NATIONAL COLLEGE OF ARTS
A Federal Chartered Institute
GOVERNMENT OF PAKISTAN

نیشنل کالج آف آرٹس

گریجویٹ پروگرام پراسپیکٹس

DESIGN
NATIONAL COLLEGE OF ARTS

PRINTED IN PAKISTAN

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VICE CHANCELLOR'S MESSAGE

The transformative nature of any educational experience is a paramount for success which brings out the best in everyone. This transformative experience at the National College of Arts has infinite possibilities waiting to be explored by the inquisitive minds. We welcome you to immerse yourself in the rich tapestry of art, design, and architecture education offered by our esteemed institution.This journey will expand the horizons of your sensibility and empower you to become a vital part of national and international artistic discourse.

NCA stands as a venerable pillar of artistic education, with a history spanning nearly a century and a half. Our institution has earned a distinguished reputation as a trailblazer of progressive ideals. Here, we are committed to providing a dynamic and comprehensive learning experience that encompasses both undergraduate and graduate programs across various fields of visual and performing arts. At NCA, we take immense pride in our world-class facilities, which are equipped with cutting-edge resources in all departments. Notably, our NCA library is a gem in the crown of South Asian academia, housing an expansive collection of books, journals, and archives. It serves as an invaluable hub of knowledge for our graduate programmes, offering a nurturing environment for academic pursuits.

The introduction of various MA programs at NCA marks a significant milestone in our commitment to cultivating a research-based culture. We initiated this journey with the introduction of the Master of Interior Design program, followed by the Master of Visual Arts, Master of Multimedia Arts, and MPhil in Cultural Studies. These programmes reflect our earnest dedication to fostering a rigorous academic approach within the realms of art and design. The culmination of this approach becomes evident in the final thesis shows presented by our graduating students each year, showcasing the exceptional quality of their research and creative endeavors.

Other than academic prowess we thrive on our nthusiastic student body which embraces diversity. The diverse culture makes it imperative to practice ideas which are communal and also appreciate critical discourse that is essential on a graduate level.

As Vice Chancellor, I invite you to embark on this one of a kind opportunity to expand your artistic horizons by striving for excellence while following your passions.

Wishing you all the best for the future!

PROF. DR. MURTAZA JAFRI
Vice Chancellor

HISTORY AND HERITAGE

In reaction to The Industrial Revolution, a worldwide movement gained strength i.e. Arts & Crafts Movement 1850-1920. The movement believed in indigenous art & crafts as an essential part of artistic and industrial progress. Many of the proponents of art and craft education were followers of the Arts and Crafts Movement and disciples of William Morris and his counterparts.

Sir JJ School of Arts, Bombay, the Govt. College of Art, Madras, the Govt. College of Art and Craft, Calcutta and the Mayo School of Arts, Lahore were the four art institutions 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 was established in 1875 on the lines of the Kensington model, in conjunction with the Central Museum. The School was to document the arts and crafts of the Punjab, with the aim of training excellent craftsmen who would serve the demands of craft production. The Mayo School became a center of craft excellence under the direction of a line of accomplished heads, including 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 and in such capacity, was well connected with other institutions throughout the province. Over the years, inclusion of the fine arts became part of the school's curriculum, along with architectural drafting and drawing, embellishment crafts, woodwork, wood carving, weaving, embroidery, blacksmithy, 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 to become 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, Sponenburgh introduced the modernized curriculum which is the root of National College of Arts even today. 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 professionals. 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 on. 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 Communication and Cultural Studies (2005). The College offers MA degrees in Visual Art, Interior Design and Multimedia Design and an MPhil leading to PhD in Communication and Cultural Studies. The departments of Musicology, Film & Television were established a few years later, along with the Center for Conservation and Cultural Heritage Management. The Research and Publication Center was established in 1999, and has produced milestone publications on history, art, and the social sciences. A project for the restoration and conservation of the archival records of Mayo School of Arts was also initiated under this center. The NCA Archives is considered an essential resource for research on art history and the history of art, craft, design and architecture of Pakistan and pre- partition Punjab.
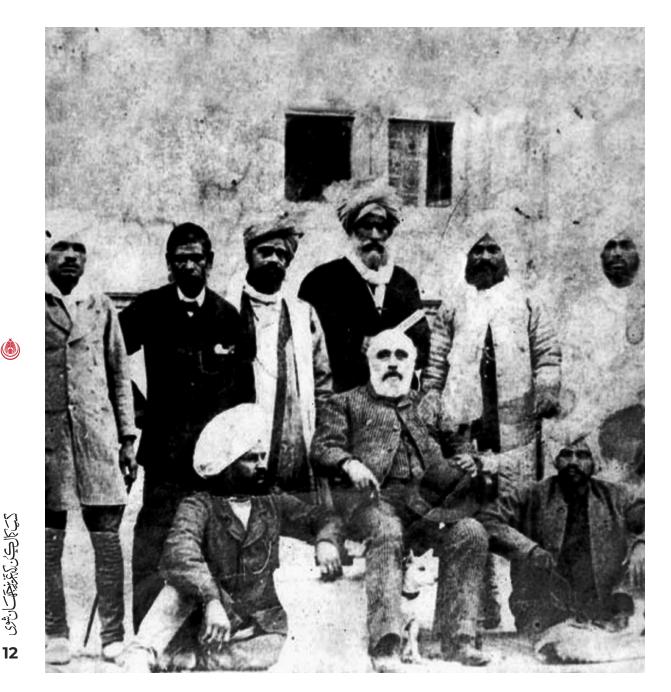
The National College of Arts successfully transitioned from Annual System to Semester System in 2020 with all Degree Programme courses and structures approved from the Academic Committee of the Board of Governors NCA. Now in 2021, NCA has achieved another milestone of being a Federal Chartered Institute which has elevated its status as a unique institution in the field of Art and Design. It is indeed a moment of pride for the National College of Arts that it has gained the status of a chartered institute which certainly expanded its outreach and also the infrastructure that is an achievement in itself. We hope that the coming year brings more seminal prospects to fruition taking NCA to new heights for the times to come.

THE CAMPUS

The Mayo School of Art was established in 1875, with the intention of having a centre that served the demands of the local and British peers and the government, by preserving and patronizing the crafts of Punjab.

The foundation stone of the Kipling Block (now the Administration block) was laid on January 3,1880 by Prince Albert Victor, and presents an early example of the utilization

of Mughal imagery. Referred to as 'late Mughal' style in contemporary accounts, its construction was supervised by a famous engineer from Lahore, Rai Bahadur Sir Ganga Ram, who later became well known for his philanthropy. Initially, the building consisted of six rooms. Temporary additions were made to it in 1881. In 1891, these temporary structures were made permanent in accordance with a design prepared by the Principal. Now the school had proper workshops equipped with tools and machines. In 1902 four large machine workshops and photo-lithography studio were already functioning. The fountain in the front of the main entrance was designed by Sardar Bahadur Bhai Ram Singh, much admired as a designer and craftsman when selected to decorate a section of Queen Victoria's Osborne House. Kipling utilized his crafts and sculpture background to construct a comparatively simple but elegantly detailed structure. The beautifully laid brick masonry of the walls ends at the roof with an outer cornice of red sand-stone, which, historian Latif informs, had been obtained from Delhi.

NCA is ideally located in the heart of the cultural capital and enjoys a historically rich neighborhood. The College is flanked on either side by the Lahore Museum and the Town Hall respectively, with the 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. The area between the Badshahi Mosque and the NCA is a treasure trove of materials, from the traditional to the contemporary. This is a city where people make things on site and a living is made from ideas; from metalwork and plastics to print workshops and digital art. This is an extraordinary space for research, collaboration and innovation, one that is utilized by NCA students as a home away from home from the first day of their entry into the College.

Not far away is Royal Park, the iconic cinema district where the Pakistani film industry lived and worked in an atmosphere of its own creation. Cinema hoardings with their unique style were painted and repainted in its narrow lanes.

Recently Lahore has begun to reclaim its place in South Asia as a cultural and intellectual hub. The city is host to theatre shows, art exhibitions, music festivals, symposia and lectures all year round, with local and international participation, all of which are accessible to the students of the NCA.

What is unique about studying at the NCA is that students are not merely observers in the drama of a city. Students of the NCA take their performances into the public sphere, in its streets, galleries and work in its industries.

The Rawalpindi campus was set up in the historic, Liaquat Memorial Hall in January 2006. The iconic Liaquat Hall was designed by the Greek Architect, Doxiadis. This multilevel building lies in the heart of Rawalpindi city. It has a long thriving history of performing arts. The Rawalpindi/Islamabad area has an active body of professionals, many of whom are NCA alumnus, as well as other bodies who have been working towards the setting up of professional art schools. Their resources are utilized in addition to the inputs that the current NCA faculty provides.

The project is a turning point in the history of the NCA. Bearing in view the ethos and model of the NCA, an academic plan has been developed to ensure continuity in the integrated teaching of the visual arts through the combined foundation course.

To encourage cultural diversity and gender parity in the student body, the Rawalpindi Campus admits students countrywide, following the same procedure of testing and criterion of eligibility as already established at the NCA.

The campus has a visiting faculty hostel, equipment for studios and laboratories, academic buildings and a library. The faculty, in keeping with the NCA model, comprises of a core permanent faculty, as well as visiting, guest and contractual faculty, both national and international.

It is the student body that truly makes the NCA distinctive. Our students come from all parts of the country and from extremely diverse socio-economic backgrounds. The variety of backgrounds, identities, ideological positions and languages become our strength.

The diversity of our student body engenders a unique NCA culture where debate and discourse are promoted. This promotes creativity, understanding, individuality and tolerance. Our foreign students are easily absorbed into the College stream.

The Ministry of Federal Education has allocated an auditorium space 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.

FOREIGN LINKAGES

International cooperation and cultural exchange has become essential for institutions to think and act globally. Academic Linkages have been 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: The College of Fine Arts, University of New South Wales, Australia, Ecole Nationale Superieure des Beaux Arts, France, Instituto Superior de ArteHavano, 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, Middlesex University, England, Accademia Della Moda, Italy (IUAD), College of Fine Arts, University of Tehran, Iran, University of Sistan and Baluchistan, Iran and Maldives National University, Male, Maldives, for faculty and student exchange programmes. Academic partnership in 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, Annemarie Schimmel Haus, Khana-e-Farhang and Alliance Frances.

INTRODUCTION

Master of Visual Art Programme provides a unique opportunity to extend beyond the boundaries of art education methodologies available in Pakistan. The undergraduate programme at the NCA introduces students to the basics of fine art practice, with an emphasis on the acquisition of technical skills, the MA Programme emphasizes intellectual growth and critical discourse in the context of an already established art practice.

In a time when it is recognized that various disciplines within art practice are converging, it is essential that students are offered the opportunity to understand this change in approach to art practice and discourse so as to locate themselves and their work within a local and a global context. The Programme provides a theoretical and visual infrastructure that discusses local practice and discourse within the broader contexts of South Asia and the rest of the world. The Programme addresses the issue of exchanges of information, and politico-historical realities that have created the hierarchies currently existing in the world with reference to the visual arts. The proposed ethos of the course springs from the necessity to understand these dynamics in view of the advent of globalization and multiculturalism.

South Asia is a region that has continuously been in a state of flux and the result has been a potentially rich cultural context for the making of art that is both eclectic and dynamic. This perception of geopolitical reality is a phenomenon which is not simply a part of historical debate, but is concurrent with contemporary issues in art. This awareness can exist only if these issues of the local and the global are tackled at the level of graduate study, in order to establish a generation of young artists who are cognizant of the realities of discourse, criticism and visual perceptions within the context of their own work and that of others. The Programme has therefore, been structured to provide an interface between art theory and art practice, as well as between the historical and the contemporary.

It is important to recognize the historical and geographical uniqueness of Pakistan within the context of the visual arts and to locate the Pakistani artist within the framework of international debate. The Programme is structured to encourage students to interact with the wider environment of the city and specifically to establish links with traditional practitioners and artists who may fall outside of institutionalized art practice. The course is designed to raise questions and examine pre-established notions of western hegemony within art practice and discourse. Thereby reclaiming and validating the rich cultural heritage of this region and its contribution to art practice the world over.

