenomena’s play their deterministic roles in shaping today’s design theories.

PHOTOGRAPHY IV VCD-3201
This course is designed for students with an interest in pursuing Photography as a career path or related field. Students receive an introduction to digital photography and digital camera operations, covering lighting, composition, exposure and the fundamentals of traditional photographic concepts. Weekly creative and technical assignments are given to support topics covered in class. Photographing and optimizing photos for a digital workflow will be discussed. An Introduction to Photoshop is covered to further enhance their portfolio. The course also offers instruction on job interviewing, resumes, teamwork and communication skills to better prepare each student for today’s job market. Students are required to complete photographic projects and demonstrate adequate skill in the above-mentioned areas with a good working knowledge of the computer and software, and present a completed portfolio for a final grade. Students are given opportunities to demonstrate personal qualities, including responsibility, self-confidence, and self-management.

VISUAL COMMUNICATION DESIGN IV VCD-3202
The course aims to introduce students to concept-based learning. Concept-based learning emerged as one of the new educational ideologies, and it is broadly supported in terms of investigating subjects not only commercial and market driven projects but intellectual, social, cultural, psychological and philosophical issues and projects as well. In this course, students will learn to know (factually), and understand (conceptually), and execute (skills) also in the light of emerging technologies.
TYPOGRAPHY II VCD-3203
The course will enable students to practice the use of typography at an advanced level. It will focus on developing sensibility in relation to the role of typography in visual communication design. The course will focus upon training the eye.

DRAWING IV VCD-3204
The course aims at exploring the appearance of various materials (texture, dimensions, etc.) in 2-D and 3-D representations. The course will continue focusing on the use of interpretation with the addition of conventional and unconventional materials in keeping with the sensibility of design.

DESIGN SEMINAR II VCD-3205
The course aims at developing creative thinking patterns gradually doing away with the blocks and inhibitors. It encourages ideating free of bondages to inculcate in students the thinking that design doesn’t exist in a vacuum but exists and functions within a society that has its own pools of energy. The interaction of design with a living society makes it a living process of creativity that takes in the ideas and skills of designers coming from varied background.

PHOTOGRAPHY V VCD-4101
The course aims at refining and extending the skills of Photography. The course will examine the various areas of photography generally referred to as advertising photography including small and large products, fashion, food, photo illustration and cover images, packaging, and architectural photographs. This will be a push towards meeting and addressing greater challenges both technical and aesthetic. This course will cover all the critical and foundational information about digital photography including the use of advanced digital photo equipment.

VISUAL COMMUNICATION DESIGN V VCD-4102
The purpose of the course is to establish a professional approach to work. The course educates students to provide the communication needs of industry and society. Emphasis is placed on the conception, creation, planning and realization of visual solutions to complex problems in contemporary culture. Students are encouraged to critically assess and experiment creatively. It foster original and creative solutions, rather than simply focusing on technical media or formulaic outcomes. It will facilitate is ‘out of the box’ approaches to graphic design.

TYPOGRAPHY III VCD-4103
The course aims to prepare students to practice typography in touchpoints of visual communication design, from publication design to web. They will be guided in solving communication designs problems through typography and develop an eye for combining other elements with type. It also enables students to meet communication challenges, explore and then express with type.

DESIGN SEMINAR III VCD-4104
The course aims at developing a sense of objective criticality. It includes creating doubt, raising question, it focuses to inculcate in students that the design is a sight specific and time binding process eventually becoming a product that has the capacity in influence cultural as well as the ecological base of the society.
DEPARTMENT OF TEXTILE DESIGN

Prof. Dr. Iram Zia Raja
Head of Department
iramzia@nca.edu.pk

VISION
The department trains the students to weave new ideas into industry or industry into their ideas, by making them work around a rigorous routine of industry based internship programmes. The four year programme incorporates the current, the traditional and the classical design practices in the profession. It is an interface between material and making that creates a challenging and dynamic environment.

OBJECTIVES
• To produce textile designers trained to face challenges pertaining to industry and economy, individual and society, techniques and technologies.
• To develop a practical understanding of Patterns, weaves, knits, embroidery, embellishment and value addition through motifs, colours, materials, fashion trends and visual merchandising.
• To promote ecologically and environmentally sustainable design.
• To develop skills in fabric construction, surface treatments, colour, pattern, dyes and their application.
• To encourage ethical and conscientious design practice.

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**TEXTILE DESIGN STUDIO I TEXD-2101**

The course aims to signify the underlying structures of textile design and provide a critical overview of design activity as a systematic process based on logic and principles. It will enable students to explore and practice and improve rendering skills by using conventional mediums and techniques. The students will learn to observe things in detail and translate that information into an image.

**TEXTILE MATERIALS AND METHODS I TEXD-2102**

The principal purpose of material and methods program is to develop and stimulate the creative abilities of candidates and to give them the opportunity to respond to design through exploration of materials and processes. Students will learn to develop knowledge and competence in practical skills. These experimental workshops will enable them to use the material freely towards the predetermined targets.

**DRAWING I TEXD-2103**

This course introduces drawing as a way of exploring the real and the imaginary worlds, where there may be a play with ideas, feelings and experiences of the student in context to their social-cultural and Social-Personal environment. Understand drawing as a motivating context to analyzing the quantitative data and its qualitative transference for effective communication. Line, Shape, Form, space, color and texture are the basic components the students’ attention will be addressed towards in order to create a balance, proportion, rhythm, movement, repetition and unity in their compositions.

**WEAVING I TEXD-2104**

The course aims at introducing Off-loom weaving and handloom weaving techniques to students, which will include making warp on warping board and eying/sleying on handloom. The course will also develop an understanding regarding identification of basic faults in the weaving procedure on handloom. It will introduce students to the use of natural fibers and their properties namely, Cellulosic, Protein, Mineral. Moreover, the students will be taught the historical aspect of Off-loom weaving, Off-loom weaving in modern times, Introduction to handlooms and its kind, and use of handloom in current times.

**TEXTILE DESIGN STUDIO II TEXD-2201**

The course enables students to learn to observe things in detail and translate information into an image. It encourages them to explore and improve rendering skills and color understanding through practical use of various exercises, mediums and techniques. The students will be able to observe motifs and color in depth and translate that information into design and develop a better sense for various color combinations.
TEXTILE MATERIALS AND METHODS II TEXD-2202
The principal purpose of material and methods program is to develop and stimulate the creative abilities of candidates and to give them the opportunity to respond to design through exploration of materials and processes. Students will learn to develop knowledge and competence in practical skills. These experimental workshops will enable them to use the material freely towards the predetermined targets.

DRAWING II TEXD-2203
In this course, the students will be instructed to display the art of fabric, fiber and pattern through 2 dimensional drawing. Students will receive instructions to draw from close observation to understand the relationship of an object or objects to its surrounding and to themselves.

WEAVING II TEXD-2204
The course aims at introducing advance weaving and graph plotting along with weave structures used in industry. It provides information and training in advance weaving calculations along with dyeing of different kind of yarns and fixing procedures. The course will encourage students to adapt to problem solving and coming up with design solutions and impart understanding of calculations for various weaving aspects to come up with creative and imaginative design ideas.

TEXTILE DESIGN STUDIO III TEXD-3101
This course aims at identifying various categories and layouts of print design, developing skills to digitally trace and mass produce a design on Wilcom Software for machine embroidery, understanding and observing the quality of fabrics and their behavior when manipulated through stitches, and developing printable surfaces for home textiles mainly focusing on trend forecasting. It focuses on gaining knowledge and understanding of the aesthetic and technical aspects of textile, rendering skills and how to visualize an idea in material form, innovating, exploring and experimenting different principles of Textile Design and enhancing practical implementation of skills and knowledge associated with the discipline, in order to compete local and international market as individual designers.

TEXTILE DESIGN STUDIO IV TEXD-3201
The course aims to develop understanding of repeating patterns, creating unique motifs, design elements and print designs in Adobe Photoshop. It will enable students to create textile trend board, mood board, colour schemes and colour ways through a computer software programme. It will encourage students to recognize the challenges faced while designing for interior spaces and explore methods and techniques in order to design fabric for interior spaces and experiment through practices and contemporary thinking associated with their selected topics within textile craft, interior design and their mini thesis. The course will create linkage between industry and institution in order to work for local and international market and will ensure students' academic and creative development by engaging them in productive workshops of textile crafts and interior design, which encompasses different principles of design and crafts which are later incorporated into their practice. Moreover, it will engage the students with cultural textile heritage and indigenous crafts of Pakistan, encouraging them to incorporate the techniques in their projects.

DRAWING III TEXD-3103
In this course, the students will receive instruction where they may be able to combine organic and inorganic forms, for instance (high contrasts of all sorts, e.g., geometric and floral patterns) in a manner that their minds sync in with the environments that surround them, so that they could derive a pattern from almost anything they see and also balance the principals and elements of art and design simultaneously.

ADVANCED WEAVING I TEXD-3104
The course introduces students to cardinal weaving techniques on handloom with reference to existing Textiles in South Asia and our part of the world. It also focuses on Advance Weaving calculations, Broché (Brocaded) fabrics and advance sleying and reed related techniques along with construction of Double and Hollow weave.

MARKETING & MERCHANDISING I TEXD-3105
The main aim of the course is how to market textiles. It traces the journey from the designer’s studio to the wholesale showroom and to the retail outlets. By fostering creativity, innovation and good business acumen it will result in a wide range of business activities in textile/fashion, branding, retail, merchandising and international marketing. It will also help to analyse and implement brand strategies, practices of buying and merchandising, and execute effective advertising and promotional strategies.

TEXTILE DESIGN SEMINAR I TEXD-3102
The course aims towards strengthening the concepts and analytical abilities of the students. The course aims to develop students’ conceptual skills through an overview of the history of design and aesthetic movements. It introduces ways in which designers engage with ideas and encourages the students to explore their work through critical reflection on the debates and practice of design practitioners.
RESEARCH METHODOLOGY TExD-3202
The course aims to equip students to meet the highest requirement in the field of textile design and conduct meaningful inquiry and research. The course is built on philosophy that design and technical skills are mutually enchainning. The program is structured to take students through aspects of textile design encompassing a range of approaches, disciplines and outcomes. It correlates historical, cultural, social, aesthetic, and scientific studies of textiles including theoretical viewpoints and their relation to art and design. It will expose the students to the broad range of techniques used in research from literature review to field experiments, surveys, content analysis, focus groups and in-depth interviewing to evaluation of findings. It enables the students to let their research decide the thesis projects.

DRAWING IV TExD-3203
In this course the students will be taught in a manner that they are encouraged to look into diverse cultures and evolve their own traditional practice in a manner that they bring about an intellectual continuity to the traditional practice.

ADVANCED WEAVING II TExD-3204
This course focuses on the ancient dip dyeing technique of Ikat practiced in various parts of world including India, Indonesia, Africa, Japan etc. It is highly time consuming and labor-oriented technique. The purpose is to further increase the comprehension of treating warp and weft by means of tie and dye before weaving process to achieve motif/pattern which makes these handwoven fabrics unique.

MARKETING & MERCHANDISING II TExD-3205
The course aims to highlight the importance of marketing and advertising. The main objective is to explore in detail the stages of marketing which includes product, pricing, placement and promotion. To develop a pricing mechanism from introduction of a new product to pricing strategy which includes price objectives, price sensitivity, and factors effecting pricing decisions. The course also aims to introduce the concept of detailed costing both tangible and intangible (Idea design cost, material cost, labor cost, utilities and other expenses) so that they can price their product accurately.

TEXTILE DESIGN STUDIO V TExD-4101
The course aims at enhancement & further development of Cognitive and Analytical skills of individual student and make students learn various methodologies of qualitative and quantitative research for thesis project. The course informs students about significance of Projective Research for a Designer and transformation of concept/ideas into creative design solution/solutions.

TEXTILE DESIGN SEMINAR II TExD-4102
This course aims at creating an affiliation with and an exposure of the field of textile design nationally and internationally. through readings, case studies, field trips, report writing, class presentations, and talks by various scholars of different art forms. The program aims at introducing contemporary and traditional design construction keeping in view various social, cultural and political events of Pakistan. The students will be able to recognize and analyze the contemporary textile industry and the challenges that it faces. The course is designed to develop students perceptual, critical and conceptual skills through interaction with the guest speakers.

DRAWING V TExD-4103
In this course, the students will be encouraged on qualitative transference of its surrounding, experiences and ideas in reference to how other artists in history have worked to produce evocative artworks. Students will be highly motivated to translate any given assignment to their own individualistic and unique language.

