



COURSE OUTLINE BRIEFS

INSTITUTE OF ARTS AND DESIGN



FACULTY OF ARTS AND HUMANITIES



OVERVIEW

Art and design is a broad term encompassing graphic design, information design, instructional design, visual storytelling and various products of cultural and visual information. Art is a diverse range of human activities in creating visual, auditory or performing artwork for expressing the author's imaginative, conceptual idea, or technical skill, intended to be appreciated for their beauty or emotional power.

The Institute of Art and Design was started in 2007. Initially, the Department started the program of BS Fine Arts, which was highly appreciated and welcomed by the people of the region. Gradually, the Department of Fine Arts progressed and within a short span of one year, MA Fine Arts program was started. Keeping in view the increasing demand, the Institute initiated new programs like BS Textile Design in 2012 and BS Graphic Design in 2014. All programs at the Institute aimed at developing an understanding of the personal and cultural forces that shape artistic communication which could bring healthy changes in cultural trends.

The institute has the guidance and supervision of three MPhil and two MFA qualified professionals. It provides every student with a foundational instruction in the arts, and develops the natural talents in those who have a special inclination for the arts and design. The overall objective of the Institute is to empower their students to succeed not only in Design and Visual Arts but to provide them with the confidence to excel in many endeavors with the positive self-image developed through participation in the arts.

Academic Programs Offered

1. BS Graphic Design
2. BS Textile Design
3. BS Fine Arts
4. BS Interior Design
5. MA Fine Arts
6. Diploma in Fashion Design
7. Diploma in Painting

BS Graphic Design

Eligibility: At least 45% marks in intermediate (FA/FSC) or equivalent, the candidate has to pass with 45% passing marks.

Duration: 04 Year Program (08 Semesters)

Degree Requirements: 139 Credit Hours

Semester-1

Course Code	Course Title	Credit Hours
URCE- 5101	Grammar	3(3+0)
URCP- 5106	Pakistan Studies	2(2+0)
GRAD-5101	Calligraphy-I	3(0+3)
GRAD-5102	Basic Design-I	3(0+3)
GRAD-5103	Drawing-I	3(0+3)
URCI-5109	Introduction to Information & Communication Technologies	3(2+1)

Semester-2

URCE- 5102	Language Comprehension & Presentation Skills	3(3+0)
URCI- 5105	Islamic Studies	2(2+0)
GRAD-5105	Calligraphy-II	3(0+3)
GRAD-5106	Basic Design-II	3(0+3)
URCM-5107	Mathematics (Geometry and Drafting)	3(3+0)
GRAD-5107	Drawing-II	3(0+3)

Semester-3

URCE- 5103	Academic Writing	3(3+0)
GRAD-5108	History of Art	3(3+0)
GRAD-5109	Drawing-III	3(0+3)
GRAD-5110	Graphic Design-I	3(0+3)
GRAD-5111	Photography-I	3(0+3)
GRAD-5112	Communication Design	3(0+3)
URCC-5110	Citizenship Education and Community Engagement	3(1+2)

Semester-4

URCE- 5104	Introduction to English Literature	3(3+0)
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GRAD-5113	Fundamental of Typography	2(0+2)
GRAD-5114	History of Graphic Design-I	3(3+0)
GRAD-5115	Graphic Design-II	3(0+3)
GRAD-5116	Photography-II	3(0+3)
GRAD-5117	Techniques of Printing	2(1+1)

Semester-5

GRAD-6118	History of Graphic Design-II	3(3+0)
GRAD-6119	Graphic Design-III	3(0+3)
GRAD-6120	Web Design-I	3(0+3)
GRAD-6121	Advertising Design-I	3(0+3)
GRAD-6122	Videography-I	4(1+3)

Semester-6

PSYC-5101	Introduction to Psychology (Minor)	3(3+0)
GRAD-6124	Advertising Design-II	3(0+3)
GRAD-6125	Illustration-I	3(0+3)
GRAD-6126	Videography-II	3(0+3)
GRAD-6127	Web Design-II	3(0+3)
GRAD-6128	Research Methodology	3(3+0)

Semester-7

GRAD-6129	Advertising Design Seminar	6(3+3)
GRAD-6130	Illustration-II	3(0+3)
GRAD-6131	Preparation for Internship	4(0+4)
GRAD-6132	Computer Graphics-I	3(0+3)
GRAD-6133	Thesis-I	3(0+3)

Semester-8

GRAD-6134	Thesis-II	6(0+6)
GRAD-6135	Computer Graphics-II	3(0+3)
GRAD-6136	Report Writing	3(3+0)
GRAD-6137	Visual Design and Marketing	3(1+2)
ULAW-5130	Introduction to Basic Laws	3(3+0)

BS Textile Design

Eligibility: At least 45% marks in intermediate (FA/FSC) or equivalent, the candidate has to pass drawing test with 45% passing marks.