AIM AND OBJECTIVES

To introduce a program of studies that draws its strength from a two-pronged project of theory and practice. It augments graduate students' ability to create a strong link between their art practices and theoretical concerns through contextualizing research models in the local as well as global art expression.

1. To build a link between theory and studio practice by exploring relationships between ideas and skills.
2. To develop an intellectual discourse while drawing from disciplines such as philosophy, anthropology, history and psychology.
3. To develop skills in traditional art and crafts and enable students to translate conceptual concerns into visual expression.
4. To inculcate research and writing skills and develop a multidisciplinary approach

ELIGIBILITY FOR ADMISSION

(i) Applicants with minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply.

(ii) Candidates must pass NCA's own aptitude test at par with GAT.

(iii) Must have minimum 2 years of experience in the field.

PROGRAMME STRUCTURE

•	Total Number of Credits	30
•	Taught Subjects (Credits)	24
•	Thesis (Research & Design Credits)	06
•	Total Number of Semesters	03
•	Semester Duration	18 Weeks
•	Classwork	16 Weeks
•	Examination	02 Weeks
•	Course Load /Semester	9-12 Credits
•	Studio Courses	60 %
•	Theory / Seminar Courses	40 %

SCHEME OF STUDIES

SEMESTER 1

Course Code	Courses	Studio / Theory	Contact Hours	Credit Hours
VA-5101	Art Theory and Criticism - I	Theory	03	03
VA-5102	Third Space Seminar - I	Studio	06	03
VA-5103	Research Seminar - I	Theory	03	03
VA-5104	Studio Practice - I	Studio	06	03
			TOTAL:	12

SEMESTER 2

Course Code	Courses	Studio / Theory	Contact Hours	Credit Hours
VA-5201	Art Theory and Criticism - II	Theory	03	03
VA-5202	Third Space Seminar - II	Studio	06	03
VA-5203	Research Seminar - II	Theory	03	03
VA-5204	Studio Practice - II	Studio	06	03
			TOTAL:	12

SEMESTER 3

Course Code	Courses	Studio / Theory	Contact Hours	Credit Hours
VA-6101	Placement with a Traditional Practitioner	Studio	02	01
VA-6102	Visual Art Thesis	Studio	08	05 (4+1)
			TOTAL:	06

A range of mandatory and allied/interdisciplinary courses will be offered. Students will be required to follow an individual course of study in all the art practice options available within and outside the campus after consultation with their course tutors.

COURSE COMPONENTS

A. THEORY

ART THEORY AND CRITICISM

The Art Theory and Criticism course shall consist of a weekly lecture followed by a seminar. The purpose of this course is to equip students with a greater understanding of the cultural and socio-historical context in which art is produced/practiced. This will enable them to contextualize the emergence of certain movements and trends in art, thereby providing them with a theoretical tool box with which they can engage critically with art practice.

This will include a lecture series in history so that students can identify a chronological historical order. The course will address the development of the philosophical, economic and political base from which art emerges with an emphasis on the last 200 years. In addition, other issues such as appropriation, globalization, colonization, nationalism and other more general topics, which are central to this discourse, will be addressed.

These lectures will enable students to draw parallels and acknowledge the visual and conceptual exchanges between western and non-western cultures (with an emphasis on South Asia) and understand the nature of the hierarchies that exist in the world today.

THIRD SPACE SEMINAR

The Third Space Seminar will be conducted as a follow up to the Art Theory and Criticism course. This is essentially a bridge between studio practice and the theoretical part of the course and will be conducted in the form of weekly seminars. The seminars will enable students to understand the relationship between Art Theory Criticism, and Art Practice in order to develop the ability to relate it to the context of their own work and that of others.

RESEARCH SEMINAR

The research seminar will be conducted weekly over a period of two years. It aims to develop individual critical abilities and articulation skills through a study of the philosophical, structural and formalistic moorings integral to art. A number of prevalent research methodologies will be a taught component of the seminar. These will enable students to execute the written requirements of the Master programme, including the mandatory extended essay.

A broader understanding of the creative arts will be achieved through Seminars on the Arts of South Asia conducted with a more holistic approach to include dance, theatre, music, film and literature.

The student's ability to conduct research shall be assessed by written exercises and through individual/group presentations.

EXTENDED ESSAY

The Extended Essay is a compulsory component of the Research Seminar Course.

This comprises a written paper of 6000-7000 words in Chicago formate with supporting documentation (audio/ visual, etc.) if necessary.

B. ART PRACTICE

The programme provides a structured learning experience in which the theoretical and practical parts of the course are devised in a way that they do not operate in isolation but compliment each other. Students are expected to pursue a rigorous course of study during which they design and pursue an individual line of research, through active participation and articulate their concerns both visually and theoretically.

The emphasis of the course is to develop individual ideas and intellectual capabilities, particularly with reference to critical, evaluative and conceptual concerns for the production of works of high professional quality. The Programme therefore caters to mature individuals with a high level of commitment to independent art practice.

Art does not happen in a vacuum, but occurs within its own social and cultural context. A multidisciplinary approach acknowledges the interconnectedness between disciplines and thereby promotes a non-isolationist view. Part of the ethos of the programme is to break down hierarchies in art, particularly in the context of Pakistan and the region where historically the boundaries between art and craft did not exist.This programme encourages students to explore and question these boundaries, which in turn provides the opportunity for them to go where their research leads them.

The role of art practice is to create a space for individuals to realize their self-expression and to communicate their ideas with a wider audience. Multiculturalism, as opposed to the singularity in approach, is an integral part of the ethos of this course. It is essential,

therefore, that students have access to information and interaction with artists from all over the world. By drawing on international resources, students will be able to engage with cultures, both similar and dissimilar to ours; thereby equipping themselves with a varied conceptual and visual base that will enable a greater understanding of their own visual tools.

The Master of Visual Art programme aims to pursue an approach in which students will be expected to find the best means of translating conceptual concerns into visual expression.

The art world has become increasingly aware of the fact that the traditional boundaries between disciplines and mediums are being removed for the benefit of art practice. The programme aims to approach art practice through a broad base, in which various disciplines and techniques may be used. Students will be free to pursue an in-depth exploration of any discipline of their choice, or to cross interdisciplinary boundaries, which allows greater flexibility in areas of concern.

TECHNICAL SUPPORT FOR ART PRACTICE

Although the emphasis of the programme is not on the development of technical skills, it is felt that there are a number of technical support structures that need to be made available in order to facilitate practice. These are listed below. The list also includes a number of more specialized technical support courses that can be accessed on demand by individuals or by a group of students. These are deemed necessary because they provide the opportunity for students to broaden their technical base when the need arises.

PLACEMENT WITH TRADITIONAL PRACTITIONERS

The aim of the course is to question existing distinctions between art and craft, and to learn the processes, techniques and methodologies of traditional practices.

All students are required to complete a 4-6 week placement with a traditional practitioner. This will enable them to extend their studio practice and engage with an alternative cultural and visual experience.

Students will be expected to submit a written paper (800-1000 words) with documentation. All students are required to make a presentation based on their placement experience in addition to the report.

Presentation stemming from this placement may take any form including the production of a piece of work done in a traditional manner to the translation of any aspect of traditional practice into other dimensions.

STATEMENT OF INTENT

A 500-1500 word statement of intent is to be submitted prior to the mid course assessment and then for the final assessment. The aim of the statement is to encourage students to articulate the intention behind their work thereby bringing focus and clarity to their conceptual concerns and enabling them to critically analyze their own work.

EXAMINATION AND ASSESSMENT RULES

1. In theory courses, which comprise of 12 credits, 50% of the total marks will be distributed in assignments and mid-semester examination. The final examination will carry 50% weightage and will be conducted in terms of the following:
   a. Essay and Critical Analysis
   b. Research Paper
   c. Oral Presentation and Written Report (800-1500 words)

2. In practical courses, which comprise of 12 credits, students are required to work on individual projects, which will be progressively marked.

3. By the end of the programme, students will be required to write a extended essay (6000-7000 words), which will be assessed on the basis of 1) Conceptual Clarity, 2) Idea Development, 3) Comprehension and Understanding, 4) Critical and Analytical abilities, 5) Originality and Creativity, 6) Consistency in Style (Chicago)

FACULTY

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- Ustad M. Asif
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- Mr. Syed Ijaz Haider

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MASTER OF INTERIOR DESIGN

INTRODUCTION

The Master of Interior Design programme at NCA was initiated in the year 1999 and is a pioneering venture in training professional interior designers. The duration of this program is 03-semesters and it is recognized by the HEC and international institutions. NCA has played a crucial role in spreading awareness about the discipline of Interior Design by training professionals who have played a significant role in the development of the design discipline in the country. Graduates of the programme are also teaching at various institutions and have played a key role in setting up new interior design programmes in HEC recognized public and private sector universities of the country. In recent years, this programme is proving to be a base for teacher training of the young faculty members.

A dedicated faculty and well-equipped studios create a stimulating learning environment for the students. A combination of courses offered during three semesters study including design, interior fabrication, light colour & material, art history etc. are designed to aid in research and professional practice. The thesis project in the third semester is a culmination of the students' research and design.

OBJECTIVES OF THE PROGRAM

To create professionals who can impact the market by instilling creative, critical, and ethical qualities in the practice. The graduates are seen as leaders for designing a sustainable and inspiring environment for the future.

- To train professionals seeking innovative and socially responsible design solutions.
- To provide an academic platform for research in the field of interior design.
- To explore the application in the areas of furniture design, interior textiles, adaptive reuse of historic buildings, etc.
- To train leaders who pave the way for a healthy and stimulating environment for the future with design that is rooted in the cultural and social sensibilities of the region.

PHILOSOPHY AND METHODOLOGY

The student diversity in the programme is attributed to applications coming from all over the country with a wide range of creative disciplines including architecture, civil and architectural engineering, design and visual arts. This creates a healthy mix of skills and intellectual abilities helping to develop a holistic approach to design with a focus on peer learning.

The initial focus in the first semester is on developing sensitivity towards the built environment in the context of social environment, culture. This is achieved through visiting the city and connecting with its places and cultural importance. The unique location of NCA in the heart of Lahore which in close vicinity of the Walled City plays a key role in this regard.

In the second semester of the programme, students are introduced to the tools of critical thinking and analysis for a design that is rooted in the socio-cultural realities of the region. Research methods and report writing are skills taught to the students for a well-researched and structured approach to design in the thesis project. Which provides opportunity for self-directed studies, allowing students to pursue a selected topic of their interest.

ELIGIBILITY FOR ADMISSION

- Applicants with a minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from HEC recognized institutions are eligible to apply.
- Candidates must pass NCA's aptitude and drawing test which is at par with GAT.

ADMISSION CRITERIA

- Aptitude Test
- Drawing Test
- Interview

PROGRAMME STRUCTURE

Total Number of Credits	30
Taught Subjects (Credits)	24
Thesis (Research & Design Credits)	06
Total Number of Semesters	03
Semester Duration	18 Weeks
Classwork	16 Weeks
Examination	02 Weeks
Course Load / Semester	9-12 Credits
Studio Courses	60 %
Theory / Seminar Courses	40 %

SCHEME OF STUDIES

SEMESTER 1

Course Code	Courses	Studio/Theory	Contact Hours	Credit Hours
ID-5101	Interior Design Studio I	Studio	08	0+4
ID-5102	History of Interior Design	Theory	02	2+0
ID-5103	Interior Fabrication	Theory/Studio	03	1+1
ID-5105	Light, Colour and Materials	Theory/Studio	03	1+1
ID-5106	Computer Aided Design	Studio	04	0+2
			TOTAL:	12

SEMESTER 2

Course Code	Courses	Studio/Theory	Contact Hours	Credit Hours
ID-5201	Interior Design Advanced Studio	Studio	08	0+4
ID-5202	Theory of Interior Design	Theory	02	2+0
ID-5206	Thesis Research & Report Writing	Theory	02	2+0
ID-5204	Professional Practice	Theory	02	2+0
ID-5205	Allied/Interdisciplinary	Theory/Studio	03	1+1
			TOTAL:	12

SEMESTER 3

Course Code	Courses	Credit Hours
ID-6101	Interior Design Thesis	06
	TOTAL:	06

List of Allied/Interdisciplinary
- Graphic Communication (Generative Design)
- Freehand Drawing

SEMESTER-I

INTERIOR DESIGN STUDIO I

This course deals with our relation to space, form, and the environment with an emphasis on human factors, scale, materials, and structures. The course familiarizes the students with the fundamentals of planning an interior space through critical thinking and problem solving measures. Small to mid-scale design projects are pivotal in understanding the dynamics of a space.