TEXTILE MATERIALS AND METHODS ADVANCED TExD-4104
The principal purpose of Materials and Methods (Advanced) program is to help the student make informed decisions about materials according to the ideas they have generated for their thesis. Students will be able to translate their ideas into visual form and how they can fuse various materials to create a distinctive subject.
OUR CONSTANT GOAL IS TO EVOLVE WITH THE EVER CHANGING AND GROWING NEED FOR NEW, INNOVATIVE SOLUTIONS TO EXISTING AND NEWLY EMERGING PROBLEMS. WE ENCOURAGE STUDENTS TO EXPLORE PRAGMATIC YET EMPATHETIC AND SOCIO-CULTURALLY AWARE APPROACH TOWARDS DESIGN. EMOTION AND AESTHETICS ARE SOME OTHER KEY ELEMENTS, INTEGRATED INTO THINKING PROCESS OF THE STUDENTS TO GIVE PRODUCTS A LONG LASTING AND MORE INTERACTIVE FUNCTIONALITY. THE PRODUCT DESIGN COURSE AT NCA, ALONGSIDE CREATING INTELLECTUALLY MATURE RESEARCHERS, ALSO TEACHES LATEST SOFTWARE AND MANUFACTURING TECHNIQUES WITH HANDS-ON EXPERIENCE. A STRONG CONNECTION TO INDUSTRY IS MAINTAINED THROUGHOUT THE COURSE, POTENTIALLY LEADING TO COLLABORATION AND PROFESSIONAL EXPERIENCE.

OBJECTIVES

1- To enable students to understand market needs and new technology through research.
2- To encourage practical thinking and knowledge of manufacturing and use of various materials.
3- To form a strong link with local industry and indigenous craft industry.
4- To encourage a conducive, aware and intellectual thinking process that provokes questioning.
5- To explore various ideas through interaction and collaboration with other departments at the college.

VISION

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**SEMESTER 8**

Thesis 18 Credits

**PRODUCT DESIGN I PROD-2101**

This course aims at developing and establishing a basic database of available materials, techniques and processes available to the product designer hence increasing exposure to the market and facilitate in production for later projects. Students will be encouraged to gain as much hands on experience as possible using the wood and metal workshop. Some experimental projects will also be included to develop student’s interest.

**SKETCHING I PROD-2102**

The main focus of the course is to teach students the anatomy of basic shapes in 2D followed by formation of internal and external features of product design. It focuses on the interaction of medium with design through proper practice. It also concerns the study of form with its elevations through perspective and tonal gradations. The students will be introduced to convey ideas through design in the light of contemporary knowledge and market trends. They will be encouraged to think innovatively.

**CAD I PROD-2103**

This course will equip students with valuable hands-on practice with these powerful graphics software programs (Illustrator, Photoshop). Students will learn how to create editable and scalable vector artwork using advanced painting and drawing techniques. Students will gain a working knowledge of Photoshop and Illustrator and develop their skills in editing and altering photographs for through a basic understanding of the tool bar, layers, and the adjustments panel.

**MATERIAL & FABRICATION I PROD-2104**

The most essential component of Industrial Design is understanding of Materials and Manufacturing prior conceiving any designed product. The course therefore aims at developing the intellectual skills of students in coordination with their ability to conceive and execute. The course also inculcates the idea that the purpose of drawing is to keep constantly in touch with latest technologies and materials, keeping in view modern accessories and industrial technologies.

**PRODUCT DESIGN II PROD-2201**

Design Studio II re-iterates the process of design and making. Assignments of a more complex nature allow students to build up on skills learned in Design Studio I, applying these skills to research, ideation, iterative sketch modeling, prototyping and presentation. Through a series of individual and group projects students develop further their understanding of the design process. Using analysis and hands-on experience, students actively demonstrate an awareness of designing, while applying fabrication techniques learned in the previous semester.
SKETCHING II PROD-2202
The main focus of the course is to teach students the anatomy of basic shapes in 2D followed by formation of internal and external features of product design. It focuses on the interaction of medium with design through proper practice. It also concerns the study of form with its elevations through perspective and tonal gradations. The students will be introduced to convey ideas through design in the light of contemporary knowledge and market trends. They will be encouraged to think innovatively.

CAD II PROD-2203
The course aims at imparting an understanding of developing 3D models in AutoCAD. The primary focus will be on developing a student’s sensibility about the use of scale and proportion, selection of appropriate materials and placing the products in virtual and real environments.

MATERIAL & FABRICATION II PROD-2204
The course aims at developing the intellectual and design skills of students in coordination with their ability to conceive and produce. The course also helps them to gain awareness of materials and production limitations and design considerations to help in successful industrial production.

PRODUCT DESIGN III PROD-3101
The course aims to cultivate seeds of imaginative thinking and thoughtful pursuit of true and honest design that is both purposeful and beneficial not only for the humans but also for the environment and its other inhabitants. It is designed to explore the depths of form, functionality, usability and interactivity, along with emotional aspects of Product Design with respect to ergonomics, anthropometrics and other human factors such as moral, psychological and ideological. It is to encourage students to find their own place, from where they can think independently, lead and responsibly contribute to the processes of change making in the society around them. It will inculcate in the designer the professional and conscientious design thinking, rationale and considered approach, based on research and theoretical framework.

SKETCHING III PROD-3102
The most essential method in drawing is observation of objects and study within minutes, develop fluency in gestural method, study the form and source of light and contours. The perfection comes through grip on medium and observational practice. The course therefore aims at developing the observation skills of students in coordination with their ability to draw. The course develops the feeling of organic and inorganic things as inspiration for any product designer or artist because it connects the inner senses through seeing. The course also inculcates the idea that the purpose of drawing is to keep constantly in touch with sketching practices, keeping in view modern accessories and industrial technologies.

CAD III PROD-3103
The course aims at imparting an understanding of 3D virtual models, Scale and Proportion in a design product during design stage. The students will be informed about application the materials on the product before making the prototype and will learn to place their products in actual environment and see how it will look in reality. The course also introduces students to 3D rapid prototyping.

MATERIAL & FABRICATION III PROD-3104
The most essential component of Industrial Design is understanding of Materials and Manufacturing prior conceiving any designed product. The course therefore aims at developing the intellectual skills of students in coordination with their ability to conceive and execute. The course also inculcates the idea that the purpose of drawing is to keep constantly in touch with latest technologies and materials, keeping in view modern accessories and industrial technologies.

RAPID PROTOTYPING I PROD-3105
Students will obtain hands-on exposure to processes commonly used to rapidly fabricate prototypes. Classroom time covers an introductory-level review of the principles that govern the technologies, design for manufacturing, and best practices. Between lectures and lab time, participants will work in groups to model and design the components that will then be fabricated during the lab time. Laboratory time includes observation of fabrication by NCA faculty/staff, assembly, and measurement/inspection of the resulting parts. Time permitting; participants will obtain safety and basic use training for a subset of the processes covered in the class.

PRODUCT DESIGN IV PROD-3201
The course aims to cultivate seeds of imaginative thinking and thoughtful pursuit of true and honest design that is both purposeful and beneficial not only for the humans but also for the environment and its other inhabitants. It is designed to explore the depths of form, functionality, usability and interactivity, along with emotional aspects of Product Design with respect to ergonomics, anthropometrics and other human factors such as moral, psychological and ideological. It is to encourage students to find their own place, from where they can think independently, lead and responsibly contribute to the processes of change making in the society around them. It will inculcate in the designer the professional and conscientious design thinking, rationale and considered approach, based on research and theoretical framework.
SKETCHING IV PROD-3202
The course aims at improving the observation skills of the students to an advance level. It focuses on developing fluency in gestural method to capture form, source of light and contours. The course improves the sensibility of students in sketching complex products while keeping in view elaborate product design requirements. The students are instructed in a way that they could keep pace with modern accessories and industrial technologies.

CAD IV PROD-3203
The Course CAD IV introduces new users to the SOLIDWORKS interface, SOLIDWORKS tools and basic modeling techniques. It provides students with a strong understanding of SOLIDWORKS and covers the creation of parts, assemblies and drawings.

MATERIAL & FABRICATION IV PROD-3204
At this stage student will be trained the mastering of Material and Fabrication. The composites course will provide participants with the enhanced skills and techniques to be used in the field of composite materials focusing on Carbon Fiber and Carbon Fiber manufacturing.

RAPID PROTOTYPING II PROD-3205
Students will obtain hands-on exposure to processes commonly used to rapidly fabricate prototypes. Classroom time covers an introductory-level review of the principles that govern the technologies, design for manufacturing, and best practices. Between lectures and lab time, participants will work in groups to model and design the components that will then be fabricated during the lab time. Laboratory time includes observation of fabrication by NCA faculty/staff, assembly, and measurement/inspection of the resulting parts. Time permitting; participants will obtain safety and basic use training for a subset of the processes covered in the class.

FINAL PROJECT PROD-4101
The aim is to mature the concept of problem identification and opportunity analysis. This involves a rigorous research on part of students and helps them in widening their perspective for a more specific inquiry. The module prepares the students for the final project and helps them deal with the complications involved in finding a valid problem to solve. Students have to undergo the process of materializing the product and fabricate it.

FINAL PROJECT ANALYSIS PROD-4102
Thesis year student will be benefited for their imaginative skills development individually. Furthermore, they will understand the research oriented project development.

CAD V PROD-4103
The Course CAD V introduces the advance SOLIDWORKS tools and advance modeling techniques to students. It provides students with a strong understanding of SOLIDWORKS production methods and covers the handling the parts, assemblies and drawings.

RESEARCH METHODS PROD-4104
This course aims to provide a comprehensive introduction to research proposal writing, research methodologies, and foundational research theories and protocols. It will also study and analyse the famous business/design houses to understand the reasons of their growth and success.
DEPARTMENT OF
CERAMIC DESIGN

Shazia Umbreen Mirza
Head of Department
shazia.u.mirza@nca.edu.pk

VISION
The programme equips future Ceramic Designer with effective strategies needed to solve design problems within the discipline of Ceramic Design, with sympathetic consideration to economic, social and aesthetic needs of the end users.

OBJECTIVES
• Apply their basic Design knowledge and skills to problems and challenges encountered in their professional careers.
• Use digital and physical tools, techniques and methods to solve domain specific problems.
• Communicate well orally and in writing with clients and team members.
• Engage in lifelong learning in their profession and practice professional and ethical responsibility.

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Elective 2

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Total 16

**THE DESIGN PROCESS IN CERAMICS STUDIO CERD-2101**

As design activity can be understood as a negotiation and dialogue between the set of constraints (the problem) and the possible responses to it, the novice designer faces a particular difficulty. It is rather rare that two different problems present same set of constraints. So no two problems can be solved using one rigid strategy. To overcome this issue, student must be given a single problem solving system, based on time tested exercises, with flexibility to accommodate a variety of user/need based constraints and designer’s personal expression. This being the main objective, first semester is focused on teaching in every detail, the basic tool of design, the linear Design Process. In 12 hour per week design studio, the students will solve one unstructured PBL assignment to try their theoretical knowledge of the design process in practical situation. The objective is to introduce students to the linear and detailed Design Process and enable them to apply the Design Process on one PBL assignment in studio. Through this experience familiarize them with the ways by which theoretical concepts inform the problem solving methods in real life or studio problems.

**FREEHAND TECHNICAL DRAWING CERD-2102**

This course offers a step-by-step guide to the basics of precise technical drawing of mechanical parts. Most contents of the course require use of measuring devices, but the tutor will train the student to develop an eye for looking at measurements and proportions of objects, so that student is able to sketch reasonably proportionate objects free hand as well.

**OBJECT AS IDEA IN PLASTER CERD-2103**

This course is focused on making the first object in best way possible. The object will serve as a model, dummy or prototype for any aesthetic idea, or functional product or a formal study with a fine art sensibility in different class projects. Students will learn how to make symmetrical as well as sculptural models and prototypes fit for production-methods based on slip casting and how to convert a 2 D drawing precisely into a 3D plaster of Paris model.

**FABRICATION IN CLAY CERD-2104**

The course aims at introducing basic techniques of manipulating form of liquid, plastic and hard clay along with basic methods of fabricating forms in clay through construction and deduction. The emphasis is on learning the behaviour of clay, exploring its material possibilities and achieving required adroitness will be the objectives of the course.

**SEMESTER 8**

Thesis 18 Credits
THE DESIGN PROCESS CERD-2105
This class is aimed at reading and discussing The Design Process (by Karl Aspelund) within the group. We will follow the linear process as designed by the author by doing all the exercises provided in this text. The teacher will assign segments of the text weekly and it is student’s responsibility to read it, answer the questions at the end of chapter/topic, complete all exercises and bring it to the class. The information offered in this course provides the very basic and essential tools needed to solve real time design problems. The course includes all seminal tools, techniques, rules, check points, vocabulary and management strategies a designer cannot operate without. This course caters to the most basic goal, which is learning the essential tools and techniques of operation for a designer.

HUMAN FACTOR AND THE VESSEL CERD-2201
The course aims to enable students to take measurements and translate those into working dimensions on which a ceramic form will be based. It makes students study and decide appropriate weight of a carrying vessel, angles at which vessels are tilted/ moved while performing a task. The course also enables students to design body hugging ceramic objects. These may become final products (like bangles/ rings or vessels) or become elements of another piece (like a mug handle, lugs and knobs).