Duration: 04 Year Program (08 Semesters)

Degree Requirements: 146 Credit Hours

Semester-1

URCE- 5101	Grammar	2(2+0)
URCP- 5106	Pakistan Studies	2(2+0)
URCM-5107	Mathematics (Geometry and Drafting)	3(1+2)
TEXD-5101	Foundation Drawing-1	3(0+3)
TEXD-5102	Introduction to Visual Arts-I	3(0+3)
TEXD-5103	Textile Basics	3(0+3)
URCI-5109	Introduction to Information & Communication Technologies	3 (2+1)

Semester-2

URCE- 5102	Language Comprehension & Presentation Skills	2(2+0)
URCI- 5105	Islamic Studies	2(2+0)
TEXD-5105	Foundation Drawing-II	3(0+3)
TEXD-5106	Textile Design Fundamentals	6(1+5)
TEXD-5107	Introduction to Visual Arts-II	3(0+3)
TEXD-5108	Textile Applied Finishes and Chemistry	3(1+2)

Semester-3

URCE- 5103	Academic Writing	3(3+0)
TEXD-5109	Drawing-III	3(0+3)
TEXD-5110	History of Civilization-I	2(2+0)
TEXD-5111	Textile Dyeing Techniques (Studio Practice)	3(0+3)
TEXD-5112	2D Textile Rendering Tech-I (Studio Practice)	4(1+3)
TEXD-5113	Weave Design-I	3(0+3)
URCC-5110	Citizenship Education and Community Engagement	3(1+2)

Semester-4

URCE- 5104	Introduction to English Literature	3(3+0)
TEXD-5114	Weave Design Art Studio	3(0+3)
TEXD-5115	Drawing -IV	3(0+3)
TEXD-5116	History of Civilization-II	2(2+0)
TEXD-5117	2D Textile Rendering Tech-II (Studio Practice)	3(0+3)
TEXD-5118	Textile Seminar/ Fashion Workshops	4(0+4)

Semester-5

TEXD-6119	Fashion Drawing & Illustration	3(0+3)
TEXD-6120	Textile CAD I	4(1+3)
TEXD-6121	History of Western Art-I	2(2+0)
TEXD-6122	History of Textiles	2(2+0)
TEXD-6123	Weave Design Art Studio (Advance)	3(0+3)
TEXD-6124	Textile Design Essentials	3(0+3)

Semester-6

TEXD-6125	Textile Embellishments & Sculpture Art	3(0+3)
TEXD-6126	History of Western Art-II	2(2+0)
TEXD-6127	Textile CAD-II (Advance)	4(1+3)
TEXD-6128	3D Fabric Rendering Tech	4(1+3)
TEXD-6129	Consumer Behavior/ Phycology	2(2+0)
TEXD-6130	Photography	3(0+3)

Semester-7

TEXD-6131	Research Methodology	2(2+0)
TEXD-6132	Fashion Elective & Product Design	3(0+3)
TEXD-6133	Mini Thesis	6(0+6)
TEXD-6134	Internship	6(0+6)
TEXD-6135	Art Appreciation	2(2+0)

Semester-8

ULAW5130	Introduction to Basic Law	2(2+0)
TEXD-6136	History of Costume and Fashion	2(2+0)
TEXD-6137	Graduate Colloquium	2(0+2)
TEXD-6138	Textile Final Thesis	12(0+12)
ULAW5130	Introduction to Basic Law	2(2+0)

BS Fine Arts

Eligibility: At least 45% marks in intermediate (FA/FSC) or equivalent, the candidate has to pass drawing test with 45% passing marks.

Duration: 04 Year Program (08 Semesters)

Degree Requirements: 138 Credit Hours

Semester-1

Code	Course Title	Credit Hours
FINA-5101	Foundation Drawing-1	3(0+3)
FINA-5102	Foundation Design	3(1+2)
FINA-5103	Print Making-I	3(0+3)
FINA-5104	Sculpture	4(0+4)
URCE- 5101	Grammar	2(2+0)
URCP- 5106	Pakistan Studies	2(2+0)

Semester-2

FINA-5105	Miniature-I	3(0+3)
FINA-5106	Print Making-II	3(0+3)
FINA-5107	Foundation Drawing-II	3(0+3)
URCI-5109	Introduction to Information & Communication Technologies	3 (2+1)
URCM-5107	Mathematics (Geometry and Drafting)	2(2+0)
URCE- 5102	Language Comprehension & Presentation Skills	2(2+0)
URCI- 5105	Islamic Studies	2(2+0)

Semester-3

FINA-5109	Drawing-III	3(0+3)
FINA-5110	Painting	4(0+4)
FINA-5111	History of Civilizations	3(3+0)
FINA-5112	Miniature-II	4(0+4)
URCE- 5103	Academic Writing	2(2+0)
FINA-5113	Illustration (Manual)	3(0+3)
URCC-5110	Citizenship Education and Community Engagement	3(1+2)

Semester-4

FINA-5114	Drawing IV	3(0+3)
FINA-5115	History of Western Art-I	3(3+0)
FINA-5116	Optional-I: Mural Art/Ceramics	3(0+3)
FINA-5117	Major-I: Painting/Sculpture	6(0+6)
URCE- 5104	Introduction to English Literature	2(2+0)
ULAW-5130	Introduction to Basic Law	3(3+0)