There are two design projects during the semester, both of eight weeks' duration. The first one is based on modular design systems allowing students to explore all design possibilities within this system. The second project is based on environmental and sustainable design issues emerging from the recent environmental and climatic challenges.

HISTORY OF INTERIOR DESIGN I

This course is organized as a cross sectional understanding of space. It starts with the European age of Enlightenment and move to Baroque, Rococo, Mughals, Colonization and neo classism. The course focuses on an analytical study of interior design that takes into account major factors shaping societies, their art and design.

INTERIOR FABRICATIONS

In this course, students will learn the craft of transforming design concept into real spaces by exploring various fabrication techniques and materials. From woodworking to metal work, student will gain hands-on experience in crafting furniture, fixtures and various interior accessories. They will discover the basics of fabrication, including joinery, finishing, and installation. This course will equip them with the skills to fabricate their design in actual practice.

LIGHT COLOUR & MATERIAL

This course covers a comprehensive approach to lighting design aesthetic and its impact when it encounters materials, textures and colour. This course envelops the holistic behavior of light, materials and colours and their interdependence in space design.

COMPUTER AIDED DESIGN

This course is designed to teach drawings based on complex geometries. These geometrical drawings are used to explore new concepts of design. Sketch up, Auto Cad 3D, Fusion 360 and Lumion for rendering and 3D Modeling will be taught.

SEMESTER-II

INTERIOR DESIGN ADVANCED STUDIO

The interior design studio shall explore design issues of added complexity in terms of the range of design concerns addressed in the studio projects. These issues range from adaptive reuse of historic buildings to sustainable interiors to exploring the interface of interior design with other creative disciplines like music, fashion, cinema and literature.

There are two projects during the semester, both of eight weeks' duration. The first one is based on the interrelationship of design with other creative disciplines like literature and art. The second project is based on adaptive reuse of historic buildings chosen for their historical and cultural significance.

THEORY OF INTERIOR DESIGN

This course takes a critical look at the history of art and interior design from 20th century onwards as well as social economic and political dynamisms. It focuses on various factors which inform interior space such as technology, materials, culture, social, economic and political. The course begins with the aftermath of the industrial revolution, discusses the modernization of global societies and explores the mutual exchange of ideas between different cultures from the 20th century to the 21st century.

THESIS RESEARCH AND REPORT WRITING

It is a lecture/seminar based course that is focused on applied research methods for thesis research. It covers all the pre-design research culminating in an 8000-10000-word report. The course starts with the students writing a statement of intent which develops into a synopsis. A research methodology with identified research tools and techniques is devised to conduct the research. This finally leads to the thesis report covering the research aspects, case studies, design considerations and design concept.

PROFESSIONAL PRACTICE

The course starts with a debate about the role of interior design. Its role in the construction industry and responsibility in any given project. The course then proceeds to discuss the professional codes and regulations that affect the practice of interior design. The students would be introduced to the different stages and phases of the project, from the initial concept to the on-site supervision and the relationship between the client and the contractor.

ALLIED/INTERDISCIPLINARY COURSES

DRAWING

The course is designed to make students improve their observation and imagination skill in order to dissect a space into its multiple components. The concept of human scale and proportions in a space is central to the course.

GRAPHIC COMMUNICATION (GENERATIVE DESIGN)

This course is designed to explore emerging field of generative design as an Allied/interdisciplinary course. It explores algorithms and computational tools used to create innovative and dynamic design solutions. Students will learn to use parametric modeling, data-driven design, and algorithmic thinking to generate unique and personalized interior spaces.

EXAMINATION RULES

1. In theory courses, a semester report (3000 words) will carry 40% of the total marks while the final exam will be given 60% weightage. The assessment will be carried according to following criteria:
   - Knowledge of the Subject
   - Analytical Skills
   - Report Writing Skills (Referencing and Citations)
2. In practical courses, students are required to work on individual projects, which will consist of practical work and a written component (500 words), which will be progressively marked.
3. By the end of the programme, the students will be required to produce a body of work on the basis of applied research. The students will initially produce a written Research Report (8000-10000 words). The findings of the research will be tried and tested in the thesis project. The assessment will be carried out by 40% Internal and 60% External Assessment Examiners based on following criteria:
   - Analytical Skills
   - Creative Skills

FACULTY

PROF. DR.SYED FAISAL SAJJAD
Dean, Faculty of Architecture

B.Arch, NCA
M.Arch. U.E.T., Lahore
Ph.D, Architecture
Sir Peter Cook Masterclass, Bartlett School of Architecture, London
Instructional Design, Curriculum Development and Course Management, Boston Architectural College, Boston. M.A. U.S.A
MPCATP, AIAP

SALMAN GOHAR
Department Coordinator

B. Arch. NCA
Master of Interior Design, NCA
Materials Conservation Workshop, Boston Architectural College, Boston. M.A. U.S.A
Online Certification in Architectural Imagination, Harvard University
MPCATP

DR. MAZHAR ABBAS RIZVI

B Des. Industrial Design, KU- Pakistan
MA Car Design, DA, Italy
PhD Ergonomics,
PGD, Industrial Design, NABA Italy

HAFSA IMTIAZ

B. Arch. NCA
M. Arch, Urban Building, Glasgow School of Art, Mackintosh School of Architecture, UK
Ph.D. Candidate, Taylor's University, Malaysia
MPCATP, AIAP

KHALID IBRAHIM

B. Arch. NCA
M. Arch. U.E.T, Lahore
MDS- Historic Preservation BAC, USA

MULGHALARRA KHAN

B. Arch. NCA
M.Sc. Urban Studies, Vrije University of Brussels
Master of Arts Urban Studies (MA), University of Vienna (Universitat Wien)

SULMAN LATEEF

B. Arch. NCA
CAD Expert

UMAR SAEED

B. Arch. NCA
Master of Interior Design, Prett, U.S.A.
MPCATP, AIAP

VISITING FACULTY

Mr. Khurshid Ahmed
Mr. Azhar Syed
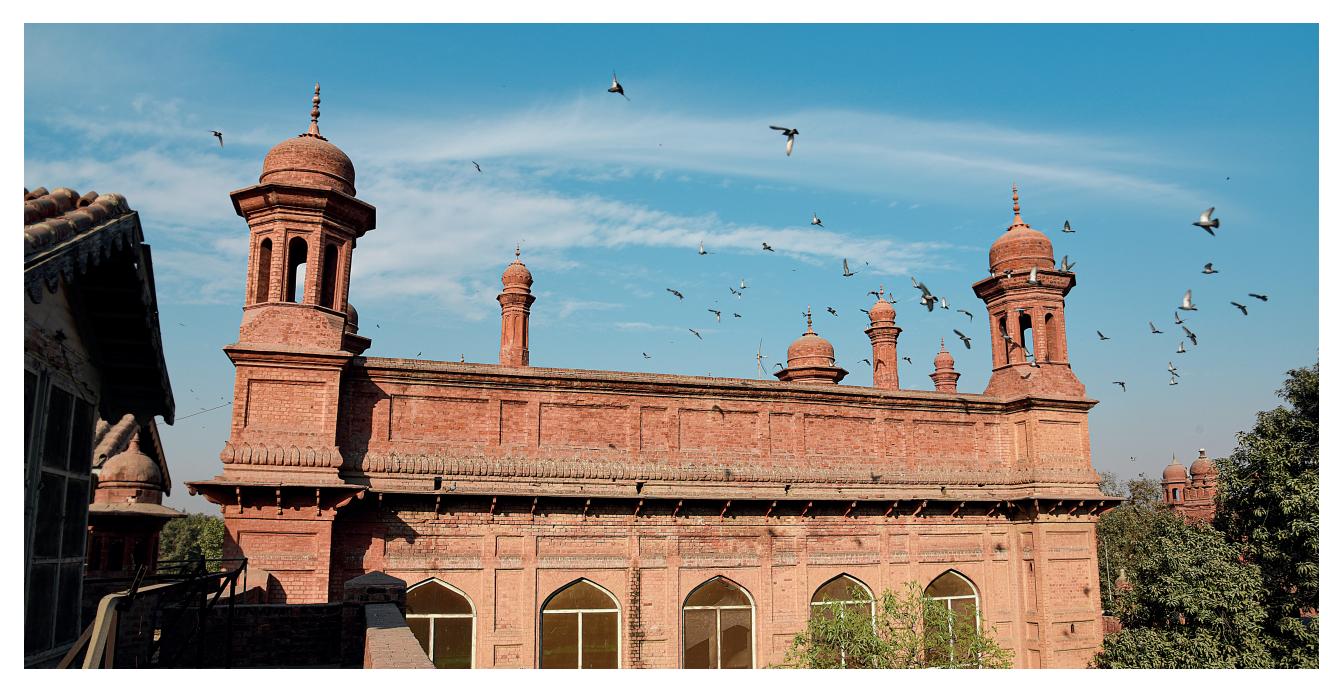Syed Aqeel Anwar Kazmi
Mr. Khalid Yar Khan
Ms. Mahrukh Butt

Ms. Fareena Ahsan Munawar
Ms. Rabia Qureshi
Ms. Attiya Malik
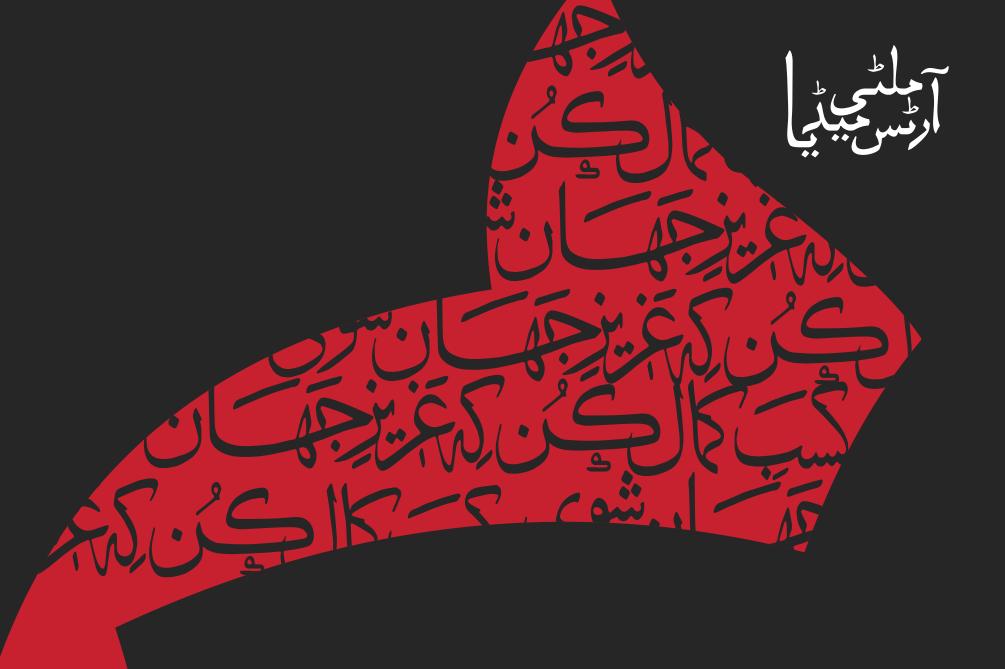Mr. Muhammad Faran Saleem
Ms. Eman Fatima

INTRODUCTION

Keeping in view the necessity to meet the latest developments in Information Technology, The NCA established the Post Graduate Centre for Multimedia Art (PGCMA) in 2001 with financial assistance from the Punjab Information Technology Board to prepare graduates for multi-faceted careers in multimedia industry. The Post Graduate Centre of Multimedia Art prepares students to come at par with prevailing international standards of Visual Arts education in the wake of phenomenal development in Information Technology all over the world. Multimedia Art is an innovative discipline which seeks to unify a large range of art forms. It encourages students to complement their previous studies and work experience with knowledge and skills in design for development of multimedia products.