CERAMIC SURFACE CERD-2202
This course is designed to introduce 20 different surface treatments to ceramic design students. Just the way human skin is considered a complete organ, a clay products’ surface being the only thing coming in contact with user’s senses, is treated as an important element of form. Clay as a versatile material on its own, and in combination with glazes allows numerous time tested as well as new surface possibilities that must be explored as a separate exercise.

MOLDING AND SLIP CASTING CERD-2203
Molding and slip casting are two steps of the only industrial method of mass production in clay. Molding is a precision method of making industrial molds in plaster of Paris and casting is done through various clay slips to produce multiples. Both methods require good training in skill, technique and creative problem solving. The course will also expose students to do some aesthetic experiments within this industrial process. The students will be able to produce multiple ceramic pieces according to basic industrial standards.

CERAMIC CHEMISTRY CERD-2204
The course is an introduction to basic ceramic chemistry for student ceramicists. The information offered in this course is seminal for fabricating and firing anything through ceramic process. This course provides fundamental scientific knowledge essential for a sound and informed ceramics art/design practice.

DESIGNED OBJECT AND ITS APPEAL TO THE SENSES CERD-3101
The course aims to expose a student to basic issues regarding the concept of beauty and the idea of materiality, basic concepts of material culture, and how the aesthetics of material have been exercised in history. It will enable a student to see the value of functional or decorative objects, as mediums of aesthetic intent in order to raise a certain emotional response and challenge students through studio assignments to make objects with consideration of above.

SCULPTURE FUNDAMENTALS CERD-3102
This class introduces fundamental issues in sculpture such as site, context, process, psychology and aesthetics of the object, and the object’s relation to the body. During the semester Introduction to Sculpture will explore issues of interpretation and audience interaction. As a significant component to this class introductions to a variety of materials and techniques both traditional (wood, metal, plaster) as well as non-traditional (fabric, latex, found objects, rubber, etc.) will be emphasized.

THE FINGERPRINTS ON CLAY CERD-3103
This course caters to a range of goals including literature review, but mainly focuses on higher-level analytical and critical learning. The course offers literature which each student tends to absorb differently so there is a fair chance that out of multiple individual conclusions, a few may offer new insights. Conversational discussion format of this class will support free flow of ideas and opinion amongst class members.

SPECIAL TOPICS: COLOR CERD-3104
The course will be based on three interlinked segments covering study of emotional and visual psychology of color and understanding how colors, stains and dyes have been physically created in lab, and chemically produced in material form throughout history along with studying what challenges color practitioners, painters, designers and advertisers face. How the modern science and technology are contributing towards understanding of this phenomenon,
how they are supporting practitioners, and how this field is being expanded through educational and research programs.

**IMPROVING DESIGN OF EXISTING OBJECTS CERD-3201**

The course aims at making student adduce an area or specific problem in a given designed object and taking that as a point of departure, enable a student to apply the Design Process to see possible solution to the neglected/defective element of design. It also enables a student to see ceramic waste as raw material ready to be utilized in another design solution.

**WRITING FOR DESIGN CERD-3202**

Designers as part of a team, and artists in front of a viewer or media, must be good at communicating their ideas convincingly. Verbal communication skills are of limited use minus thoughtful organization of ideas. Writing helps clarify and effectively edit raw ideas to fit common modes of communication/conversation. This course is aimed at teaching the students these skills. The teaching strategy consists of parallel use of two different tools. The instruction offered in this course is designed to develop the fundamental skill of clear written communication for design students. The course is designed to teach a design student writing skills and design proposals.

**PROFESSIONAL PRACTICE CERD-3203**

This course is designed to equip young ceramicists with useful tools of effective design practice. They should be given basic information about time management, resource management, communication and legal matters. Student will be able to demonstrate basic skills and knowledge expected of a young professional.

**SPECIAL TOPICS: ORNAMENT AND US CERD-3204**

The course is designed to appreciate study and understand the emotional, cultural and artistic needs behind creation of applied ornamental motifs on objects of human use.

The students will be exposed to the value of decoration, beauty and pleasure of familiar things. They will be shown how recognizing the ornament may mean knowing the culture’s heritage. They will be exposed to how ornamentation can be imitation as well as continuation of a tradition. They will also explore if there can be a marriage between applied art and personal expression.

**PERSONAL INQUIRY CERD-4101**

Students promoted to final year are trusted to be able to initiate a few personal inquiries. The first four weeks are reserved for attempting individual studio assignments presented by the thesis tutor, in order to help student, shape her inquiry, while the student discusses her developing ideas as frequently as she wishes with the tutor. On the basis of work produced, student is asked to narrow her choices to the fittest, make amends to bring the project up to the thesis requirements with mutual agreement of the tutor. Last six weeks of the semester are allocated to mini thesis, which is expected to work as a slice off the whole cake that a student plans to bake during the next semester.

**CONTEMPORARY ISSUES IN CLAY CERD-4102**

This course caters to a range of goals, starting from lower order learning by absorbing information, to enabling a student to see what his future practice may look like. Upon successful completion of this course, a student will be able to recognize and talk about current issues/concerns as manifested in clay. The objective is to expose the student to a range of craft/art/design practices. The core element discussed in the lectures will be the reason(s) a specific object was made. In case of mass-produced object, what drove to this specific solution? Was it aesthetics, need, economy, cultural expression or some political concern? In case of an art object, the stylistic school, conceptual queries, external inspiration, political position of maker, material related concerns and the nature of comment/expressio would be questioned. Since most objects do not fall neatly within the boundaries of craft/art/design, these gray areas will be exploited as valuable learning tool because they promise heated discussions.

The overarching aim is to enable a student to clearly see (and evaluate) what kind of work he likes to make, whether she is satisfied with the direction she is heading in or would it be wise to modify her products/queries/concerns to occupy another place on the concept map.

**SPECIAL TOPICS: ETHICS FOR ART CERD-4103**

The course will be an introduction to basic moral principles and most agreed upon rules of ethical behavior. Then it will move on to behaviors and actions benevolent or harmful for others, and what eventually do we all owe to each other. The student will be shown through readings and discussions in this course that she does not practice her art or design in isolation and that she must take ethical responsibility of her professional actions as an important part of the larger social ecosystem she exists and operates in.

**SPECIAL TOPICS: FOCUSING ON WASTE CERD-4104**

Humans produce useful objects that do not disappear after serving our needs. This course studies the reasons waste is produced, ignored, managed, creatively reused or removed.
It also investigates the following: Why many objects are useful for less than 10% of their life cycle? Why there is so little focus on commonsense in mass production? Why a designer must carefully and responsibly calculate the usefulness of a product at the level of idea conception?

**SPECIAL TOPICS: NEGOTIATING MUTUAL BENEFITS CERD-4105**

In this course we try to learn and practice both the systems through two seminal texts.

The first book is “Bargaining For Advantage” by, Professor G. Richard Shell, director of the renowned Wharton Executive Negotiation Workshop. The second is “Getting To Yes” by Roger Fisher of Harvard Negotiation Project. Both projects have been conducted and concluded at above-mentioned texts after lengthy trial and testing of suggested systems in numerous real life situations. We read through both texts and practices a few negotiations as suggested by course tutors.

**SPECIAL TOPICS: CHRONICLING “PROJECT NCA” CERD-4106**

The course is a combination of seminar and studio. Students will be taught to inquire (through asking and observing) and also to form links between past, present and future. The obvious teaching strategy is to help them learn the art of forming and asking questions through assigned readings and group discussions, but the more valuable latent strategy is to train young minds to be consciously inquisitive about larger plans and agendas that impact the society in a positive way. The course will lead students to consult our archival record and senior members for oral history to create fresh content that will eventually become part of our existing archives. The work produced at the conclusion of this course (writings, photography, videos, podcasts) will chronicle the honest spirit of the present for future archival use.
DEPARTMENT OF ARCHITECTURE

Prof. Dr. Syed Faisal Sajjad
Head of Department
faisalsajjad@nca.edu.pk

VISION
To prepare professional architects for practice and advanced studies with creative as well as critical thinking, communication skills, technological competence, ethical conduct, and comprehension of the theoretical basis of design. The degree program focuses on an interdisciplinary teaching approach to create a cohesive educational environment and to understand architecture through other related fields, history, local context and the build environment.

OBJECTIVES
• To create an educational environment that is tolerant, rich in cultural and intellectually diverse through an interdisciplinary approach.
• To encourage holistic thinking based on the awareness of the historical, cultural and local context for the generation of new ideas/knowledge.
• To develop an ability to thrive in a rigorous intellectual environment, which promotes inquiry.
• To encourage creative thinking through interaction with other departments of the college at a formal and informal level.

SEMESTER-3

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### SEMESTER-10

Thesis 18 credits
ARCHITECTURE DESIGN STUDIO I ARCH-2101
This course aims to introduce students to the fundamentals of architectural design, including an understanding of the issues of design like light, material geometry and familiarization with basic design and architectural language. It also aims to instill an understanding and appreciation of the design process and methods of conceptual development. The course aims to teach students field surveying and architectonics.

MATERIALS & BUILDING CONSTRUCTION I ARCH-2102
The course aims at understanding of construction process, systems and appropriate assemblies. It will help students to specify materials and material restrictions by the applicable codes and other applicable building regulations. Students will also be able to complement construction methods by equipping with sufficient knowledge of construction materials, systems and assemblies to be able to translate the design into graphical then a built form.

THEORY OF STRUCTURE I ARCH-2103
This course is designed to introduce students to the fundamentals of structural engineering and its importance in architecture. The course aims to provide a general understanding about functional requirements of different structures while maintaining their architectural aspects. Moreover, the course also emphasizes the importance of load transfers mechanisms through horizontal and vertical members in structural systems.

FREE HAND DRAWING I ARCH-2104
This course aims at imparting a specialized training of drawing while improving the perceptual capabilities of students. It will guide students to convert their imagination into drawing using different mediums. Preferring an experimental approach, the course will improve architectural perception and enhance the imagination of students.

HISTORY OF ART AND ARCHITECTURE I ARCH I-2105
PREHISTORY TO 5TH CENTURY BCE
This course aims at presenting an overview of the history of architecture from the Prehistoric period to 5th century BCE from a global perspective. The survey will be divided into chronologically coherent groupings, related to discernable similarities. It will compel students to look at architecture in light of social, cultural, political and economic forces shaping it.

COMPUTER APPLICATION I ARCH-2106
The course aims at imparting technical knowledge of 2D presentations drawing and working related to a given project. It will include introduction to creative and management commands used in AutoCAD.

ARCHITECTURE DESIGN STUDIO II ARCH-2201
The course aims to familiarize students with designing on contoured sites located in natural environments as well as designing within high density historical urban areas of Lahore. It aims to create an understanding of both natural and historical contexts. The course also aims to equip students with the power of decision making throughout the design process.

MATERIALS & BUILDING CONSTRUCTION II ARCH-2202
The course aims at understanding of construction process, systems and appropriate assemblies. It will help students to specify materials and material restrictions by the applicable codes and other applicable building regulations. Students will also be able to complement construction methods by equipping with sufficient knowledge of construction materials, systems and assemblies to be able to translate the design into graphical then a built form.

THEORY OF STRUCTURE II ARCH-2203
The course aims at developing an understanding about different components of Structure such as foundation, shear walls, structure drawings, et. The students will be informed about calculating important measures within a structure using standard tools and practices. They will be informed about loads, types of structure and soil conditions.

FREEHAND DRAWING II ARCH-2204
The course aims at developing the capability of drawing as an expression of ideas. It makes freehand drawing an enjoyable and intuitive process and ensures that the outcome of an idea should be based on personal experience. Ultimately, drawing transforms the idea into the entire architectural design process by using various mediums. The objective of the course will be met as students will be resolving ideas through design discoveries, finding unexpected solutions and taking risks that challenge preconceptions. It helps students recreate a physical manifestation of their as well as foreign concepts all the while adopting to new mode of thinking, the art of perceiving and creating spaces.

HISTORY OF ART AND ARCHITECTURE II ARCH-2205
This course aims at presenting an overview of the history of architecture from
the Roman Empire to European Renaissance through the Islamic Golden Age. It will focus on major developments and transitions in art and architectural styles under the influence of internal and external factors. It will help students to look at architecture in the light of social, cultural, political and economic forces shaping it.

COMPUTER APPLICATION II ARCH-2206
The course will be a training programme focusing on working drawing details and understanding at a professional level.

ARCHITECTURE DESIGN STUDIO III ARCH-3101
New design typologies are introduced every year but the learning objectives for each exercise remains constant. These broader aims and objectives cover the topics of modularity, fields, therapeutic environments, democratic design, climate-responsive design, design for extreme conditions and assemblage. Design exercises usually cover the methods such as how to drive structural grid from planning grid, how to generate fields from given modules, how to design for thermal comfort under given climatic conditions and how to approach design for a (relatively) large scale complex program.