The Post Graduate Center for Multimedia Art strives to be the embodiment of traditional and contemporary arts practice with reference to theoretical and historical backgrounds. The Centre, with its interdisciplinary and collaborative approach, endeavors to address gaps within the fields of Fine Art, Design, Art History, and Theory, and imagines it to be a new dynamic space of learning and artistic encounter. More than just a space for design discipline, the Post Graduate Center for Multimedia Arts seeks to inspire students to tell their own stories of the region, Pakistan in particular and Asia in general. We take pride in offering the only programme in Pakistan with a unique focus on Indigenous themes in all forms of digital media.

The Centre offers a Master of Multimedia Art, a Post Graduate Diploma in Multimedia Art and several shorts courses. The Master's programme, developed with the technical assistance from the French Government and the EcoleSupérieure D'art D'Aix-en-Provence, has been designed to produce multimedia professionals. These graduates possess advanced capabilities to apply professional skills creatively and ethically for problem-solving through applied research and comprehension of theoretical and philosophical underpinning. The PGCMA is committed to raise the level of multimedia application in all professional areas such as digital production, visualization and simulation, multimedia authoring, animation and game design etc. The center provides students with the opportunities to develop and apply their teamwork; project management and business planning expertise through the execution of industry based multimedia projects.

- Master of Multimedia Art (Morning/Evening)
- Post-Graduate Diploma in Multimedia Art
- One-year Diploma in Game Design
- Certificate Courses (6 MONTHS)
- Certificate course in Game Design
- Certificate course in Visual Effects
- Certificate course in Animation
- Certificate course in Unreal Game Engine

CAREER OPTIONS

Career options include positions in digital media, information architecture, interaction design, new media, web design, web development and web project management, animation, including animation for the Internet, architecture, character design, computer game software design, experimental animation, feature film production, film and television graphics, special effects and storyboard. Various events are organized throughout the year to give students the opportunity to interact with industry professionals, including recruiters.

MASTER OF MULTIMEDIA ART (MORNING/EVENING)

This graduate programme introduces students to multimedia techniques and methods for an in-depth understanding of development life-cycle and sequencing in relation to animation and game design along with management, marketing and entrepreneurship. The programme is project based, in which students work individually or in team using knowledge and skills acquired to develop a product. The students are required to obtain 30 credit hours with a minimum GPA of 2.67 for degree eligibility. These credit hours are distributed over 3 semesters in a period of 1.5 years.

MASTER OF MULTIMEDIA ART

AIM

To produce culturally aware multimedia professionals who can apply professional skills creatively and ethically for problem-solving through applied research with a comprehension of theoretical and philosophical underpinning.

PROGRAM OBJECTIVES

The programme has been designed with following objectives in view, catering both to the student's expectations and disciplinary requirements within artistic, cultural and industry-oriented perspectives:

- To design and implement new digital products in consideration, responding to social, urban, environmental, cultural issues.
- To address the demands of the market in relation to ever changing technologies, creation of new platforms and development of new services in creative industry.
- To invoke critical approach through the concepts, theories and methodologies of multimedia art with emphasis on visual culture for bridging the gap in the realm of cultural representation.
- To establish the Pakistani image in multimedia industry from both cultural and economic perspectives.
- To explore new avenues of collaboration with other disciplines and invent new modes of integration and appropriation of arts and crafts, modern or traditional.

PROGRAMME STRUCTURE

- Total Number of Credits   30
- Taught Subjects (Credits)   24
- Thesis (Research & Design Credits)   06
- Total Number of Semesters   03
- Semester Duration   18 Weeks
- Classwork   16 Weeks
- Examination   02 Weeks
- Course Load /Semester   9-12 Credits
- Studio Courses   70 %
- Theory / Seminar Courses   30 %

SCHEME OF STUDIES

SEMESTER 1:

Course Code	Courses	Studio / Theory	Contact Hours	Credit Hours
MMA-5101	Multimedia Studio-I	Studio	06	4 (2+2)
MMA-5102	Think, Edit, Create-I *	Studio	08	04
	a - Animation-I /			
	b- Digital Production-I /			
	c - Game Design-I / VR-I			
MMA-5103	Drawing	Studio	04	02
MMA-5104	Technologies and Digital Culture - I	Theory	02	02
*Select one of the course			**TOTAL:**	12

SEMESTER 2:

Course Code	Courses	Studio / Theory	Contact Hours	Credit Hours
MMA-5201	Multimedia Studio-II	Studio	06	4 (2+2)
MMA-5202	Think, Edit, Create-II *	Studio	08	04
	a - Animation-II			
	b - Digital Production-II			
	c - Game Design-II / VR-II			
MMA-5203	Technologies and Digital Culture - II	Theory	02	02
MMA-5204	Research Method	Theory	02	02
*Select one of the course			**TOTAL:**	12

SEMESTER 3

Course Code	Courses	Studio / Theory	Contact Hours	Credit Hours
MMA-6101	Multimedia Thesis	Studio/ Theory	11	05+01
			TOTAL:	06

MULTIMEDIA STUDIO-I

The course discusses Graphic Concepts, Multimedia Design, Theory & Practice of Interactive design in a step by step manner. It also takes into account a brief introduction to the elements and the principles of design taught alongside design process, i.e. research to design layout.

THINK, EDIT, CREATE-I (ANIMATION-I)

The course objective is to introduce students to preproduction process of creating animated short film. Main goal of this course is to teach them to develop unique visual vocabulary for animated content. Students will demonstrate an advanced knowledge of design concepts, storyboard, Concept art, characters and environment development. The course will deal with the cultivation of ideas and problem-solving strategies for the individual/group projects. Students will produce inspirational sketches, descriptive character sketches, object and environmental design. The use of composition and frame, color and shape and other design elements will be explored.

THINK, EDIT, CREATE-I (DIGITAL PRODUCTION-I)

The course aims to train students in pre-production and post production of digital interactive video and give hands on experience of all three phases of digital interactive video production. The projects emphasize brainstorming, story concept & development, storyboards and animatic / pre-visualizations, editing with sound/FX, dialogue and music.

THINK, EDIT, CREATE-I (GAME DESIGN-I/VR-I)

The course examines practices and methods involving game design and offers a contemporary perspective with reference to fundamental components involved in game design and human perspective as opposed to a technologycentric one. The objectives of this course are to develop an appreciation for concepts and sensibilities of user experience design and nurture skills in the use and application of specific methods and techniques. Furthermore, it will improve individual and collaborative skills in design problem solving. The focus of the course is to develop effective solutions based on the needs of users.

DRAWING

This course is about understanding of form and its identification of its core elements while learning basic drawing, perspective, and sketching techniques using various media. The course introduces character drawing, creating light and dark shading, and use of perspective to represent still life and figures.

TECHNOLOGIES AND DIGITAL CULTURE-I

The course provide skills and knowledge to become digital media and web designers, game designers, app designers and developers. The course develops an understanding of mediums as art forms, multimedia concepts planning and implementation, research methodologies for new media projects, critique and evaluation of technology in academic and artistic scopes.

MULTIMEDIA STUDIO-II

The objective of this course is to impart the knowledge of basic needs for digital production; students will learn to collect data for their final project. This project will make realization, culmination and consolidation of studies. The content of the course will be a resolved piece of theoretical work demonstrating evidence of advanced conceptual and technical capability over an extended period of self-directed study. This outcome should show coherence and innovation in the development of a professional level thesis proposal for final production. Students will make presentations of their conceptual concern in this course which will be pitched and concluded for their thesis work.

TECHNOLOGIES AND DIGITAL CULTURE-II

The course instills an appreciation of the technical and artistic contributions of animators throughout the history of the art and builds a critical vocabulary by encouraging reflective works of animation. The course also imparts an understanding of the economic, social, and technological contexts that have shaped the development of animation around the world and through various lectures discover lesser-known work from under-represented genres and cultures, and the value of their diversity. The course also explores the varied potential of animation as an entertaining, expressive and meaningful art form.

THINK, EDIT, CREATE-II (ANIMATION-II)

This course will focus on creating 2D & 3D spaces, and 2D & 3D animations. Students will learn to use Animate CC/ Toonboom/anime studio pro(Moho), Autodesk Maya/Max, Zbrush and after effects. The course aims to introduce students to 2d and 3d tools and their pipeline to produce animations, which they will use to develop a short animated film.

THINK, EDIT, CREATE-II (DIGITAL PRODUCTION-II)

Students will be introduced to the concepts of sequential art and visual storytelling. The course will elaborately introduce the process of constructing the linear and non-linear visual narratives. It will develop the skill-set of sequentially arranging and distributing the varied images in a functioning and communicative format. The course will include overviews of classic and contemporary narrative techniques applied in photography and comics, film and animation. The course will focus on developing the ability of students to apply the learned techniques during the course and will encourage them to explore the new narrative formats through exercises.

THINK, EDIT, CREATE-II (GAME DESIGN-II/VR-II)

This course aims to help students understand how computer games are evolving as global phenomena in the world and what are the latest dynamics of the field that they need to follow. The topics covered include an advanced understanding of game design / level design and processes including pitching of ideas, preparation of a design document and application of game design principles. The course will equip the students with rudimentary skills in game technology and game prototyping tools, allowing prototyping their own game ideas.

RESEARCH METHODS

The course will focus on methods of scholarly research and critical evaluation of research and writing in the field. The students will be introduced to the thesis proposal writing process and conducting research. Emphasis will be placed on preliminary research, applied, and analytical aspects of design projects and processes. Students will develop design research prototypes and evaluate the effectiveness of designed projects using appropriate research strategies.

REQUIREMENT FOR AWARDING OF MASTER OF MULTIMEDIA ART DEGREE

A body of work presented for the degree (Thesis Project)

Research Report (10,000 words)

Coursework: theoretical & practical with Cumulative GPA 2.67

ADMISSION REQUIREMENTS

- Applicants with minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply.
- Candidates must pass NCA's own aptitude test at par with GAT.

EXAMINATION &EVALUATION

1. In theory courses, which comprise of 8 credits, the students will be required to work on assignments and presentations which will count for 50% of the total marks. The rest of the 50% marks will count Final exam. The students will be assessed according to the following criteria:
   - Knowledge and Understanding of the Subject
   - Research Skills

2. In Studio courses (16 credits), students are required to work on individual/group projects, which will consist of a body of work to be progressively marked. The assessment criteria will be as follows:
   - Communication
   - Skills
   - Originality
   - Coordination
   - Production Management
   - Time and Resources Management

3. By the end of the programme, students will be required to produce a substantial body of thesis work and write a Thesis Report (8000-10000 words), which will be assessed on the basis of 1) Conceptual Clarity, 2) Idea Development, 3) Comprehension and Understanding, 4) Critical and Analytical abilities, 5) Originality and Creativity, 6) Consistency in Style (Chicago)

MULTIMEDIA ART FACULTY MEMBERS

NCA maintains a highly qualified and diverse faculty with a strong emphasis on multimedia production experience. Experienced instructors, industry professionals with varied and extensive backgrounds in multimedia and guest artists from local broadcast, games and visual effects studios form the core of the instructional staff.

FACULTY

DR. SUFFI BILAL
Associate Professor
Head, Department of Multimedia Art
Master of Multimedia Art, NCA
M.Sc Communication Studies, PU
MPhil Communication Studies, SU
PhD Media and Communication Studies, UCP

ASAD IQBAL
Academic Coordinator
B. Design (BZU)
Master of Multimedia Art (NCA)

MARIA JAVED
Academic Coordinator
Master of Multimedia Art (NCA)
Film Making Course
New York Film Academy,USA

DR. IRAM ZIA RAJA
Professor
B. Des. National College of Arts
Master of Multimedia Art (NCA)
MPhil (Fine Arts) University
of the Punjab, Lahore
PhD. Punjab University, Lahore

DR. MUHAMMAD USMAN MALIK
Professor
B (Musicology) NCA
MA (Music) Wesleyan University, Middletown, USA
PhD. Ethnomusicology, Wesleyan University, Middletown, USA

BABAR BAIG
Associate Professor
B. Des. National College of Arts
Master in Art International Integrate Design, Anhalt University of Applied Sciences Dessau, Germany

SAADIA BASHIR
Associate Professor
B. Des. NCA, Lahore
M.F.A. Academy of Art, University of San Francisco USA

MASTER OF MULTIMEDIA ART

TAUSIF ZAIN
Associate Professor
MSc Communication Studies (Film & TV) University of the Punjab Lahore
MPhil Media & Communication Studies, UCP, Lahore
PhD. Scholar, Punjab University, Lahore

DR. ABDUL FATAH
Vice Chancellor UAC
MA (Hons.) Visual Art, NCA
PhD Art & Craft (SU)

DR AFSHEEN MASOOD
Assistant Professor
MPhil Leading to PhD, PU

MUHAMMAD NAZIM
B. Film and Television, NCA
M.Phil Cultural Studies NCA

MUSTAFA QASIM SHAH
B. Des. NCA, Lahore
Master of Multimedia Art, NCA

MOMINA TARIQ
B. Design. BZU
Master of Multimedia Art, NCA

ZAHEER CHAUDHRY
B. Design, Product Design, NCA

FAIZAN-UL-HAQ SHAH
Master of Multimedia Art, NCA

FARZEEN AZIZ
Master of Multimedia Art , NCA

DR. KHALID RASHEED
PhD Communication, PU
M.Phill Communication, PU

MUHAMMAD YAHYA EHSAN
Co-Founder + Creative Director (Creative Frontiers)
Master of Multimedia Art, NCA

ZARMEEN AZMAT
Master of Multimedia Art, NCA

MAHAM IQBAL
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Master of Multimedia Art, NCA

HAMZA MAJEED KHAN
BCS, Lahore Garrison University
Master of Multimedia Arts, NCA
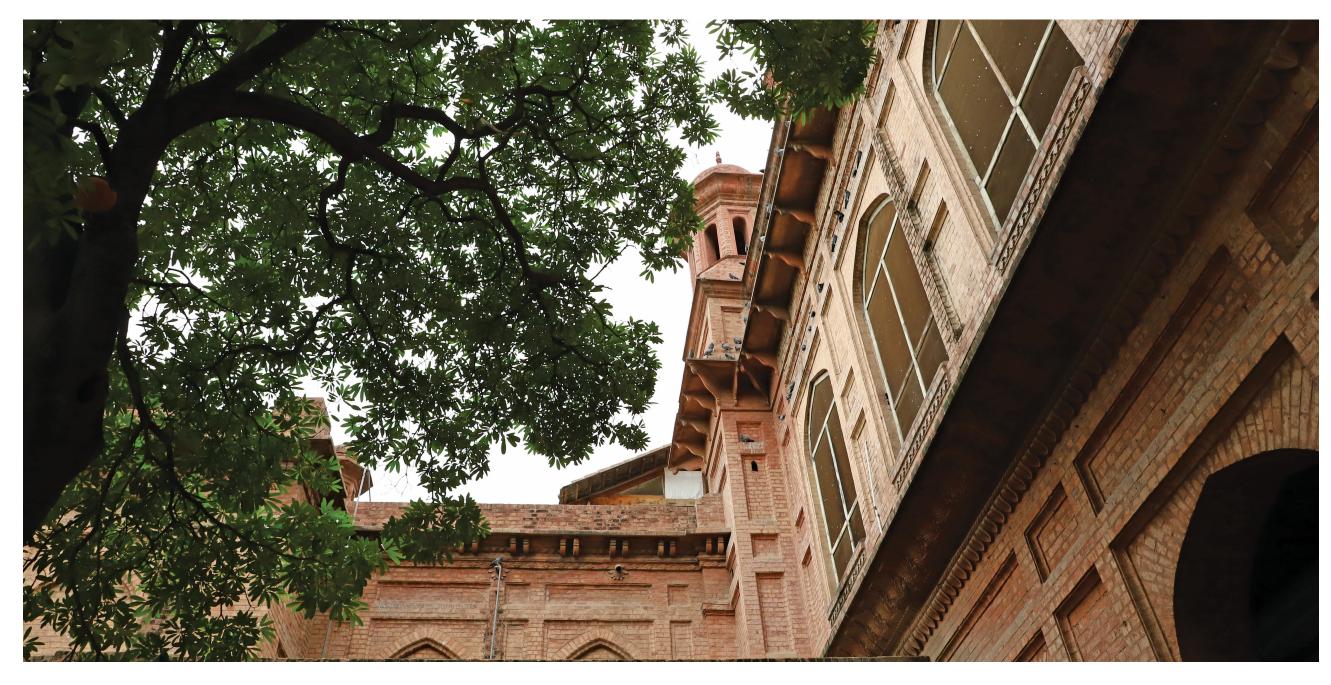
ABDUL HANNAN
Lab Coordinator
PGD Multimedia Art, NCA

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INTRODUCTION

The Department of Cultural Studies offers an MA and MPhil in Cultural Studies. The Graduate Programme 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, to employ critical tools to formulate new and revealing readings of Pakistani society.

Through a combination of coursework and independent research, the Graduate Programme offers students a broad and rigorous education in the study of culture, comprehension in the use of the past and its integration into contemporary cultural forms. Students will be introduced to the exploration of the Pakistani cultural realm as a critical channel to address questions of identity politics, globalization, development, art, heritage and media.

AIM AND OBJECTIVES

To create scholars and practitioners in the field of Cultural Studies with a focus on visual and material culture, heritage and arts. Students will gain a deeper understanding of the contemporary cultural realm by critically examining intellectual moments and debates around identity, gender politics, globalization, and be able to

- Develop a body of scholarship and research in the discipline of Cultural Studies in Pakistan
- Theorize the forces that shape the lived reality of 21st century Pakistan
- Sensitize institutions and professionals in the domains of art and culture, public service, media and academia
- Provide deep and multilayered understanding of cultural heritage supplemented by research and analytical skills

The Graduate Programme in Cultural Studies is designed for students whose interests cut across traditional modes of study in the arts, humanities and social sciences and who seek to understand the meanings of the past and contemporary culture. Course requirements are designed to build competence in interdisciplinary cultural studies theory and practice.

ELIGIBILITY FOR ADMISSION

- Applicants with minimum 16 years of education or equivalent qualification in the relevant fields with minimum 60% marks from HEC required institutes are eligible to apply
- Candidates must pass NCA's own aptitude test on par with GAT

The Graduate Programme in Cultural Studies is ideally suited for individuals with a proven interest in investigating, analyzing and writing about various forms of material and visual culture in contemporary and historical context.

CANDIDATES FOR ADMISSION MUST MEET THE FOLLOWING CRITERIA:

Completion of 16 years of education or 4 year education (124 credit hours) after HSSC/F.A./F. Sc/Grade 12 or equivalent will be required for admission in the MA/MPhil.

- Submission of relevant published or unpublished written work, or research in other media
- Submission of personal statement and research proposal showing aspirations and future goals of the candidate
- Evidence of excellence in theoretical courses during their previous studies
- Candidates must pass NCA's own aptitude test which is on par with GAT
- Appearance for an interview before the admissions committee

PROGRAMME STRUCTURE

The Cultural Studies Graduate Programme offers students an option between an MPhil, in which students undertake a thesis or an MA, where students take additional taught courses in their final semester of studies. Semester 1 and 2 are the same for all students in the Graduate Cultural Studies Programme. Semester 3 is based on whether the student has opted for MA through taught courses, or for MPhil through independent research.

MPHIL STREAM

- Total Number of Credits   30
- Taught Subjects (Credits)   24
- Final Thesis/Project (Research & Design Credits)   06
- Total Number of Semesters   03
- Semester Duration   18 weeks
- Classwork   16 weeks
- Testing and Evaluation   02 weeks
- Course Load/Semester   6-12 credits

MA STREAM*

- Total Number of Credits   30
- Taught Subjects (Credits)   30
- Total Number of Semesters   03
- Semester Duration   18 weeks
- Classwork   16 weeks
- Testing and Evaluation   02 weeks
- Course Load/Semester   6-12 credits

SCHEME OF STUDIES

SEMESTER 1

Course Code	Courses	Studio / Theory	Contact Hours	Credit Hours
CULTS-5101	Cultural Studies I	Theory	02	02
CULTS-5102	Global Ideas and Theories I	Theory	02	02
CULTS-5103	Academic Writing & Professional Communication	Theory	02	02
CULTS-5104	South Asian Visual Culture	Theory	02	02
	Allied/interdisciplinary	Theory	02	02
	Allied/interdisciplinary	Theory	02	02
			TOTAL:	12

SEMESTER 2

Course Code	Courses	Studio / Theory	Contact Hours	Credit Hours
CULTS-5201	Cultural Studies II	Theory	02	02
CULTS-5202	Global Ideas and Theories II	Theory	02	02
CULTS-5203	Research Methodologies and Writing	Theory	02	02
CULTS-5204	South Asian Material Culture	Theory	02	02
CULTS-5205	Graduate Seminar	Theory	02	02
	Allied/interdisciplinary	Theory	02	02
			TOTAL:	12

Semester 1 and 2 are the same for all students in the Graduate Cultural Studies Programme. Semester 3 is based on whether the student has opted for MA through taught courses, or for MPhil through independent research.

SEMESTER 3 (Taught Courses Stream)

Course Code	Courses	Studio / Theory	Contact Hours	Credit Hours
CULTS-6101	Cultural Studies II	Theory	03	03
CULTS-6102	Intertextual Cultural Engangement	Theory	03	03
			TOTAL:	06

SEMESTER 3 (Thesis Stream)

Course Code	Courses	Studio / Theory	Credit Hours
CULTS-6103	Cultural Studies Thesis	Theory	06
		TOTAL:	06

CULTURAL STUDIES I, II,III

These courses bring together some of the foundational elements of cultural theory and Cultural Studies with the aim of acquainting students with an interdisciplinary perspective that views culture as an unfinished project, where engaging with culture is a critical practice with a democratising intent.

GLOBAL IDEAS AND THEORIES I & II

This course expose students to salient texts and ideas that have laid the foundation for the critical discourse of culture and society. Students learn to grasp the theoretical underpinnings of the modern mind by placing influential ideas and systems of thought in cultural and historical contexts.

SOUTH ASIAN MATERIAL CULTURE

The course provide a critical and deeper understanding of material culture and its narrative in South Asia. The students explore the complexities and dilemmas of materiality for a newer understanding of 'material as culture' or the culture of the material. Personal collections, archives, language (text) and places will be introspected as case studies. Various art forms and sites will be examined in light of their cultural, political and socioeconomic context, as well as stylistic development and the emergence of new ideas.

SOUTH ASIAN VISUAL CULTURE

The course provides a critical insight to South Asian visual culture. The course acts as a comprehensive guide for the students of the South Asian visual culture during and after colonization. All art form sites will be examined the light of their cultural, political and socio-economic context, as well as stylistic developments and emergence of new ideas.

RESEARCH METHODOLOGY AND WRITING

The course intends to provide students with tools and techniques to carry out a variety of data collection, analyses and interpretation when developing a Social Sciences/Humanities research project.

ACADEMIC WRITING & PROFESSIONAL COMMUNICATION

Students will be introduced to the fundamental aspects of academic writing. This course teach students to apply the tools of academic writing to express complex ideas and to study different writing approaches to academia. Students will also be familiarized with the requirements of various forms of professional communication.

GRADUATE SEMINAR

This seminar provides students the opportunity to engage with a diverse range of research practices through interaction with professionals working in the field of art and culture.

INTERTEXTUAL CULTURAL ENGAGEMENTS

This course is designed to explore the dynamic and multifaceted connections between cultures and texts, both literary and non literary, across different historical periods and geographical regions. It delves into the idea of intertextuality while analysing how texts, art and media draw inspiration, references and meaning from each other in diverse cultural contexts.