MATERIAL AND BUILDING CONSTRUCTION III ARCH-3102
The course will enable students to understand new solutions and venues in contemporary construction industry and will strengthen student’s capability to think of appropriate and new solutions/ systems. It will equip the student with sufficient knowledge of construction materials, systems and assemblies creating understanding and production of architectural working drawings.

BUILDING SERVICES I ARCH-3103
The course aims at developing a thorough understanding of building services related to electrical and mechanical installations in buildings. The course will provide specialized knowledge base for the students of Architecture Department and will elaborate upon Ventilation systems, HVAC installation, Air Conditioning, Heating systems, transportation systems such as escalators, etc. The purpose of the course is to equip future architect about the application of engineering systems in modern buildings keeping in view the economic load and functional parameters.

URBAN DESIGN II ARCH-3104
The course has a number of objectives. Firstly, to enable students to understand the historical process that shaped the city as a repository of human civilization. Secondly, to enable students to understand urban design as the intersection of people, place and program. The course also aims to provide the various conceptual ‘lenses’ through which the city may be conceived, and to understand the factors that shape urban form and space. Finally, the course aims to lead to an appreciation of the role of urban design in achieving certain desired ends for an equitable and ‘harmonious’ city.

HISTORY OF ART AND ARCHITECTURE III ARCH-3105
Focusing on the 2nd millennium, this course aims to create an understanding of major political and philosophical shifts in Asia and Europe and the artistic and architectural movements they embodied. It aims to trace the evolution of European art and architecture in the aftermath of the Renaissance, leading up to the Industrial Age, and its impact in the East. It then takes into account the evolution of Asian art and architectural traditions from medieval times, leading up to the establishment of the Mughal Empire in South Asia.

SUSTAINABLE SYSTEMS I ARCH-3106
To understand themes and concepts in environmental sustainability with reference to architectural design. The ‘Sustainable Architectural Design’ module (semester 5) will focus on sustainable systems in building design and construction, while the ‘Sustainable Cities’ module (semester 6) will focus on environmental sustainability at the urban and settlement level.

ARCHITECTURE DESIGN STUDIO IV ARCH-3201
Objective of the course is to synthesize the knowledge gained in different subject areas and demonstrate it along with a command over communication skills. This course should enable students devise and follow an “Outcome-based” design research. It should equip them with the necessary sight and skills to develop a “Master Plan” for a medium-scale project. It should also enable them to add Design Details to their projects without which no process manifests itself fully. The second project (Mini Thesis) should also provide them with the skill of writing a formal Report which articulates their theoretical grounding.

RESEARCH METHODOLOGY ARCH-3202
This course aims to inform students about appropriate methods for conducting research as a systematic inquiry into and the study of materials and sources in order to establish facts and reach new conclusions.
BUILDING SERVICES II ARCH-3203
The course aims at developing basic knowledge of water supply and disposal systems in and outside the buildings along with firefighting and fire alarm system. The students will be shown examples along with detailed technical elaboration in order to impart an understanding that could be practically applied.

THEORY OF URBAN DESIGN II ARCH-3204
The aim of the course is to enable students to understand the factors that shape urban form and space. This understanding is to be related to the interplay between space and the stakeholders of public space, and the role of urban design in achieving certain desired ends for an equitable and ‘harmonious’ city.
An understanding of the dynamics of urban space in the developing world with reference to its particular socio-economic profile, is among the key objectives of the course.
Further, the course aims to develop in the student the ability to draw parallels between the design of space and the paradigm governing the city, of which urban design is a product. An understanding of the impact of urban design on human behaviour and experience is also a major goal.

HISTORY OF ART AND ARCHITECTURE IV ARCH-3205
This course aims to create an awareness about the region, its history and arts through a survey and analysis of internal and external influences that shaped the consciousness and arts of the region. The course will also connect a narrative of migration, invasion, and cultural exchange with regional and local cultures as they stand today.

SUSTAINABLE SYSTEMS II ARCH-3206
The objective of the course is to understand themes and concepts in environmental sustainability with reference to architecture and the city in Pakistan.
The course aims to approach the subject of sustainability as a context-specific phenomenon, dominated by ‘particularities’ rather than generics.
In third year first semester, the focus is on architectural design, while in third year second semester sustainability is studied within the urban environment.

ARCHITECTURE DESIGN STUDIO V ARCH-4101
This course aims to engage students in an architectural design process based upon imagination and creative thinking, translating this into workable design solutions. Within this ambit, students explore current issues and debates of architecture in local and global contexts.

LANDSCAPING ARCH-4102
The course presents a historical overview of gardens and other built landscapes, taking up well-known examples to examine how they have been shaped by their specific contexts. Beginning with an introductory lecture on landscape interpretation, the course leads through a discussion on sacred and secular ancient landscapes of Egypt, Mesopotamia, India, Classical Greece, and Imperial Rome to a survey of landscapes in medieval European and Islamic cultures. The course extends through the art-historical periods of the Renaissance, Baroque and Neo Classicism in Western Europe to the English landscape garden, concluding with discussions on twentieth century, and contemporary, landscapes, primarily in western Europe and North America.

URBAN PLANNING I ARCH-4203
The course aims at creating an understanding of how urban form, social relationships, economy, and the politics of the city constitute the amalgam that is the urban planning process. It introduces the multi-dimensional processes of development and the city. These are studied in continuous amalgam with the citizen’s right to the city, livelihoods, and the impacts of urban planning on human behaviour and the social construction of society. The course further elaborates upon the on-ground functioning of the city in the creation of desired outcomes for public interest and critically examines the cataclysmic concepts of the era and their relationship with urban form and the experience of the city.

ARCHITECTURE SEMINAR I ARCH-4104
This course aims to explore the intellectual and socio-political underpinnings of key architectural concepts and theories. It also aims to promote critical thinking by engaging students in dynamic discourses pertaining to a range of architectural, theoretical and socio-political topics.

HISTORY OF ART AND ARCHITECTURE V ARCH-4105
MODERN AND CONTEMPORARY ERA I
This course aims to introduce students to the socio-political, intellectual, scientific and economic climate that acted as the precursor to the Industrial Revolution, and to look at the far reaching implications of this era which impacted future developments in art, craft, and architecture.
The course familiarizes students with the debates, narratives and controversies of the 19th and early 20th century by conducting a cross sectional reading of architectural theory and history. It creates an interdisciplinary understanding of architecture by drawing references from the diverse fields of philosophy, literature, psychology, sociology and anthropology.
This course also aims to examine the interconnectedness of ideas and events within a loose chronological timeline in order to highlight the role of the historical process towards the making of contemporary architecture.

**ARCHITECTURE DESIGN STUDIO VI ARCH-4201**

This course aims to engage students in designing for complex urban environments and human conditions, encouraging them to put forth their own architectural agendas while solving the given problems.

**ENVIRONMENTAL PSYCHOLOGY ARCH-4202**

The course is designed to enable students to visualize a constructive role of landscape architecture in the maintenance of public health in a variety of setting. It develops contemporary theoretical discourse about healing environments to analyze contemporary landscape projects in medical settings. It offer diverse viewpoints about healing environments in shaping an approach to the design of such environments and also focuses upon the potential role of historic landscape traditions, such as Japanese, Islamic and monastic gardens, in contemporary healthcare.

**URBAN PLANNING II ARCH-4203**

The course critically analyzes the development practices of the city within the theoretical umbrella of 'the right to the city', and the on-ground reference of the neo-liberal city. It focuses on the relationship between projects and planning in the developing world, the global economic system and the goals of the global financial institutions and enables students to appreciate the on-ground needs and realities of Pakistan’s urban poor, who comprise the majority of the stakeholders of urban development.

**ARCHITECTURE SEMINAR II ARCH-4204**

This course aims to analyze cities as repositories of human culture and experience, and to highlight the interconnectedness of art, literature, psychology and the urban environment. It also aims to facilitate debate on the concepts of city and citizen and the role of culture and art in the formation of urban consciousness.

**HISTORY OF ART AND ARCHITECTURE VI 4205 MODERN AND CONTEMPORARY ERA II**

The course aims to explore the current issues and debates pertaining to the disciplines of architecture and urbanism especially in the context of major political, cultural and theoretical developments after 1945. The issues explored majorly cover culture and identity, politics and economy, alternative approaches and scholarship.

**ARCHITECTURE DESIGN STUDIO VII ARCH-5101**

The course aims to prepare students for the thesis project by providing them training through a two-part extended design project with a specified site. The first part will conclude at master planning and the second part will consist of a building design exercise. For the latter part, the students will also be given a number of short, self-contained design assignments consisting of solitary concerns such as parking, master planning, services, model making, etc.

**THESIS RESEARCH AND WRITING ARCH-5102**

The course aims to introduce students to a systematic process of formulating a research proposal and conducting focused research on the very proposal. This research will culminate in the form of a well-structured final thesis design report complete in all respects in terms of originality.

**PROFESSIONAL PRACTICE ARCH-5103**

Architectural Professional Practice introduces students in the final semester of their undergraduate degree to the various aspects of professional practice of architecture, focusing on steps involved in design development within regulatory and practice management frameworks. It also aims at highlighting the importance of architectural solution's delivery system to the Client in the most economical and timely manner. Students are also introduced to the fundamental principles of key regulatory requirements and critically deploy their understandings by investigating local practices and case studies.

**PROJECT MANAGEMENT ARCH-5104**

The course aims at explaining basics of project management and the qualities of an effective project manager. It will introduce students to Project Management, its history and key tools and concepts and explains the role of Project Manager in a Consulting Architect’s Office & on a Construction Site as representative of Client, Consulting Architect or the Builder/Contractors. It also equips students with the important skill set of a successful Project Manager during the project life cycle.
DEPARTMENT OF
MUSICOLGY

Prof. Dr. Muhammad Usman Malik
Head of Department
umalik@nca.edu.pk

VISION
The musicology program foresees to increase the pace of musical modernization in Pakistan by developing a modern music pedagogy structure, connecting the traditional with the modern. The idea is to produce 21st century music professionals who are well-versed in the extended-language of music making and scholarship.

OBJECTIVES
• Build a symbiotic relationship between music theory and practice.
• Create a progressive music-learning environment, tapping into uncharted territories of musical knowledge and practice, thus keeping up with the change.
• Design an egalitarian and diversified music pedagogy culture, eradicating hierarchies and binaries among the types of music.
• Nurture the individual talent, enabling the individuals to chase their imagination of themselves in the realm of music.

SEMESTER-1

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SEMESTER 8

Thesis 18 Credits

VOCAL I MUS-1101
The primary aim of this course is to teach students how to perform dhrupad music. This course will give them an opportunity to think, explore and experience the performance of dhrupad genre.

TABLA I MUS-1102
Tabla is a basic accompanying instrument of our music. To learn it is an imperative. The introductory course will enable students to play and recognize commonly used classical talas played on tabla.

MUSIC THEORY I MUS-1103
Music theory is an integral component of music pedagogy. This course fulfills the requirement by introducing students to the theory of Pakistani classical music and western classical music.

HISTORY OF THEORY OF ART MUS-1104
The course aims at developing a basic understanding of the particularities of the various arts. It advances towards a greater appreciation of the mediums through which particularities are expressed. The course further develops an understanding and appreciation for composite art forms such as film and theatre. The objective of the course is to develop an integrated understanding of the relationship between form and content in various arts.

In addition, the course focuses on the various theories of aesthetics and art appreciation in different cultures across time. The historical overview of theories develops a multi-perspective approach towards art which is essential for a critical understanding of both theory and practice in art. The objective is to develop a sensibility in the students understanding the relationship between theory and practice.

VOCAL II MUS-1201
This is an advance level of vocal 1 course, focusing dhrupad genre. The primary aim of this course is to teach students how to perform dhrupad music. This course will give them an opportunity to think, explore and experience the performance of dhrupad genre.

TABLA II MUS-1202
This is an advance level tabla course to teach students accompanying skills. They will learn to play different levels of a rhythm on tabla.
MUSIC THEORY II MUS-1203
Extending the content taught in the previous course, this course introduces student to an advance level of theory of Pakistani classical music and western classical music.

VOCAL III MUS-2101
The course aims at developing students to perform raga aiman according to principles of KheyalGayaki. The course will introduce students to characteristics of raga, various swara patterns, rooptana, vadi, samvadi, etc. The course will guide students to render alap, asthai, antara according to performance structure and make them improvise within the raga structure.

TABLA III MUS-2102
Solo tabla playing is a complex and intricate practice that demands meticulous and repeated labor on part of the student. The course aims at transmitting tabla solo techniques and conventions to the students to fine-tune their rhythm skills.