THESIS WRITING

Students undertake independent research and writing on a topic of their choice with the supervision of the programme's faculty.

DEGREE REQUIREMENT

- Both MA and MPhil students need to complete 3 semesters
- Those opting for independent research must submit their final thesis at the end of their third semester

FACULTY

PROF. DR. SYEDA FARIDA BATOOL
Dean, Faculty of Humanities
BFA, NCA
MA (Research) in Art History and Theory, University of New South Wales, Australia
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MA English, P.U Lahore
MPhil English, GC University, Lahore
PGD in Multimedia Arts, NCA

ADJUNCT FACULTY

DR. WASIM JURGEN FREMBGEN
Adjunct Professor at the Institute of Near and Middle Eastern
Studies, Ludwig-Maximilians University Munich

DR. ANNA SUVOROVA
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سہولیات

نیشنل کالج آف آرٹس

Facilities are available to all undergraduate and graduate students at the Lahore Campus and exist in addition to facilities specific to individual departments in the College. The Rawalpindi Campus aims over a period of time to develop its own facilities, to create parity between the campuses. Students are perceived as collaborators in the development and use of their environment. All facilities prioritize student requirements and are developed through a combination of student and faculty feedback and the needs of quality higher education. The facilities provided at the NCA exist and operate with the understanding that individual needs are as important as the needs of the collective, and that creative expression of its very nature generates its own demands.

LIBRARY

Housed on two floors, the library at the NCA has one of the largest collections of books, periodicals and rare manuscripts. It provides an essential centre of research within the College, and includes a growing audiovisual library, and a large selection of critical texts on contemporary practices. The College library not only caters to the needs of all undergraduate and graduate programmes offered at the NCA, but provides essential reference material for other higher education institutions in Lahore. This is a state of the art facility that adds a significant number of texts, DVDs and CDs to its shelves annually, from an international pool of available resources. It is fully computerized and offers ample space for study and research, computer and internet facilities, scanning and photocopying equipment are available for use by the students. The library liaises with students and faculty throughout the academic year to ensure that individual and departmental needs are met. The College library also houses a special collection dating back to the nineteenth century in the Mian Abdul Majeed Archives Room. As part of its archival work, the Archive Department undertakes the documentation of the work of thesis students. This is conceived as an essential undertaking. In order to enrich the bank of information, currently enrolled students need to consult it before submitting their final proposals.

In archiving the research produced by the NCA students and faculty, the library provides an essential service in the documentation and generation of new knowledge within the country.

Borrowing facilities are available only to regular students of the College in accordance with the library rules. Students and visitors from other institutions may consult the library for reference. The library is open from 8:30am to 8:00pm on working days (except Fridays when it closes at 05:00pm) and is closed during the holidays except for a part of the summer vacation.

The NCA library also facilitates NCA students in the use of other public and private libraries in Lahore.

THE DATABASE

The NCA is in the process of establishing a research database, part of it is already in operation. This aims to be an expanding digital resource of cross-references of images and information, accessible from every computer on campus. The database is a supplementary library resource that includes the work of South Asian, Chinese and other practitioners within general modes of classification.

The NCA Library provides access to www.jstor.org. The Library has also introduced an internet search inquiry in the premises of College to the following address.

192.168.3.152/Alices/AfwiInq.dll?

ARCHIVES

The National College of Arts Archives is the repository of the non-current records of the institution. The record comprises documents from its inception in 1875, as the Mayo School of Arts, to the present times.

The project for the conservation and cataloging of old records was set up in commemoration of the 125th anniversary of the Institution. Under the project, records were retrieved from various sources, and the collection was processed initially with the help of students, alumni and staff of the College. Later, Punjab Archives Lahore and Conservation Laboratory Lahore Museum assisted in the conservation and development of the archives project.The records in the archives have an enduring historical and research value, and form an important part of the institution's corporate memory.

ROLE AND FUNCTION

- To provide access to non-current records.
- To search, locate, and conserve the records, art and artifacts of historical and archaeological significance.
- To advise researchers from National College of Arts and the wider community on the use of records for research purposes.
- To provide researchers with information on the location of records relating to the arts and crafts kept in other libraries and archives and to facilitate the publication of such material.
- To identify and initiate new projects.

RECORD HOLDING

The approximately 3500 items of records in the NCA archives consist of typed and handwritten papers, maps, charts, photographs and other objects. Spreading over almost a century and a quarter, the records up to the year 1975 contain: personal files and papers of the staff; financial and administrative statements and office orders of the institution; official records of students and supporting staff; manuscripts of the British Government; architectural drawings of state buildings; maps; decoration plans and proceedings of cultural events and official displays; records of International "arts and crafts" exhibitions.

LIST OF HOLDINGS

The list of holdings contains all available records and is revised periodically as and when more records are processed into the NCA Archives. Accessing the inactive NCA record is an ongoing process. The information provided for each collection in the list consists of the accession numbers, date, range and the quantity of the records. For some of the records, more extensive information, concerning the content and finding aids is available. It is anticipated that more detailed information will be progressively added in each collection. In addition to the list of holdings, the NCA Archives can make available:

- The list of students of Mayo School of Arts (1906 to 1958)
- The list of students of National College of Arts (1958 to 1995)
- Photographs of faculty of Mayo School of Arts/National College of Arts
- Old and rare photographs of personalities, buildings and exhibitions (1880-1975)
- Annual result statements of students of Mayo School of Arts/National College of Arts (1906-1976)
- List of artworks and artifacts produced by artisans and craftsmen of Mayo School of Arts.

HOW TO ACCESS NCA ARCHIVES

Archives are available by appointment only. An appointment can be made by writing to archive@nca.edu.pk

ZAHOOR UL AKHLAQ GALLERY

Established in 1993, the gallery is situated in the oldest and most historic block of the College. It consists of two large halls with their original skylights and plaster friezes intact. The gallery is essentially a space for teaching critical evaluation and curatorial skill. Apart from housing a rapidly expanding permanent collection of Pakistani art, it regularly curates exhibitions of work both from home and abroad and forms a centre for debate and discussion within the College that is open to both the students as well as the public. When the gallery is not in use as a formal exhibition space it is utilized by students to exhibit their work and cater student workshops or classes. Critique sessions, display of the degree projects are also some of the regular events held in the gallery.

WORKSHOPS

The College operates two workshops for metal and wood. Some of the machines date back to the Victorian Gothic period when this style was in vogue in England, but the bulk of the machinery is now updated. The workshops are competently staffed by teams of trained craftsmen.The foundation course has specific projects designed to familiarize students with the workshop facilities, however students are expected to utilize the workshops as and when needed.

SUPPORT & GUIDANCE

Student counseling and support faculty members provide a framework of support and advice for the student body. Separate committees have been formed to identify and help students who have work related or personal difficulties. A degree of confidentiality is ensured in all matters. Students may be referred to specialists outside the NCA should the need arises.

MULTIMEDIA RESOURCES & DIGITAL TECHNOLOGY

A significant part of the equipment of Multimedia Department and technological facility is considered a part of the common pool to be used by students of all departments. Cameras, video cameras, recording equipment etc, may be loaned to students. Editing facilities and other technological resources are also available for use by all students. The internet and multimedia labs are situated in the architecture block, which also houses extensive computer facilities available to all students. Each department is fully equipped with its own computer labs for student's research and their projects. Should the students require technical assistance, the department makes it available.

TRANSPORT

Public transport is easily available to and from the College. However, the NCA also operates its own buses with bus routes that cover both the College hostels and a major part of greater Lahore.The fare is nominal and students living in areas not covered by the NCA bus routes are helped to obtain passes for local transport. For intercity traveling, the College administration provides assistance to students in obtaining reduced-fare tickets from Pakistan International Airlines, Pakistan Railways and the Public Transport Authority.

SPORTS FACILITIES

The NCA has its own sports clubs and teams include Football, Volleyball, Badminton, Cricket and Table Tennis. The College has its own facility of Gymnasium for physical fitness and grounds for outdoor sports located at 4-Sanda Road, about a kilometer away from the College campus.

STUDENTS WITH SPECIAL NEEDS

The NCA admission policy does not discriminate against students who are physically challenged. The NCA ensures to make suitable arrangements to facilitate the students with special needs. It is advised that all such students contact the College administration and discuss their needs.

THE LAHORE MUSEUM

Although the Lahore Museum does not fall under the aegis of the NCA, but it is considered an extension of our essential space. The NCA is fortunate to share a boundary wall with a neighbour that is not only a national treasure, but one that attracts visitors, curators, archaeologists, artists, conservators and research students from all over the world. Foundation year students spend a significant amount of time in the museum as part of their curriculum, and senior students use the museum as a valuable resource for study and inspiration. NCA graduate students and faculty regularly participates in professional workshops conducted by the museum.

CAFETERIA

The College cafeteria is a large semi-covered area where snacks and meals are available all day. This is a hub of student activity and a convenient space for the occasional chat or tutorials.

CHAI-KHANA

A new addition to the building, where formal gatherings of faculty, staff and students take place on a regular basis.

WI-FI FACILITY

The college has installed a highly efficient Wi-Fi facility. The students and staff can have easy access to the college internet, improving the digital space communication around the campus.

DIGITAL LAB

The multimedia Digital lab is situated in the architecture block, which also houses extensive computer facilities available to all students. The students can operate the latest equipment for their research and innovation projects.

ACADEMIC AWARDS

MASTER OF VISUAL ART

LALA RUKH AWARD

Lala Rukh Award for the student, who has attained highest grades in Studio Courses during the two years of graduate programme in Visual Art.

MASTER OF INTERIOR DESIGN

JAVED NAJAM AWARD

Javed Najam Award for the student of Master of Interior Design for extra ordinary creativity and originality in the thesis project.

MPHIL IN CULTURAL STUDIES

EQBAL AHMED AWARD

Eqbal Ahmed Award for the student with an outstanding dissertation (in the MPhil Programme of the Department of Cultural Studies.

FOR ALL GRADUATE PROGRAMMES

ABDUL RASHID KARDAR GOLD MEDAL

Abdul Rashid Kardar Gold Medal for highest aggregate marks achieved at the graduate level.

FOR NCA ALUMNUS OR FACULTY

MARK RITTER SPONENBERG AWARD

Mark Ritter Sponenberg Award is awarded to alumnus or faculty member for exceptional contribution to the society through his/her art work.

قواعد و ضوابط

نیشنل کالج آف آرٹس

ADMISSION POLICY AND PROCEDURE FOR GRADUATE PROGRAMMES

The National College of Arts (NCA) grants equal opportunities to all (no age limit) who possess an exceptional aptitude for the visual arts. Those who have attained a minimum 16 years of education or equivalent qualification in relevant fields with minimum 60% marks from an HEC recognized institute are eligible to apply. Candidates must pass NCA's aptitude test at par with GAT. The College does not discriminate against admission for physically challenged persons.

APPLYING FOR ADMISSION

All candidates shall apply on the prescribed Admission Application Form available from the College on payment or as advertised. Outstation candidates should add an extra amount for registered book post and send the money order/postal order addressed to the VC, National College of Arts, Lahore. International students should send the appropriate number of international reply coupons to receive the prospectus by airmail.

PROCEDURE FOR APPLICATION

An applicant seeking admission to MPhil / Master's Programmes shall apply on a prescribed form within due date given in the advertisement for admission.

The application shall be submitted to the NCA admission office by hand or sent online.

AN APPLICANT SHALL BE ASSESSED ON THE BASIS OF THE FOLLOWING CRITERIA FOR ADMISSION:

- Aptitude Test/Subject GAT (50%)
- Interview (40%)
- Portfolio (10%)

ADMISSION CRITERIA

Admission may be conducted once a year on a specified time and date.

A candidate seeking admission to the degree must have sixteen years of education or 4-year education after F.A./F.Sc./A-Level or equivalent (at least 120 credit hours) in relevant field with at least CGPA 2.00. Moreover, the student will be required to pass the aptitude test at par with GAT (subject) and interview of each programme.

The candidate must produce, at the time of the first enrollment, a certificate from the authorized District Government Hospital to the effect that he/she is free from any communicable (contagious) disease or mental or physically challenged which is likely to stand in the way of his/her pursuing the chosen field of study.