SITAR I MUS-2103
The course aims for imparting practical skill of Sitar playing. It will introduce the students to the instrument, its structure and making along with a brief history. The initial sessions will be about the fundamentals of playing, positioning, tuning and sitting posture. It will focus upon developing practical skills through guided practice and train students to perform alap, jor, jhala, gat and taan in Raga Aiman. The students will also listen to various examples from Sitar maestros.

COMPARATIVE MUSIC THEORY MUS-2104
The course aims at bypassing the insider limitations in studying musical sound and music making by adopting universal vocabulary of music. The idea is to expand the students’ skills to study music by exposing them to the concepts used in the western music scholarship and other scholarly traditions to understand music.

RHYTHMS ENSEMBLE I MUS-2105
The aim of this course is to teach student how to perform rhythm in a group. The course gives them an opportunity to play different percussion instruments.

MUSIC TECHNOLOGY I MUS-2106
Technology has played a significant role in music making, in fact many music genres are a product or a byproduct of technology. This course is designed to equip student with the tools of the trade required by the competitive music industry.

PIANO I MUS-2107
Piano is generally considered the mother of all music due to its pitch range and tonal varieties. This course aims at enabling students to play piano with both hands in bass and treble clef. It is not only give them hands on experience of western music, but also develop their composition skills.

VOCAL IV MUS-2201
The course aims at developing students to perform raga Bhairav according to principles of KheyalGayaki. The course will introduce students to characteristics of raga, various swara patterns, rooptana, vadi, samvadi, etc. The course will guide students to render alap, asthai, antara according to performance structure and make them improvise within the raga structure.

PAKHAWAJ MUS-2202
This course aims at teaching students pakhawaj, one of the fundamental percussion instruments of South Asian traditional music.

SITAR II MUS-2203
The course aims to introduce students to various ornamentations and embellishments used in Sitar playing. The ornamentations and embellishments are integral components of a Sitar recital and express an artist’s virtuosity and aesthetic taste. Various Sitar maestros have used these components according to their own taste and each case represents a new way of expressing the mood of the raga. The course will enhance the vocabulary of the students as they will listen to great Sitar players and practice to master the use of components. This course will also introduce students to Raga Bhairaveen and furnish a way to use embellishments in the performance of the raga.

MUSIC COMPOSITION MUS-2204
To build a broad knowledge and skill base of students, we will focus on commonly used structures in different types of music. The course will be divided into four modules consisting of four selected themes. In the theory component, we will consult music literature and analyze relevant music examples to understand the technique in focus. Students will use the knowledge gained from this exercise to compose their own music that will be the studio component of the course. They will have to make at least one composition in a module, following the theme of the module.
RHYTHMS ENSEMBLE II MUS-2205
Students will be exposed to different rhythm/music system i.e. South Indian, Flamenco, African and Afro Cuban.

MUSIC TECHNOLOGY II MUS-2206
The course trains student in software application at an advance level in order to ensure a basic understading of recording studio work environment.

PIANO II MUS-2207
The course aims at improving virtuosity in piano playing. The students will be introduced to advance exercises in piano playing. The course will concentrate on guided piano playing practices.

VOCAL V MUS-3101
The course aims at developing students to perform raga Malkauns and Megh according to principles of KheyalGayaki. The course will introduce students to characteristics of raga, various swara patterns, rooptana, vadi, samvadi, etc. The course will guide students to render alap, asthai, antara according to performance structure and make them improvise within the raga structure.

ENSEMBLE I MUS-3102
Playing in an ensemble is an essential skill that a musician or musicologist must have to survive in the ensemble saturated music market. On the other hand, our tradition focuses only on producing soloists and accompanists, leaving the ensemble related skills at the margins. This course aims at transmitting ensemble related skills and knowledge to the students, enabling them to perform in a large group. In this way, the students with less aptitude for becoming soloist or accompanist will have a chance to perform music in other capacities.

GUITAR I MUS-3103
Guitar is an omnipresent instrument. Mastering it may help one to shape a career in the industry best having hands on experience of the popular music aesthetics. This course initiates student into classical guitar repertoire by teaching classical guitar compositions. The students will learn the essential guitar playing techniques while mastering these compositions.

HISTORY OF MUSIC I MUS-3104
This course will explore the cultural history of Pakistan through the lens of its music. Emphasis will be on selective forms of music and the key cultural issues pertinent to them.

ELECTRONIC MUSIC MUS-3105
Electronic music is quickly taking over the music world, setting new standards and vocabulary of music making. Some call it the future of music. This course prepares the students for the future music world. It familiarizes them to the creation of digital sounds and their modulation for music composition.

SCORING FOR FILM MUS-3106
The course aims at teaching students the function of music in film in the light of film music theories and concepts. It also aims at teaching them basic techniques of composing music for film.

VOCAL VI MUS-3201
The course aims at developing students to perform raga Mian kiTodi and Darbari according to principles of Kheyal Gayaki. The course will introduce students to characteristics of raga, various swara patterns, rooptana, vadi, samvadi, etc. The course will guide students to render alap, asthai, antara according to performance structure and make them improvise within the raga structure.

ENSEMBLE II MUS-3202
This course is an advance level of Ensemble 1, and it aims to make the ensemble sound crispy and rich in sensory experience by introducing some advance level techniques and concepts.

GUITAR II MUS-3203
The course aims at developing harmonic vocabulary and grammar of guitar music through chord exercises and jazz music that will enable the students to play complex harmonic structures on guitar. By doing so, their play techniques and styles will also develop.

HISTORY OF MUSIC II MUS-3204
Music history is a fundamental component of musicology. This course fulfills this requirement by introducing the students to the history of Indian classical music.

PHILOSOPHY AND SCIENCE OF MUSIC MUS-3205
The course aims to familiarize students with the interface between music and modern sciences. It will highlight the issues, concerns, questions, problems, and research methods prevalent in the subject in order to understand music in terms of its perception, structure, and creation in terms of cognitive processes. The objective is to provide the students with more options for serious thinking and also enable them to see how different philosophical perspectives have
shaped the criteria of musical judgment. Additionally, the aim of the course is to provide students with a historical overview of the ideas concerning the objective reality and subjective interpretation of music.

**MUSIC ANALYSIS MUS-3206**
Music analysis is a subfield of musicology and an essential tool to study musical structures. The course aims at transmitting this essential skill to students.

**MUSIC INDUSTRY MUS-3207**
To know the key players and structure of music industry is an imperative to make a sustainable music career in the 21st century. The course aims at developing students' understanding of the music industry.

**APPLIED MUSICOLOGY MUS-4101**
The field of Applied Musicology (or Public Musicology) aims at conveying the cultural relevance and influence of music by engaging audiences outside the academy through a variety of innovative projects. The idea is to expand beyond the academy and connect to the real-life, in other words, to give back to the community in which we train our musical skills.

**NEW MUSIC MUS-4102**
Quick and unprecedented movement of musical ideas marks the 21st century. In this mayhem, music makers everywhere are experimenting with new techniques to shape their signature musical sound to survive. This course aims at motivating students to think out of the box and create their original musical sound based on new composition techniques or ideas.

**COMPARATIVE STUDY OF RAGAS MUS-4103**
Ragas are different from each other but sometimes there are only slight variations that make two ragas distinct. The comparative study of ragas focuses on the minor differences to develop a comparative understanding of ragas. The course will enable students to see ragas in terms of their salient features and differences.

**RESEARCH METHODOLOGY MUS-4104**
The course aims at practicing musicology by applying some of the prominent research methods and concepts of western musicology and ethnomusicology. The central premise of the course is that musicology is not mere theory (reading and talking about text), but is practically done within some parameters.
DEPARTMENT OF
FILM & TV

Prof. Majid Saeed Khan
Head of Department
majid@nca.edu.pk

VISION
Department of Film & Television aims to produce creative, professional and responsible filmmakers in today's fast expanding local and international media market. The program's vision empowers young students of all backgrounds to develop skills and knowledge, under the supervision of competent and profound professionals and academicians; to lead to sustainable, financially rewarding and meaningful employment in the field of cinema & television.

OBJECTIVES
• To develop a deep understanding about the history of cinema from its beginning to the present modern day filmmaking,
• To provide an opportunity to students to learn new techniques of filmmaking and practice of creative ideas to exhibit their work professionally and to have better understanding about the process of film production including pre-production, production and post-production.
• To enable student to focus on the critical study of cinema and practice of film production including the craft of storytelling, which will enhance their work as filmmakers, cinematographer, screenwriters, directors, editors, etc.
• To develop a better understanding for students about the relationship between film form and aesthetic effect through both film analysis and the creation of motion pictures.

SEMESTER-1

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Total 16

**SEMESTER 8**

Thesis 18 Credits

**DOCUMENTARY PRODUCTION I FTV-1101**

The course aims at introducing the grammar of film language. It focuses on camera as a tool, indoor and outdoor video production techniques along with sound recording. The course also develops a sensibility in relation to non-fiction video production.

**EDITING I FTV-1102**

The course aims at developing basic editing skills essential for film and television production. It introduces students to critically think on how and why to edit. The course also encourages students to break conventions and motivates them to new practices of craft and unorthodox editing practices.

**FILM HISTORY I FTV-1103**

This course aims at providing an overview of film history from the advent of photography (1835) to the latest developments in technique, themes, and the social impact of cinema all over the world.

**VISUAL DEVELOPMENT I FTV-1104**

This course will enable students to understand the significance of practices related to storyboarding. It aims at developing a sensibility for translating a 2D drawing into a 3D moving visual. It will also provide a window to the advanced technologies that integrate fine arts and design to filmmaking. The course will also provide a historical overview in relation to how moving image from the still has been shaped over the years. The students will be further informed about the color theory, and contribution of film directors and cinematographers.

**DOCUMENTARY PRODUCTION II FTV-1201**

The course aims at providing students with perspectives, background, and ways of thinking about documentary films that will facilitate critical inquiry and enlightened viewing, and help them in structuring their documentaries. Additionally, the course will investigate the modes, styles, and techniques of documentary film that have developed over the past 120 years, from the earliest cinematic efforts to record “actuality,” to present day deconstructions, appropriations, and formation of new genres out of traditional documentary forms and conventions.

**EDITING II FTV-1202**

The course aims at developing advance editing skills essential for film and television production. It will enable students to further understand editing practices and experimental techniques. The students will be introduced to various tools of software applications used for non-linear editing.
FILM HISTORY II FTV-1203
The main objective of this course is to introduce the students to Indian Cinema. Along with the history of commercial cinema, it will focus on the development of "parallel cinema" or the so called "Art Movies" that developed in the 1960's, 70's and 80's. At the end of the course Pakistani cinema and the evolution of Television in Pakistan will be discussed.

VISUAL DEVELOPMENT II FTV-1204
The course aims at enabling students to pay attention to details and sharpen their visual observation. This course will also enable students to understand how moving image from the still has been shaped over the years. It will provide information about color and personalities associated with the film directors and cinematographers in depth and color change over the decades.

CAMERA FTV-1205
The course aims at understanding the importance of Talking Heads in Documentary Filmmaking. The techniques of documentary filmmaking with a compere and the sub-genres. The course will also focus on advance documentary techniques and acquisition of on location sound.

NARRATIVE PRODUCTION FTV-2101
This course aims at introducing the students to handle a fictional film on basic level like the linear structure of storytelling with modern and classical ways of film productions. It will enable students to learn the difference between fiction and non fiction. They will be introduced to genres with brief history, styles and treatment of sound and visuals in modern and classic trends. The students will also work on their short films as final term projects.

EDITING III FTV-2102
The course aims at developing the editing skills of students through various sessions of practice. The course includes introduction to the works of different authors/filmmakers, establishing narrative and style and pushing students to create a body of work.

FILM ANALYSIS: NARRATIVE FTV-2103
The course introduces the students to narrative filmmaking. It aims to make them understand that fiction filmmaking is not just entertainment to be passively consumed but an art form that is meaningful and should be aesthetically evaluated.

DIGITAL PHOTOGRAPHY FTV 2104
This course will be an introduction to the theory and practice with the different fundamentals of photography with emphasis on the DSLR camera, basic photography techniques, composition, and presentation. Students are required to get their own DSLR camera The College will provide all other equipment and supplies of a Conventional and modern photo lab.

CAMERA: SHOT BY SHOT FILM TECHNIQUE FTV-2105
The course aims at understanding the importance of the techniques involved in Fiction Filmmaking. Students will understand the theoretical & practical usage of single camera production & the importance of shot by shot film. They will learn the technique of Pre-production & Production phases in detail and will be able to demonstrate the rules of filming for fiction film sub-genres. The course will also focus on the importance of the film crew members like director & a cinematographer.

INTRODUCTION TO SCREEN WRITING FTV-2106
The course aims at developing an understanding of the medium of screen and the basics of screenplay. It will enhance the capability of imagination through a directed use and will enable students to write for screen. The course will also inform students about characterization and structure.

DIRECTING ACTORS FTV-2107
The course aims at introducing the students to experience a critical and practical understanding of acting. It will provide the necessary guidelines for acting on stage, film and television. This course will prepare the students on how to direct the actors for a film or television production.

ADVANCED NARRATIVE PRODUCTION FTV-2201
The course aims at introducing the students to making a short film using the advance techniques of handling non-linear structure in storytelling. It will help them to handle all the devices of film production to tell a story at an advance level.

PRODUCTION DESIGN FTV-2202
The course aims at understanding the importance of production design in Fiction Filmmaking. Students will understand about the theoretical & practical usage of it. Students will develop an understanding of the technicalities involved in the pre-production and production phases of fiction filmmaking including selection of props, costumes, appropriate set and budgeting. The course will encompass the practical requirements in the role of a production designer.
FILM ANALYSIS: ADVANCED NARRATIVE FTV-2203
The course aims to introduce students to films that employ advanced and complex techniques of filmmaking and equip them with skills to analyze the films in the socio-political and cultural context. The primary interest of the course will be reading the language of cinema in order to improve our critical understanding of the way texts create meaning.

INTRODUCTION TO CREATIVE WRITING FTV 2204
The course aims at De-familiarization with preconceived notions, Development of a multifarious outlook that will lead to self- awareness. It will begin the process of gradual growth of starting with the familiar and moving towards the unfamiliar.

COMPLEX CAMERA FTV-2205
The course aims at understanding the importance of the techniques involved in Fiction Filmmaking. Students will understand the theoretical and practical usage of single camera production and the importance of Long Take technique in filmmaking. Students will learn and execute the technicalities involved in the Pre-production and Production phases of long take scenes and sequences.

ADVANCED SCREENWRITING FTV-2206
The course aims at developing the ability of students to write a screenplay. They will be introduced to the use of advanced techniques of writing and will develop their practice to meet industry standards. The course will also inform students about theme, narrative structure, subtext and scenes.

GRAPHICS & ANIMATION FTV-2207
The course develops a contemporary industry standard understanding of the role of animation and VFX in filmmaking. The course will enable students to use computer technology in accordance to the requirements of animation and will broaden the scope of creativity. Additionally, it will also inform students about concepts and history of animation.

FILM THEORY I FTV-3101
This course will discuss a range of compelling critical methods for the study of Films; semiotics, feminism, Marxism, auteurism, cultural studies, queer theory, postmodernism, genre analysis, among many others. Students will survey a broad range of theoretical, formal, history-o-graphic and contemporary approaches to understanding Film.

MUSIC VIDEO FTV-3102
The course aims at introducing students to techniques involved in music video production. They will learn about lyrics, rhythm, melody, composition and then designing of visuals according to music and lyrics. according to soundtrack how to design the visuals.

FILM ANALYSIS: EXPERIMENTAL CINEMA FTV 3103
The course entails a survey of the varieties of experimental moving images produced by a range of filmmakers and technologies. It will analyze works in terms of form, content, and context and explore the relationships between past and present experimental media forms and practices. In addition, it will investigate the relationships between experimental and commercial cinema in order to emancipate viewers from hegemonic values and mass-market entertainments.

ADVANCE GRAPHICS & ANIMATION FTV 3104
The course is focused on application of contemporary industry standard understanding and techniques of animation and VFX in filmmaking. The course will enable students to use computer technology in accordance to the requirements of animation and will broaden the scope of creativity at an advanced level.

MULTIPLE CAMERA PRODUCTION FTV-3105
The course aims at understanding the Television Studio Systems. The students will understand the difference between live & recorded programs. They will be introduced to multiple camera set-ups and the importance of time management. They will be introduced to live chroma keying and experimenting within controlled environment of the studio. Students will produce experimental films by applying all the concepts learnt in the class.

MARKETING & DISTRIBUTION FTV 3106
Film Business is a practical guide to achieving success and sustaining in the Film Industry. The course will provide students with the bedrock knowledge of Pakistani film industry’s business model alongside other global film business structures. Students will learn the functionality of the studio system and that of independent filmmaking. Processes of marketing, distribution and exhibition will be instilled in the students as well as issues of copyrights, censor board & legal contract development. Each topic of this course will be explained using existing case studies. This course will be taught alongside a production course, so the students can practically apply their knowledge and try marketing, distributing & exhibiting their film commercially.
SOUND DESIGN FTV-3201
This course aims to provide an overview of nonlinear audio production and sound design with an emphasis on integration with other narrative formats. Sound is one of the most profound ways to convey ideas, sensations, and information; and, since it complements and enhances visual experience rather than excluding it, it can be one of the most flexible too. In this introductory-level course, students gain familiarity with the basic tools and techniques of nonlinear audio production. Projects will improve listening skills, raise awareness of our aural experience and sonic environment, integrate sound with narrative visual media, and allow us to communicate and conceptualize the world of sound.

FILM THEORY II FTV-3202
This course will discuss a range of compelling critical methods for the study of Films; post-feminism, post-colonialism, third film theory, postmodernism, narrative analysis, among many others. Students will survey a broad range of theoretical, formal, and contemporary approaches to understanding Film.

FILM ANALYSIS: WORLD CINEMA FTV-3203
The course aims at understanding the historical background, film techniques and themes that have influenced international cinema. The course will provide information about specific directors, various film titles, and film themes that exemplify the artistic highpoints of international cinema. It will also enable students to develop critical perspectives for analyzing films.

SPECIAL PROJECT (PRE-THESIS PRODUCTION) FTV 3204
The course aims to prepare the students for thesis production and develop leadership ability of a writer/director in students. During the course of the semester the students are to make three individual short films. They must strictly follow the deadlines and the guidelines/restrictions.

TELEVISION CAMPAIGNS FTV-3205
This course aims at making the students learn and practice advertising techniques and marketing principles in order to create and manage media campaigns. The students will be informed about the use of advertisement in multiple media.

PRODUCTION WORKSHOPS FTV-4101
The course aims at providing production practice before the students practically go into the production of their thesis films. The workshops will mainly focus on script, screenplay & dialogue writing, sound recording & sound design, camera & lighting and advance post production techniques. Students will work with industry professionals who will share their experiences in workshop setting. These practice sessions will help students to demonstrate their existing practical knowledge and skill in a more diversified way.

THESIS DEVELOPMENT FTV-4102
The aim of the course is to enable students prepare screenplay/documentary plan for production. The students will be given necessary guidelines for developing an intelligent screenplay. They will follow a standard procedure according to the given guidelines.

THEORIZING SEMINAR FTV-4104
This course will engage students with the concept that as filmmakers they are key film theorists as well. They will study an array of film directors & examine their techniques in developing film theories. The course will equate film theorists to filmmakers, enabling the students to create their own theories as they work on their thesis films.
DEPARTMENT OF
CULTURAL STUDIES

Prof. Dr. Farida Batool
Head of Department
faridabatool@nca.edu.pk

VISION
The programme focuses upon developing an understanding of visual and material culture, approached from the lens of popular culture, media studies, museum and heritage studies as well as visual arts. It also aims to balance theoretical issues and debates in Cultural Studies with conceptual and analytical aspects of both visual and material culture. It provides students with an opportunity to examine the concept of “culture” in its many facets, through time, developing the analytical and critical tools to formulate new and revealing readings of visual culture in and about Pakistan.

OBJECTIVES
1. To enable students to apply theoretical knowledge towards understanding visual and material culture.
2. To provide sound methodological skills and basic critical knowledge of cultural theories.
3. To familiarize students with global debates in cultural studies.
4. To help build a strong foundation in analytical, interpretive, critical methods and writing, communication and presentation skills.
5. To evaluate the ideas that contribute towards building the cultural identity of different communities.
6. To emphasize the importance of research, both theoretical and practical, and unpacking the various methods that can be applied to individual research practices.

SEMESTER-1

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### SEMESTER 8

**Thesis 18 Credits**

### INTRODUCTION TO CULTURAL STUDIES I CULTS-1101

This course is designed to introduce students to the fundamentals of cultural studies from its traditional path into today’s global age. It will offer both an integral grounding in critical cultural theoretical thought and an active engagement with media, technology, aesthetics, and geopolitics in their contemporary and historical forms. The course aims at giving students groundwork in cultural analysis drawing on variety of disciplines, including gender studies, sociology, anthropology, history, philosophy, and literary studies.

### ART SINCE 1945 CULTS-1102

This course is designed to find a comprehensive and critical knowledge of Art since 1945. The aim is to enable the students to reflect on the nuances of contemporary world art, post 1945, critically, analytically and creatively. Through the course the students will be able to envision and understand our contemporary world identity with visual art as a mainstay and core medium of knowledge.

### INTRODUCTION TO CULTURAL HERITAGE I CULTS-1103

This course is designed to introduce students to the various concepts, methods and definitions relevant to cultural heritage and the contemporary debates/approaches surrounding this subject. Students will learn to critically examine why and how buildings, sites and even traditions play an important role in shaping our notions of the past, present and future. They will unpack the various ways in which cultural heritage can be interpreted: a wide range of issues and ideas such as trauma, nationalism, climate change and citizens as stakeholders in heritage conservation are reshaping the definition of cultural heritage and how it can be protected therefore students will engage with these ideas through case studies.

### INTRODUCTION TO CULTURAL STUDIES II CULTS-1201

This course is designed to examine the different ways in which historical moments have been understood and represented throughout time and in different cultures. This course will focus on the role and function of representations in multimedia and other cultural practices by evaluating the visuality of power, violence, spaces and globalization in different media - paintings, film, photography, theatre, poetry, and performance.

### THEORIES OF ART AND CULTURE CULTS 1202

The course aims to study cultural identity through national, post-colonial and transnational lenses. It will explain the beginning and reproduction of transnational social formations, as well as the particular macro-societal
contexts such as ‘globalization’ and ‘multiculturalism’ in which social formations have operated.

INTRODUCTION TO CULTURAL HERITAGE II CULTS-1203
The course aims to find and deliver a pragmatic understanding of cultural heritage through the application of concepts to a local case study/heritage site. It will help students develop a comprehensive and practical understanding of various aspects of culture heritage from outstanding universal value to tourism and preservation etc.

Students will apply practical experience and use this platform to examine impact, change and heritage solutions through cultural heritage.

CULTURAL STUDIES-Popular and Everydayness CULTS-2101
The course aims to identify, evaluate and critically analyse cultural, historical and theoretical practices in everydayness of popular culture. It will also equip students with advanced level critical examination and articulation of reading texts and images within the larger cultural studies theoretical frameworks.

BASIC ENGLISH WRITING, LISTENING AND SPEAKING SKILLS CULTS-2102
This course is designed to equip students with basic English Language and Communication skills specifically by drawing upon language development, critical reading, listening and writing strategies. The ultimate aim of this course is to familiarize students with the basic conventions of oral and written English so as to develop greater engagement with course material and class discussions.

HISTORY OF IDEAS CULTS-2103
This course is designed to present a panoramic view of the development and evolution of human thought from the earliest recorded time to the present. The course aims at understanding the nature of social knowledge and the extent to which it is culture-bound and geographically circumscribed.

PROPAGANDA AND ACTIVISM IN ART CULTS-2104
This course explores the intersections between propaganda, activism and art. The course outlines how dominant power structures have employed art and commissioned artists to further their own political agendas. This course also explores how art has been used to campaign for social and political change.

INTRODUCTION TO LITERATURE CULTS-2105
The course aims to introduce students to some basic concepts about literature: the nature of literary art, its various genres, the function of literature along with an introduction to the study of literature i.e. what strategies can be employed to systematically study it.

MUSEUMS AND MATERIALITY CULTS-2106
The course is designed to lay down the general foundations in terms of concepts, knowledge, intellectual terms and contemporary issues that are raised in the field of museology and its relation to material culture. This foundation will be examined and illustrated during the course by the use of historical and present-day case studies to discuss and assess debates around issues such as contestation, ownership, globalization, well-being and memory. A local angle will also be added through museum visits and discussion of museum organisations in Pakistan.

HISTORY OF DESIGN I CULTS-2107
This course aims to develop an understanding and acknowledgement of the historical foundations of graphic design which has distinct ties to past crafts and aesthetics that goes beyond problem solving. An understanding of the stylistic and technical evolution of design is necessary for students who want to critically examine and innovate in their area of design.

CULTURAL STUDIES-Media and Everydayness CULTS-2201
This course will challenge students to critically assess and explore their relationship with digital culture. The course will examine how a range of digital tools enable, restrict and/or undermine the role of citizens. It will also familiarize students with the growing range and diversity of forms and practices of non-Western media production and distribution. It will establish an understanding of the political, economic and socio-cultural impacts of cinema, and digital media technologies within specific regions of the global South.