There is no age limit for admission.

DOCUMENTS REQUIRED

1. Copy of National Identity Card
2. Personal Statement (1000-1500 words)
3. Portfolio Slides, Photographs, Video/CD (research proposal 1500 words for cultural studies applicants only)
4. Copy of Secondary School Certificate/Detailed Marks
5. Copy of Intermediate Certificate or equivalent with detailed marks
6. Copy of Undergraduate Degree with detailed marks/ transcript (16 years of education atleast 60% marks)
7. Copy of Domicile Certificate
8. Copy of Character Certificate
9. Certificate of Father/Guardian's annual Income
10. Two letters of recommendation
11. Copy of pages 1-5 of Passport (Non-Pakistanis only)
12. Four recent Passport size Photographs
13. Pay Order / Bank Draft (Original)
14. NOC is required from applicants of their undergraduate respective institutions for admission in NCA.

Note: Candidates granted admission shall be required to bring their original documents for verification at the time of registration/enrollment in the first semester.

FOREIGN STUDENTS

All international students should forward the filled prescribed application forms (available from the College) to the College. Candidates must forward their applications in time to ensure that the applications are received in the College by the due date.

The admission of foreign students should be processed as under:

A foreign candidate should apply through his/her Home Country's Embassy and Pakistan Mission Abroad office (in case of overseas Pakistani) along with TOEFL or IELTS or equivalent with 5.5 score/band, all educational documents required as mentioned above and passport etc. However, NCA ex-graduates will be exempted from TOEFL or IELTS or equivalent.

The nominees of foreign countries and other government organizations may be allowed

late admission with the condition that they will have to cover the courses by taking seminars, special problem and research project.

The concerned department will send a provisional admission letter to the Registrar along with HEC proforma of foreign students for clearance of the vetting agencies before joining the programme.

Admission offer letter of the foreign student will be forwarded to HEC for issuance of NOC.

The candidate should also pass the entrance test of the concerned department of NCA.

After fulfilling all above requirements, the candidate will be allowed to attend classes with a valid visa.

Note: An HEC equivalence verification certificate will be required in case of qualification from Institutions other than the NCA.

GENERAL RULES

Every student is expected to study to the best of her / his ability and to fulfill the academic requirements of the degree programme. It is the expectation of the National College of Arts authorities that each student will realize the value of self-control and discipline. Registration at the college implies agreement on part of the student to willingly accept and observe reasonable standards of accountability, good conduct and appearance.

The following rules and regulations apply to all students studying at the National College of Arts, Lahore irrespective of the year of admission.

1.   It is the responsibility of all students to read and comply with the rules and regulations of the college.

2.   Tuition fee, fines, etc. must be paid by the dates notified by the college office. Should a student fail to pay the dues by the dates notified he/she will have to pay a fine of Rs.100 per day. Students whose fees are in arrears by more than seven days after the due date notified is liable to be struck off the college rolls without any notice and shall not be allowed to attend any lectures, studio sessions or examinations in the college. Summer Semester will be charged separately.

3.   It is the responsibility of the student to attend every lecture, studio session and examination.

4.   Attendance in classes is mandatory and should not be less than 75% in each course.

5.   Students who fail to meet the 75% attendance requirement in a course will not be permitted to sit for examinations/submit exam assignments, which will result in failing the examination/course.

6.   The concerned teacher/faculty may report a student's continuous absence of more than 3 days to the Programme Director. The students should be warned verbally/ writing in case he/she misses three lectures consecutively. A student habitual of coming late or being absent should not be allowed to sit in class without the approval of the Programme Director.

7.   In case a student is absent for ten consecutive days without any intimation to the concerned faculty/teacher, his/her name shall be struck off from the Department rolls. Re-admission shall be allowed only after the approval of the competent authority. The student shall have to pay the prescribed re-admission fee/dues.

8.   Students' attendance record shall be maintained by the concerned department on regular basis. The department shall notify the list of students with less than 75% attendance at least one week prior to the commencement of the Final Examination.

9. An application for sick leave exceeding one day must be supported by a medical certificate from the college medical officer and both must be submitted to the Programme Director and approved by the Vice Chancellor before the absence can be recorded as authorized in the attendance register.

10. Leave of absence may be granted to a student after assessment of reason for leave by the committee of the Programme Director.

11. Application for special leave shall be addressed to the Vice Chancellor and submitted in writing to the Registrar at least two days in advance with the recommendations of the Programme Director. Each absence will be authorized after the approval of the Vice Chancellor.

12. A student participating in any co-curricular activity within or outside the college, with the prior approval of the Director/Coordinator such as debate/sports/ performance/exhibition of national or international level, his/her attendance shall be marked present for those particular days only. However, the student is expected to submit the assignments of the said period otherwise he/she shall be marked absent for that period.

13. All students will purchase their own equipment and material required for coursework.

14. The college authorities shall not be held responsible for the safekeeping of the private property of students.

15. Students shall compensate to the satisfaction of the Vice Chancellor; any damage or loss they may cause to the property of the college.

16. Students' work executed in the college must be placed at the disposal of the college authorities. Such work may be returned to a student for his/her portfolio by the Vice Chancellor on the written request of the student. Work done in the college shall not be used for the purpose of any examination or evaluation of any institution other than the National College of Arts and any examination other than the one for which the work was originally intended.

17. No posters, banners, handbills, pamphlets or any offensive material shall be displayed or distributed in the college premises or any of its hostels and/or posted/ shared on press/electronic/social media without permission of the Vice Chancellor, otherwise strict disciplinary action will be taken.

18. No student of the college shall hold any concert, screening, exhibition of work/ publication outside the college without having first obtained written permission of the Vice Chancellor.

19. The college identity card must be carried by the students and presented whenever required by the college authorities. A fine of Rs. 500 shall be charged for the loss of an identity card and the issuance of a duplicate. The word "duplicate" will be mentioned on the Student ID card, in case a duplicate card is issued.

20. Every student shall surrender her/his college identity card to the college office before she/he leaves the college on any account, failing which the refundable amounts (securities, etc.) of the student concerned shall be confiscated.

21. A student will not be awarded the degree/transcripts/provisional certificates until all the books/equipment/material issued from the library/archives/lab are returned.

22. Any student found guilty of indiscipline, misconduct or misbehavior impeding the smooth running of the college shall be liable to be put on social probation and/or any other punishment as may be deemed fit by the concerned disciplinary committee.

23. Severe/repeated violation of discipline or misconduct by any student during her/ his course of studies at the college shall render her/him liable to expulsion from the College.

24. Any student involved in ragging (physical or mental torture) shall be liable to disciplinary action to the extent of expulsion from the college.

25. No student body/association/society shall exist or function in the college without permission of the Vice Chancellor.

26. The internet service provided by the college cannot be used for transmitting, retrieving or storing any communication of a defamatory, discriminating, harassing or unethical nature. Any student involved in such activity shall be liable to disciplinary action to the extent of expulsion from the college or will be treated as per cyber-crime policy.

27. The display or distribution of any information related/connected to college through printed/electronic/social media requires permission of the Vice Chancellor. Any violation that college authorities deem offensive shall be liable for disciplinary action to the extent of expulsion from the college.

28. No outsider shall enter the college/hostel premises or address students of the college except on the invitation of the Vice Chancellor.

29. 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".

30. The College observes the Higher Education Commission (HEC) of Pakistan's sexual harassment policies. In case of violation, strict disciplinary or legal action will be taken.

31. The Plagiarism Policy recommended by Higher Education Commission of Pakistan (HEC) endorsed by NCA will be applicable in its true spirit.

32. The college reserves the right to introduce new or amend existing rules at any time.

ENROLLMENT

1. Enrollment shall only be considered complete after depositing of fee before the commencement of the classes.

2. 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.

3. Vice Chancellor 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.

4. Each student will be assigned an advisor in the beginning of the semester.

5. In the beginning of a semester, the teacher of each course should hand out a syllabus providing information to students that defines attendance policy, grade distribution policy, assessment criteria, paper specification, examination dates, schedule of material to be taught, take home assignment policy, required and recommended reading materials and any other information important for the successful completion of the course and its requirements.

6. Students may be allowed to withdraw from a course before the 4th week of the semester. 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.

7. A student withdrawing after the 4th week shall be automatically awarded "U" grade which shall count in the GPA and stay on the transcript.

8. If a student fails to attend any lecture/studio 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.

9. The duration of the Master's/MPhil shall not be less than three and more than five semesters in full residence.

10. Extension for the fourth and fifth semester only under exceptional circumstances after the stipulated 3 semesters of Master's/MPhil will be granted by the Vice Chancellor, based on the progress report from the advisor and supervisor.

11. Students who enroll extra semesters beyond their minimum residential requirement (three semesters) will have to pay full semester fee for each and every extra semester.

11. Master/MPhil programme admission shall be cancelled by the department on the recommendations of the concerned Head/ Coordinator and notified by the registrar, if the scholar:

    i. Earns adverse progress reports from his advisor and supervisor.

    ii. Fails to contact his/her advisor and supervisor or leaves the programme.

    iii. Does not complete the course work.

    iv. Does not meet 75% attendance criteria in theory and studio separately.

    v. Found guilty of misconduct.

12. The aggrieved scholar may file an appeal against cancellation of Master's/MPhil programme admission to the concerned Director of the Programme within a period of 15 days. The director will give him/her an opportunity to be heard in person and the case will be sent with comments to the committee of the Directors of Post Graduate Programmes headed by the Vice Chancellor. The final decision will be notified by the Registrar office.

13. There is no Supplementary/Special Examination in a Semester System; 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.

14. A teacher/researcher/administrative staff of the NCA (regular) may be allowed to enroll for post graduate courses after getting permission from the competent authority.

15. The employees of the government/ other agencies nominated for Master's/MPhil degree at the NCA shall have to produce NOC from the respective department to

pursue studies as a regular student, failing which he/ she will not be admitted.

16. A full time student can enroll up to 12 credit hours in a semester.

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

18. If a candidate of a degree programme does not submit his/her thesis at the specified time he/she has to enroll again for the thesis semester.

ATTENDANCE

1. Attendance in classes is mandatory and should not be less than 75% in each course.

2. The teacher may report a student's absence and the student may be placed on attendance probation by his/her concerned Director of the Programme and it will be notified by the department. A student may be dropped from the NCA for violating the terms of such probation.

PROBATION/DROPOUT/RE-ADMISSION

Probation is a status granted to the student whose academic performance falls below the minimum college standard.

1. The students acquiring less than SGPA 2.67/4.00 (grade B-) in a semester but passing in all courses will be promoted with the condition to achieve more than 2.67 SGPA in the next semester. S/he will be put on probation for the next semester.

2. The students acquiring SGPA 2.67 (grade B-) and above but failing in any courses(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.

3. Students acquiring SGPA less than 2.67 (grade B-) in two consecutive semesters and failing in any paper (s) even after attending summer semester for one academic year will be dropped from NCA rolls. However, s/he will be eligible to seek re-admission. Re-admission will be allowed only once during MPhil programme after the payment of full admission fee.

4. 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.

REPEATING COURSES AND IMPROVING CGPA

1. If a student gets GPA 0 (U grade), s/he will be required to repeat the course or its recommended alternate, if any. However, "U" grade obtained earlier will also be recorded on the transcript.

2. A graduate student (Master's/MPhil) with below GPA 2.67 (grade B-) can repeat the course if s/he desires to improve the grade. The maximum number of courses that a student may repeat at the Graduate level is 2 per semester. 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.

SUMMER SEMESTER

1. Summer semester will be offered as an optional semester of 08-09 weeks duration. A student who has either failed or has been stopped to take the examination due to shortage of class attendance or wishes to improve his/her grade is allowed to register in summer to the maximum of 8 credit hours in 1-2 courses for remedial work.

2. 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.

3. Summer Semester Fee will be charged.

FREEZING OF SEMESTER

1. The permission for freezing a semester(s) will be granted by the Vice Chancellor.

2. No freezing during the semester will be allowed. The maximum duration of the degree program shall remain the same.

3. If a student freezes a semester(s), s/he will resume his/her studies from the same stage where s/he froze the semester.