ACADEMIC WRITING I CULTS-2202
This course is designed to introduce students to the practice of writing for academic purposes. Students will be provided with key techniques, guidelines and suggestions for varying assignments, all with a focus on improving composition skills. Micro skills such as grammar, punctuation and sentence structure will be discussed, but greater emphasis will be on macro skills such as paragraph and assignment structure for coherent and effective relaying of information. Basic research skills including conducting research, note taking, paraphrasing and summarizing, quotations, positioning and citation will also be discussed.
UNRAVELING MODERNITY AND EXAMINING POST MODERNITY CULTS-2203
This course aims to study the effects of modernity on the present-day world as well as its impact on different fields of study (humanities, literature, art, urban studies). Modernity’s salient role in the history of theoretical debate and the arts will be brought into discussion. The theories of modernity and the movements associated with it (in different disciplines) will be introduced and discussed in detail.

ARCHITECTURE AND SPACE OF POWER CULTS-2204
The course is designed to examine architecture as an idea from the past to present in a global context. It will discuss central issues, particularly in relation to power, that have impacted the built environment in history and its relevance to societies. This course will go on to analyze architecture in Pakistan in this context.

LITERATURE OF RESISTANCE CULTS-2205
This course aims to provide a general survey of literature from classical till contemporary period. Students will be encouraged to critically analyze the concept of “resistance” in the light of selected prose and poetry from diverse literary traditions. The social, political, and cultural contexts of the readings will be emphasized for gaining a deeper insight into the broader human resistance against the tools and institutions of oppression. The ultimate objective of this course is to help students apply the insights gained from the readings and discussions towards understanding their own national and personal narratives especially in relation to the struggle for creative and artistic freedom.

MUSEUMS AND MATERIALITY II CULTS-2206
The course aims to immerse students within The Lahore Museum, so that they get to learn first-hand how a museum works by engaging with its history, vision, collections, display strategies and narratives, as well as meet and question the ‘museum people’. Through this intensive exposure to museum practices the course will reveal the everyday realities of a museum and the various dilemmas, negotiations and successes that are involved in the creation, display and preservation of culture and heritage at a museum. This experience of the museum through practical interaction with the museum and its components will be broken down and analyzed to make apparent the processes of creating meaning, decision making, institutional constraints and policy matters. In the second half of the course the students will then use these skills to choose an object in the NCA Archives, carry out research about it and then create an exhibition of the object.

HISTORY OF DESIGN II CULTS-2207
This course aims to develop an understanding and acknowledgement of the historical foundations of graphic design which has distinct ties to past crafts and aesthetics that goes beyond problem solving. An understanding of the stylistic and technical evolution of design is necessary for students who want to critically examine and innovate in their area of design.

RESEARCH METHODOLOGIES IN HUMANITIES CULTS-3101
The course is designed to introduce students to key elements, skills and techniques that can be used in conducting a humanities research. It will familiarise students with the basic techniques of each method by getting them to practically execute and then analyse the subsequent results.

ACADEMIC WRITING II CULTS-3102
This is a writing course designed to reinforce essay composition skills and familiarize students with the practice of writing for different academic purposes. Students will learn the structural components of the varying types of academic essays they will be required to attempt as part of their program, while developing key research skills needed to thrive. The ultimate goal of this course is to equip students with the tools to articulate cleverly crafted and well researched arguments in varying essay formats.

MUSEUM MATTERS CULTS-3103
This course is designed to examine the museum both as an idea and institution, from the past to present within the context of the West and non-West. It will chart out the origins of the museum and its development into its contemporary recognizable forms. Through this history of the museum this course will discuss central issues that impact the museum and their relevance globally down to individual societies. The course will then focus locally and deal with the cultural relevance and problems of museums in Pakistan today.

MEDIA, TECHNOLOGIES AND THE SELF CULTS-3104
This course aims to critically examine the contributions of art and new media to society from late 20th century to the present. It aims to examine how new media technologies has shaped culture, identity, areas of resistance and activism.

MOVING IMAGES- PAST INTO PRESENT CULTS-3105
This course is designed to trace and identify the moving image as a core, artistic yet mainstream medium of art and world-culture. It aims to that the students should have a comprehensive knowledge and understanding of the development of the moving image in the past hundred years and its evolution in a global and critical context.
A HISTORY OF PAIN CULTS-3106
This course aims to explore the ethics and aesthetics of pain, violence and trauma in history. The course is interdisciplinary and transnational in nature, combining different modes of surveying trauma and violence spread over a host of geographical regions. The course will question the cultural and social impacts of violence and trauma, while postulating an ethical witnessing of the pain of others.

RESEARCH METHODOLOGIES IN VISUAL CULTURE CULTS-3201
This course is designed to introduce a range of methods that specifically deal with the issue of how to carry out research on visual culture. It will familiarise students with the basic techniques of each method by getting them to practically execute and then analyse the subsequent results.

ACADEMIC WRITING III CULTS-3202
The aim of this writing course is to introduce students to the practice of writing extended essays based on secondary research. Students will develop research skills, learn to use conventions of style and suitable organizational patterns in order to write quality assignments with cleverly crafted arguments.

CULTURE OF DISPLAY CULTS-3203
This course is designed to explore the idea of ‘cultures of display’ by looking at the way displays are constructed and meaning produced in various cultural settings. These will be analyzed in terms of how they reflect on aspects of ideology, class, identity, nationalism or socio-political issues at locations of both ‘high’ and so-called ‘low’ culture. The course will not discuss these two ends of the culture spectrum in isolation but take the curatorial principles of the ‘high’ and critically apply them to everyday cultures of display, in particular around the city of Lahore itself, which deal with similar issues of identity, power and desire at the popular level.

INTO THE FUTURE: SCIENCE FICTION AND SECOND LIFE CULTS-3204
The course aims to familiarize students with some of the ways “the future” has been imagined and explored. Common social categories such as gender, class, race etc. will be explored along with ideas including the concept of reality, mankind’s place in the universe, the trajectory of mankind as a collective, and the concept of a second life in a virtual world.

FILM IN SOUTH ASIA CULTS-3205
This course aims to focus on one medium of visual representation--cinema--to explore the portrayal of South Asia. It will historically trace the development of the cinematic industry in South Asia and highlights the changing images of the region. The course will understand a list of stereotypes, ideas, national, cultural and historical realities and how films capture or twist the realities of culture, time and events. This course will adopt critical approaches for looking at aesthetics, the representation and gender roles of South Asia through different film genres.

ART IN ADVERSITY CULTS-3206
This course considers the intersections between art practice and adversity. Here, “adversity” is broadly defined as an instance or continued state of difficulty. This course will examine narratives that have been mobilized in and through art in relation to war, natural and environmental disasters, forced migrations, and artists personal struggles in moments of adversity. This course aims to examine how art reveals and conceals during adversity, as well as understanding how art responds to and represents adversity.

ART COMMUNITY AND THE PUBLIC SPHERE CULTS-3207
The course explores how visual art, performance art, and activist art in the public sphere contribute to political dialogue and community building. It will enable students to use hands-on practice of public art making along with the study of politics, community building, culture, urban planning, art history, and social issues as they relate to public art with a special focus on South Asia within global context. The course will develop a broader understanding on both activist and state-sponsored contemporary public art, the range of political issues they address and/or obscure, and how it relates to current national political issues.

THESIS WRITING COLLOQUIUM CULTS-4101
The course aims at enhancing students’ capacity to plan, execute and present independent research according to appropriate standards of scholarship.

SEMINAR TOWARDS NEW APPROACHES CULTS-4102
This course aims to introduce students to research practices and focused theses of established researchers in the fields of Cultural Studies, Media Studies, Art History, Anthropology and Museum Studies. Students will learn to employ the methodology they learned into developing larger bodies of research, following topics of their own choice.
ADVANCED FIELD RESEARCH CULTS-4103
The course aims to combine theoretical and practical approach to the study of research methodology. Furthermore, the course aims to explore both the “hows” of research and examine the underlying assumptions and values of qualitative research practices.

DIRECTED RESEARCH CULTS-4104
The course aims help students define and formulate a researchable topic and aid them organize a project within manageable scope and time frame. They will be able to make and communicate cogent arguments through writing in academic style or through creative media project. The course will help students by making them adopt appropriate research methods and, if applicable, creative media genres/languages. The students will be able to conceive, execute and complete a research project independently.
GENERAL RULES

PUNCTUALITY AND ATTENDANCE
1. It is the responsibility of the student to regularly attend classes (lecture or studio) and to sit in examinations.
2. Every student must have a minimum of 75 percent attendance in the scheduled classes, lectures and studios conducted in each subject during the academic session.
3. In case a student fails to maintain 75 percent attendance, he/she will not be issued a roll number slip for semester examination.

LEAVE RULES
1. Applications for sick leave must be supported by medical certificates from registered medical practitioners and both must be recommended/signed by concerned teacher and foundation year Coordinator/respective HOD and submitted to the Registrar within one week. The leave application form is available at College reception.
2. Applications other than medical leave or unavoidable circumstances must reach the respective faculty/HOD supported by proof of the incident, recommended by respective teachers and the foundation year Head/Coordinator and submitted to the Registrar’s Office a week prior to the date for which leave is applied.
3. Leave for more than 3 days must be recommended by the foundation year HOD and submitted to the Registrar’s Office within one week. Leave exceeding 7 days may be granted to a student after assessment of reason by the Committee of the Heads of the Departments chaired by the VC.
4. Fines for unauthorized absence shall be charged on the basis of each class (lecture or studio) unattended by a student at Rs. 50/-per absence.
5. All approvals and decisions on students’ requests for the leave will be intimated to them by the Registrar’s Office.
6. In case a student remains absent for more than 7 consecutive working days without intimation his/her name will be removed from college rolls.

EXAMINATION RULES
1. Students must appear in all exams and submit all assignments as per given date sheet/timeline.
2. If a student is unable to submit any examination or assignments and/or projects within the specified time, it shall be considered as a failure in the examination, assignment and/or projects and the student shall be marked “zero”.
3. All examinations shall be held on the dates and times announced. No extension shall be granted under any circumstances at the time assigned for a given project or assignment.
4. The exercise of objectionable conduct and the use of unfair means during an examination on the part of the student shall render him/her liable to punishment to the extent of expulsion from the College.
5. In case of failure in clearing the dues by the last date, the student shall not be issued roll number slip for examination.

HOSTEL RULES
1. All residents in the College hostel are required to co-operate amongst themselves, with the hostel Warden, Management Committee, Registrar and the VC to ensure a smooth running of the hostel.
2. Students may apply for hostel facility in writing on the hostel accommodation form available from the College reception. Hostel accommodation is given on a first come, first serve basis (depending on the availability of the space/room).
3. After the declaration of the final semester result, the final year students will be required to vacate the hostel within ten days.
4. All students are expected to be inside the College hostel by 10:30 pm. In order to stay out after 10:30 pm, a student must apply in writing to the hostel warden. Permission will not be granted more than twice in a week.
5. Permission for a night-stay out from the hostel may be applied for in writing to the hostel warden who will forward the request to the Hostel Management Committee for approval. All such applications must carry the full address and telephone numbers of the guardians being visited.
6. Students will be required to vacate the hostel during summer and winter break in order to facilitate repair and maintenance of the building.
7. Smoking and use of any kind of drugs is strictly prohibited in the college/ hostel premises, in case of violation strict disciplinary action to the extent of expulsion will be taken or will be treated as per “Prohibition of Smoking and Protection of Non-smokers Health Ordinance 2002”.

Note: The students who enrol in extra semesters beyond their minimum residential requirement may not be allowed hostel accommodation.
SEMMER RULES

ENROLLMENT

1. Enrollment shall only be considered complete when after depositing the fee, the Semester/ Course Registration Form is submitted to the office of the Head of concerned department.

2. The College will assign an advisor to each student on admission. After foundation semesters, the advisor and the student together will develop a flexible comprehensive plan of study that will be implemented in each semester. The Advisor file of each semester will be updated and include copies of transcripts and GPA earned.

3. After successful completion of foundation semesters, the students will be required to choose the courses they wish to enroll in, prior to the start of a semester with the help of an advisor. For this purpose, the National College of Arts will publish a schedule for enrollment of students and the number of seats available for each course. The students may make any change (add/drop) in the courses they are taking within second week of the semester and record the changes in Advisor file and office of the Registrar. No drop and add will be allowed after the second week of the semester.

4. The commencement of a course will be subject to the number of enrolled students and will be notified by the College before the beginning of a semester.

5. In the beginning of a semester, the Instructor of each course will hand out a course outline which will include information regarding content, assessment criteria, required and recommended reading materials and any other information important for the successful completion of the course.

6. The College under special circumstances and on payment of late fee of Rs. 5000 may permit a student to enroll within ten days after the commencement of the classes.

7. Students may be allowed to withdraw from a course during 4-6 week of the semester after consulting the advisor. In such a case the transcript shall record that the student enrolled in the course and withdrew. Consequently, grade W will be awarded to the student which shall have no impact on the calculation of the CGPA of the student.

8. A student withdrawing after the 6th week shall be automatically awarded “F” grade which shall count in the GPA and stay on the transcript.

9. Enrollment in absentia is not allowed. Student is required to be present in person with a proof of identification (Computerized National Identity Card, etc.) for enrollment.

10. If a student fails to attend any lecture during the first four weeks after the commencement of the semester as per announced schedule, his/her admission shall stand cancelled automatically without any notification.

11. The students who enroll extra semesters beyond their minimum residential requirement (8 semesters or 10 semesters in case of Architecture Department) will have to pay full semester fee for each and every extra semester.

12. The admission of a student shall be cancelled on the recommendations of the concerned Head/BOS and notified by the registrar, if the student is found guilty of misconduct or a fee defaulter.

13. The aggrieved student may file an appeal against cancellation of admission to the concerned HOD within a period of 7 days. The HOD will give him/her an opportunity to be heard in person and the case will be sent with comments to the VC for final approval/decision. The final decision will be notified by the Registrar office.

14. If a student fails in a course, s/he is required to repeat it. An incomplete grade ‘I’ will be awarded by the faculty only in exceptional cases beyond the control of a student such as serious accidents, family tragedy, serious health ailments, etc.

15. A course can be repeated two times (enrolled three times) at the most. The Registrar Office/Controller of Examinations Office will mention corresponding repetitions in the result notification and the student shall mention repetition status in the Course Registration Form.

16. Earning SGPA < 2.0 in two consecutive semesters may result into repeating the semester.

SUMMER SEMESTER

1. Summer semester will be offered as an optional semester of 08-09 weeks’ duration. Subject to the number of enrolled students, remedial courses will be offered to remove deficiencies.

2. A student who has failed, has been stopped to take the examination, have an incomplete grade ‘I’ or wishes to improve his/her grade is allowed to register in summer.

3. A student will only be allowed to register in courses up to 08 credit hours for remedial work.

4. The contact hours per week during the Summer Semester will be doubled to ensure that the course is completely taught in a summer session with half of the duration as compared to a regular (Spring/Fall) semester.

5. Summer Semester Fee will be charged.

FREEZING OF SEMESTER

1. The permission for freezing a semester(s) will be granted by the VC/BOS.

2. If a student freezes a semester(s), s/he will resume his/her studies from the same stage where s/he froze. No freezing during the semester will be allowed. The maximum duration of the degree program shall remain the same.

3. If a student is not enrolled in any course in a semester, it is mandatory for her/him to inform the Registrar Office. s/he will not be considered a regular student of National College of Arts in that period. The student may then enroll in these courses in a subsequent semester; however, s/he will have to meet pre-requisites of any course taken. In addition, it is understood that the National College of Arts is not required to offer all courses in each semester.

4. In special hardship cases, the National College of Arts may develop criteria for freezing a semester.

5. The duration of freezing is one year; a candidate who is allowed a semester
6. Freezing of foundation semesters is not allowed.
7. Under special hardship circumstances freezing of first semester can be considered for approval by the competent authority. The hardship cases may include:
   - Iddat
   - Maternity/Delivery
   - Death in the immediate family
   - Any other subject to acceptance on justified rationale

**REPEATING COURSES AND IMPROVING CGPA**
1. If a student gets ‘F’ grade, s/he will be required to repeat the course or its recommended alternate, if any, suggested by the advisor/concerned teacher. However, “F” grade obtained earlier will also be recorded on the transcript.
2. A student with a ‘C’ grade or below can repeat the course if s/he desires to improve the grade. In such a case, both the course and the grade obtained will be recorded on the transcript, however, only the better grade shall be calculated in the CGPA.
3. In case of CGPA improvement, it would be recorded with (Imp) on the transcript.
4. The assessment criteria vary according to the nature of the taught course and the learning outcomes. The teacher may assess a student in terms of originality, knowledge, understanding, creativity, and skill in relation to a given assignment, project, etc.

**STUDENT GRIEVANCES**
1. The academic grievances will be addressed by the Academic Grievance Committee.
2. In case of lower than expected grade, a student may submit a grievance application to the Academic Grievance Committee with comments from the respective HOD. The Committee will hear both sides (student and the instructor) and will give its final decision within two weeks. The decision of the Committee will be deemed final and will be binding on all parties.

**RE-ADMISSION**
1. If a student fails to enroll in any semester(s) without permission of the competent authority, he/she shall cease to be on the rolls of the National College of Arts and in case he/she desires readmission, he/she shall have to apply for the same.
2. The VC/BOS may readmit such a candidate subject to the payment of Rs. 5,000/- as re-admission fee and Rs. 10,000/- as per semester gap fee, if applicable.
3. The VC/BOS may refuse the re-admission if the reasons presented are not convincing.

4. The period of gap semesters will not be counted towards residential requirements, however, it should not exceed the maximum allowed duration of the programme.

**TRANSFER OF CREDITS**
1. The VC/BOS may consider credits earned by a student at National College of Arts or any another HEC recognized institution, subject to a maximum of 50% of the minimum credit requirements for the degree provided that:
   a. The contents of the course(s) for which credit is claimed, are identical or similar to the course included in his/her planned course work.
   b. The course for which credit is claimed should not have been used for any other degree.
   c. Courses with less than B grade shall not be considered for transfer of credit hours.
2. The concerned department will have to conduct a comprehensive examination for admitting the student.
3. A course studied to qualify a degree will not be taken/considered for any other higher degree programme.
THESIS/PROJECT SUBMISSION

The final submission, a thesis report, a project, or both will be submitted to the respective faculty. The thesis semester consists of 18 credits and will include the following stages:

1. Topic/Idea Approval and Appointment of Supervisor: The students will present their proposed topics to the Department Committee chaired by the Head of Department. The Committee will approve the topic and appoint an Supervisor.

2. Synopsis/Idea Submission: The students will be required to present or submit in writing, a synopsis or a statement of idea to the Committee according to the schedule by the respective department. The Committee will approve the synopsis or statement of Idea.

3. Mid Term Jury: The midterm jury will be held one month prior to the final submission by the student. The Committee for evaluation can include external jurors in addition to the faculty members of the College.

4. Final Jury: The Final Jury of the thesis project will be conducted by a three-member Committee. The Committee members will be professionals of the field and will be external to the College.

5. The student shall submit an electronic copy along with three hard bound copies of the thesis report duly signed by the supervisor and HOD to the respective department.

6. The color of hard bound cover of thesis report shall be Black.

7. If a candidate fails in the thesis examination, he/she may enroll again and will submit a revised thesis in the next thesis semester on payment of the prescribed thesis examination fee. He/she can avail this chance only once.

THESIS SUBMISSION AND PLAGIARISM

1. The Plagiarism Policy recommended by the Higher Education Commission of Pakistan is endorsed by the National College of Arts of Arts. However, keeping in view the nature of disciplines pertaining to art, the policy is extended as follows.
   a) Plagiarism will include the full and partial copying of the content and form of an art work from an oral, print or electronic source without attributing it to a source or sources.
   b) A student is required to present an original work and is not allowed to represent, fully or partially, another student’s work as his or her own.
   c) The research process should be determined by the originality of the whole project and its final outcome rather than by its individual parts. Undergraduate Student Handbook National College of Arts 150
   d) It will be acknowledged that in art (music, visual art, design, and filmmaking) teaching by example is an integral part of the pedagogical process. The faculty members of the National College of Arts appreciate the importance of drawing inspiration or to emulate or even imitate, however, there is a fine line between ‘drawing inspiration while acknowledging the source’ and making an unethical literal copy. The final decision will be taken by the Standing Committee.
   e) The Standing Committee proposed by the National College of Arts should consist of 5 members (3 faculty members of which one should be from the department concerned) and 2 experts (one with a legal background) to consider cases. The Standing Committee will consider originality, research process, context, examination requirements and ascertain that the fine line between making an unethical copy and drawing inspiration and acknowledging source is not crossed.

2. Original Plagiarism report along with the Certificate from Supervisor and Declaration by the student must be submitted along with the thesis to Department.

3. The student shall submit an electronic copy along with three hard bound copies of the thesis report duly signed by the supervisor and HOD to the respective department.

4. If the thesis, submitted by a candidate for final evaluation, is proved to be copied/plagiarized at the time of viva-voce examination, it will be liable to be rejected on the report of Board of Examiners and the Controller of Examinations will declare the candidate fail in thesis examination. The admission of such candidate shall be cancelled and he/she shall not be readmitted under any circumstances.

5. If the thesis of a candidate is proved to be plagiarized after its evaluation and declaration of result, previous result of the candidate will be cancelled and he/she will be declared to as fail in thesis examination. Such a candidate shall not be readmitted under any circumstances.

Note: The students who enroll extra semesters beyond their minimum residential requirement may not be allowed hostel accommodation.

RE-SIT EXAMINATION

The students who cannot appear in examination because of genuine excuse/reason shall be allowed to appear in re-sit examination within one week after the examination subject to the payment of special examination fee of Rupees 5000/- for one course. If the number of courses is more than one, a lump sum of Rs. 10,000/- shall be paid as special examination fee.

SUBMISSION OF RESULTS

The teachers are required to submit result within one week after the examination so that result shall be declared by the Examination Committee of the National College of Arts within two weeks after examination. The result will be declared by the Controller of Examinations and copies will be sent to the respective HODs.
INDISCIPLINE IN EXAMINATION

The Students Affair Committee of the National College of Arts, headed by a Professor may cancel an examination, a semester, or suggest expulsion if a student:

a) Removes a leaf from his/her answer book, the answer book shall be cancelled.
b) Submits forged or fake documents in connection with the examination.
c) Commits impersonation in the examination.
d) Copies from any paper, book or notes.
e) Mutilates the Answer Book.
f) Possesses any kind of material, which may be helpful to his/her in the examination.
g) Does anything that is immoral or illegal in connection with the examination and which may be helpful to him/her in the examination.
h) Refuses to obey the invigilation staff or refuses to follow the instructions issued by the National College of Arts in connection with the examination.
i) Misbehaves or creates any kind of disturbance in or around the examination centre.
j) Uses abusive or obscene language on the answer script.
k) Possesses any kind of weapon in or around examination centre.
l) Possesses any kind of electronic device which may be helpful in the examination.
m) Arrives late than specified time of examination.

Note: If a student is not satisfied by the decision of the Committee, s/he can submit his/her appeal within a week after the decision of the Committee to the VC. No appeal shall lie against the decision of the VC.

PROBATION

1. The students acquiring less than 2.00 GPA in a semester but passing in all papers will be promoted with the condition to achieve more than 2.0 GPA in the next semester and s/he will be put on probation for the next semester.
2. The students acquiring GPA 2.0 and above but failing in any paper(s) will be placed on probation and promoted to the next semester conditionally. They will have to be registered for summer semester to improve the grade or whenever the semester is offered.
3. Students on probation in two consecutive semesters even after attending Summer Semester in one academic year will take re-admission in that particular academic year once only.
4. The instructor may report a student’s absences and the student may be placed on attendance probation by concerned HOD and it will be notified by the department.

PERMISSION OF WRITER FOR SPECIAL STUDENTS

A visually impaired student may be allowed to attempt the Mid/Final Examinations of the National College of Arts on Braille/ Computer/any other means of facilitation.

In case a student is physically handicapped/visually impaired, s/he may apply to the Chairperson of the respective department (with medical certificate as proof of her/his disability) for permission to engage a writer in Tests/Examinations of the National College of Arts two weeks before the start of Tests/Examinations. S/he will be allowed 45 minutes (maximum) extra time to solve the question paper.

The qualification of the person who acts as writer of a handicapped student must be at least one step lower than that of the student. (e.g. for level 6 student, the writer should be at the most of level 5).

DUPLICATE DEGREE

Duplicate Degree may be issued (with completion of all requirements) to a candidate in case the original degree is lost/damaged or in case of change in the name of candidate. The candidate has to apply to the Controller of Examinations for the issuance of duplicate degree along with the relevant documentary proof as per National College of Arts rules. The Duplicate Degree shall be signed by the Registrar/Controller of Examinations only.

AWARDS AND DISTINCTIONS

1. Medals/Prizes/Rolls of Honor/Positions will be awarded to the students passing their internal as well as external examinations/term papers in the Annual as well as Semester System in the first attempt.
2. In the Semester System, Letter Grades will be awarded on the basis of GP/GPA/CGPA and Positions would be given on the basis of CGPA. In case two or more students are acquiring same CGPA only then the Position would be decided on the basis of percentage among those students.
3. The disciplines where number of students is less than 05, no position will be awarded in semester system. No medal and roll of honor will be granted to candidates who passed the examination in 2nd attempt.
4. The result of the candidate is not declared within the prescribed time of the degree, then no medal will be awarded.
5. No Medal/Roll of Honor will be awarded in the case of improving CGPA.
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