4. If a student is not enrolled in the courses 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.

5. The duration of freezing/deferring is one year; a candidate who gets a semester freeze can re-join the programme next year in the upcoming session but hardship cases can be considered by the competent authority. The residential requirement should not exceed the total time duration.

6. Freezing of first semester for Master's/MPhil is not allowed however, 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

STUDENT GRIEVANCES

Student grievances will be addressed by the following committees of the College:

   • Committee of Postgraduate Director Programmes
   • Disciplinary Committee
   • Harassment Committee
   • Board of Advance Studies and Research (BASR)

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 NCA and in case he/she desires re-admission, he/she shall have to apply for the same.

2. The Vice Chancellor may readmit such a candidate subject to the payment of Rs. 2,500/- as re-admission fee and Rs. 5,000/- as per semester gap fee, if applicable.

3. The Vice Chancellor may refuse the re-admission if the reasons presented are not convincing.

4. The period of gap semester will not be counted towards residential requirements.

TRANSFER OF CREDITS

1. The Vice Chancellor may consider credits earned by a student at NCA or any other HEC recognized institution, subject to a maximum of 50% of the minimum credit requirements for the degree, on the recommendations of Equivalence Committee comprising the Directors of Post Graduate Programme 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 conducts a comprehensive examination for admitting the student.

3. A course studied to qualify for a degree will not be taken/considered for any other higher degree programme.

SUPERVISOR, SYNOPSIS AND THESIS REPORT

SUPERVISOR

1. The thesis supervisor of a student shall be proposed by the Departmental BOS and approved by BASR. The supervisor should be a faculty member with at least Master's/MPhil qualification having academic research experience.

2. A student may opt for a co-supervisor if required, who will be recommended by Departmental BOS and approved and notified by BASR.

SYNOPSIS AND THESIS REPORT

1. The synopsis of each student will be approved by the Departmental BOS and BASR.

2. The thesis shall be submitted to the concerned department duly signed by the supervisor and the Programme Director.

3. A student failing to submit thesis within 60 days after completion of thesis semester, will have to enroll again.

4. The thesis duly certified by the supervisor and Programme Director that the contents and form of the thesis are satisfactory for submission shall be sent to the external examiner by the office of the Registrar/Controller of Examinations (CE) for evaluation.

5. The thesis shall be evaluated by one or two external jurors/examiners from the panel of names recommended by the Departmental Board of Studies and approved by BASR. The external examiners shall be given reasonable time to go through the contents of the thesis critically. The viva voce examination will be conducted at least after one week of the receipt of thesis by the external examiner(s).

6. The thesis evaluation should be completed within six months from the date of dispatch of thesis by the Registrar/ Controller of Examinations, failing which the student will be declared/assumed fail and shall be notified by the office of the Registrar/Controller of Examinations. However, the Vice Chancellor may allow extension for thesis evaluation up to one year in hardship cases.

7. In case of regret from the first External Examiner nominee, approval of second External Examiner nominee shall be sought within eight weeks from the Vice Chancellor/BASR by the Registrar/Controller Examination.

8. Supervisor after consultation with external juror/examiner shall write to the Registrar/ Controller Examination for notifying the date, time and venue of thesis evaluation.

9. In case of objections raised by the juror/examiner, the supervisor shall resend the thesis after counter signature of Programme Director and the Registrar/Controller of Examinations making sure that the suggested changes are incorporated in the thesis report.

10. Final thesis project evaluation: Thesis project of final year student will be assessed by internal and external jurors/examiners. The weightage will be 40% for internal and 60% for external juror/examiner evaluation.

THESIS SUBMISSION AND PLAGIARISM

The Plagiarism Policy recommended by the Higher Education Commission of Pakistan is endorsed by the National College 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.

d. It will be acknowledged that in art (music, visual art, design, and film-making) teaching by example is an integral part of the pedagogical process.The faculty members of the NCA 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 assessment will be made by a Standing Committee.

e. The Standing Committee proposed by the National College of Arts should consist of 5 members (2 faculty members of which one should be from the department concerned) Director QEC, 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 the BASR. The BASR shall notify the dates for the different phases of thesis submission.

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

4. The color of hard bound copy of MPhil / MS programme's thesis shall be Black.

5. In case of disagreement between the Supervisor and the External Examiner regarding the acceptance of the thesis it shall be referred to another external examiner, with the due approval of the Competent Authority (Vice Chancellor/ BASR), whose decision shall be final.

6. If a candidate fails in the thesis examination, he/she may enroll again and will submit a revised thesis within six months after the date of declaration of the result of the last thesis examination, on payment of the prescribed thesis examination fee. He/she can avail this chance only once.

7. 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 Registrar/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.

8. 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 to MPhil./M.S. under any circumstances.

Note: The students who enroll in extra semesters beyond their minimum residential requirement will not be allowed hostel accommodation. After submission of the thesis, the students will not be allowed to stay in the NCA hostels.

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 2,500/- for one course. If the number of courses is more than one, a lump sum of Rs. 5,000/- shall be paid as special examination fee.

SUBMISSION OF RESULTS

The teachers are required to submit result within two weeks after the examination so that result shall be declared by the Examination Committee of the NCA within four weeks from examination. The result will be declared by the Registrar/Controller of Examinations and copies will be sent to the respective Directors.

INDISCIPLINE IN EXAMINATION

The Postgraduate Directors Committee may cancel an examination, a semester, or suggest expulsion if a student:

1. Removes a leaf from his/her answer book, the answer book shall be cancelled.

2. Submits forged or fake documents in connection with the examination.

3. Commits impersonation in the examination.

4. Copies from any paper/book/notes/mobile.

5. Mutilates the Answer Book.

6. Possesses any kind of material, which may be helpful to his/her in the examination.

7. Does anything that is immoral or illegal in connection with the examination and which may be helpful to him/her in the examination.

8. Refuses to obey the invigilation staff or refuses to follow the instructions issued by the NCA in connection with the examination.

9. Misbehaves or creates any kind of disturbance in or around the examination centre.

10. Uses abusive or obscene language on the answer script.

11. Possesses any kind of weapon in or around examination centre.

12. Possesses any kind of electronic device which may be helpful in the 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.

PERMISSION OF WRITER FOR SPECIAL STUDENTS

A visually impaired student may be allowed to attempt the Mid/Final Examinations of the NCA on Braille/ Computer/ any other means of facilitation. In case a student is physically handicapped/visually impaired, s/he may apply to the Programme Director of

the respective department (with medical certificate as proof of her/his disability) for permission to engage a writer in Tests/ Examinations of the NCA 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).

RECHECKING OF EXAMINATION SCRIPT

The answer book of a candidate shall not be re-assessed under any circumstances.

1. Whereas the re-checking does not mean re-assessment/re-evaluation/re-marking of the answer book. The Registrar/Controller of Examination can arrange for re-checking of examination script by any faculty member from the relevant discipline on the complaint/request of students. The Controller of Examination or any officer or rechecking committee appointed shall see that:

   I. There is no computational mistake in the grand total on the title page of the answer book.

   ii. The total of various parts of a question has been correctly made at the end of each question.

   iii. All totals have been correctly brought forward on the title page of the answer book.

   iv. No portion of any answer has been left un-marked.

   v. Total marks in the answer book tally with the marks sheet.

   vi. The hand-writing of the candidate tally in the questions/answer book.

2. The candidate or anybody on his behalf has no right to see or examine the answer books for any purpose.

3. The marks of a candidate could even decrease in light of (a) (iii) above. In the event of reduction of marks the record shall be corrected accordingly and revised transcript will be issued.

DAMAGED OR LOST ANSWER SHEET

In an exceptional case where an answer script is damaged, lost or destroyed due to unavoidable circumstances, the student may be given the following options:

 a. Average marks shall be awarded to the student in that subject/course.

b. In case of Final Examination, if the candidate so desires, s/he shall be given another chance as a special case to take the Examination in that subject/course and no additional examination fee shall be charged from the student.

c. In case of Internal Assessment, if the candidate so desires, s/he shall be given another chance as a special case to take the Make-up Assessment in that subject/course in the same academic session.

DEGREE CONFERMENT

1. The NCA should conduct Convocation once in a year to award the degrees to the qualified students as per criteria.

2. Urgent degree can be issued as per policy of NCA upon the request of student.

3. 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 Registrar/ Controller of Examination for the issuance of duplicate degree along with the relevant documentary proof as per NCA rules.

AWARDS

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 first attempt. No medal and roll of honor will be granted to candidates who passed the examination in 2nd attempt.

2. Letter Grades will be awarded on the basis of GPA / SGPA / 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.

4. If 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.

QUALIFICATION FOR THE AWARD OF DEGREE

The National College of Arts shall award the degree to the student who fulfills the following conditions:

1. Has successfully completed/passed total credit hours/courses of the degree within the prescribed duration of the degree programme.

2. Has scored a final Cumulative Grade Point Average of not less than 2.67 out of 4.0.

Note: College rules and regulations will apply where this prospectus is silent.

ADMINISTRATION

PROF. DR. MURTAZA JAFRI
Vice Chancellor

BFA, National College of Arts,
Lahore, Pakistan Advanced Drawing,
Concordia University, Montreal
M.A.Chelsea College of Arts, London
Ph.D. (Fine Arts) AVA, London

BUSHRA SAEED KHAN
Acting Registrar

MUHAMMAD SHAHZAD TANVEER
Deputy Registrar, Academics

SIDRA AKRAM
Deputy Registrar, Establishment

NUMAIRA ADIL
*Programme Coordinator / Deputy
Controller Examination (Addl. Charge)*

ADMINISTRATION OFFICE

SULTAN QAMAR-UZ-ZAMAN
Administrative Officer

PRIVATE SECRETARIES

MUHAMMAD ARIF
PS to Vice Chancellor

EDUCATION SECTION

SANA JAVED
Office Superintendent

ACCOUNTS SECTION

KASHIF YAQOOB
Account Officer

SALMAN QAISAR
Audit Officer

ESTATE SECTION

ZAHID RAFIQUE BUTT
Estate Superintendent

MUHAMMAD SADIQ
Assistant Caretaker

PROCUREMENT SECTION

SAJJAD AFZAL TARAR
Purchase Officer

SHAFQAT HUSSAIN JAFRI
Storekeeper

STUDENT AFFAIRS

HINA AFZAL
Student Coordinator

LIBRARY

BUSHRA ASGHAR
Senior Librarian

MUHAMMAD RIAZ
Librarian

SECURITY

JAVED AKHTAR
Chief Security Officer

ABDUL MAJEED
Security Supervisor

I.T COORDINATION

FAHEEM ZAWAR
I.T. Coordinator

GOHAR BUTT
Lecturer I.T.

QASIM NAEEM
Lecturer I.T. (Web Master)

USMAN ZAHID
Lecturer I.T.

IQBAL BASHIR CHAUDHRY
Computer Instructor/Operator

MUHAMMAD ASIF KHUSHI
Computer Instructor/Operator

QUALITY ENHANCEMENT CELL

MUHAMMAD WASEEM
Director

DR. NAVEED AHMED
Deputy Director

MUHAMMAD AHSAN UL HAQ
Data Analyst

MUHAMMAD WAQAR BUTT
PA to Director

TRANSPORT SECTION

MUHAMMAD ARFAN ASHRAF
Managerial Staff (Incharge Transportation)

HEALTHCARE SECTION

DR. NAVEED YOUSAF
Medical Officer

DR. SABIHA ARIF
Medical Officer

DR. BUSHRA FAHEEM
Medical Officer

ADMINISTRATIVE STAFF
MASTER'S/MPHIL PROGRAMMES

MUHAMMAD SHAHZAD TANVEER
Deputy Registrar, Academics

MASTER OF VISUAL ART

FAZELAT BAQIR
Assistant

MASTER OF INTERIOR DESIGN

GULZAR AHMED
APS/Focal Person

MASTER OF MULTIMEDIA ART

ABDUL HANNAN
Lab Coordinator, Assistant

MPHIL IN CULTURAL STUDIES

SYLVESTER AWAIS
Assistant

ACCOUNT SECTION

NADIR BHATTI
UDC