Semester-5

FINA-6118	Major-II: Painting/Sculpture	6(0+6)
FINA-6119	Digital Art	3(0+3)

FINA-6120	Drawing-V	3(0+3)
FINA-6121	History of Islamic Art	3(3+0)
FINA-6122	History of Western Art-II	3(3+0)

Semester-6

FINA-6123	Major-III: Painting/Sculpture	6(0+6)
FINA-6124	History of Asian Art	3(3+0)
FINA-6125	Conceptual Art	3(0-3)
FINA-6126	Drawing- VI	3(0+3)
FINA-6127	Optional-II: History of Painting/Sculpture	2(2+0)

Semester-7

FINA-6128	Mini Thesis: Painting/Sculpture	6(0+6)
FINA-6129	Drawing- VII	3(0+3)
FINA-6130	Photography	3(0+3)
FINA-6131	Installation Art	3(0+3)
FINA-6132	Art Criticism	2(2+0)
FINA-6133	Research Methodology	2(2+0)

Semester-8

FINA-6134	Art Presentation	3(0+3)
FINA-6135	Thesis: Painting/Sculpture	6(0+6)
FINA-6136	Thesis Research Report	3(3+0)

- i. Major*: Painting/ Sculpture
- ii. Optional-I**: Mural Art/ Ceramics
- iii. Optional-II***: History of Painting/History of Sculpture

Note: *Students are allowed to select one subject from Major.

** Students are free to select any subject from Optional-I Subjects.

***Students who will select Painting, Sculpture will History of Painting/History of Sculpture as Optional-II respectively.

BS Interior Design

Eligibility: At least 45% marks in intermediate (FA/FSC) or equivalent, the candidate has to pass drawing test with 45% passing marks.

Duration: 04 Year Program (08 Semesters)

Degree Requirements: 143 Credit Hours

Semester-1

Course Code	Subjects	Credit hours
INTD-5101	Foundation Drawing-1	3(0+3)
INTD-5102	Decorative Arts	3(0+3)
INTD-5103	Design Studio-I	3(0+3)
INTD-5104	Shaping	3(0+3)
INTD-5105	Digital Communication	2(2+0)
URCE- 5101	Grammar	2(2+0)
URCP- 5106	Pakistan Studies	2(2+0)

Semester-2

INTD-5106	Design Studio-II	3(0+3)
INTD-5107	Design History and Theory-I	3(3+0)
INTD-5108	Foundation Drawing-II	3(0+3)
INTD-5109	Drafting	3(0+3)
INTD-5110	Material and Models	3(0+3)
URCE- 5102	Language Comprehension & Presentation Skills	2(2+0)
URCI- 5105	Islamic Studies	2(2+0)

Semester-3

INTD-5111	Perspective Drawing for Interior Design-I	3(0+3)
INTD-5112	Fundamental of Space and Planning	3(0+3)
INTD-5113	Design History and Theory-II	3(3+0)
INTD-5114	Photoshop for Interior Design-I	3(0+3)
INTD-5115	Research Project and Presentation	3(0+3)
INTD-5116	Career Planning	2(2+0)
URCE- 5103	Academic Writing	2(2+0)
URCC-5110	Citizenship Education and Community Engagement	3(1+2)

Semester-4

INTD-5117	Perspective Drawing for Interior Design-II	3(0+3)
INTD-5118	History of Art and Architecture	3(3+0)
INTD-5119	Photoshop for Interior Design-II	3(0+3)
INTD-5120	Architectural Standards	3(0+3)
INTD-5121	Materials Study for Interior Design-I	3(0+3)
URCE-5104	Introduction to English Literature	2(2+0)
URCM-5107	Mathematics (Geometry and Drafting)	2(2+0)

Semester-5

INTD-6122	Building Concepts and Environment	2(2+0)
INTD-6123	Intro. to 3D Software for Interior Design-I	3(0+3)
INTD-6124	Perspective Drawing for Interior Design-III	3(0+3)
INTD-6125	Materials Study for Interior Design-II	3(0+3)
INTD-6126	Photography	3(0+3)
INTD-6127	Construction Technology	3(0+3)
ULAW-5130	Introduction to Basic Law	3(3+0)

Semester-6

INTD-6128	Intro. to 3D Software for Interior Design-II	3(0+3)
INTD-6129	Intro. to Marketing and Merchandising	2(2+0)
INTD-6130	Investment Analysis and Portfolio Management	4(2+2)
INTD-6131	Rendering Interior Design Layout Techniques	3(0+3)
INTD-6132	Understanding Interior Lightening	3(0+3)
INTD-6133	Furniture Design-I	3(0+3)

Semester-7

INTD-6134	Entrepreneurship	3(3+0)
INTD-6135	Research Methodology	2(0+2)
INTD-6136	Furniture Design-II	3(0+3)
INTD-6137	Landscaping	3(0+3)
INTD-6138	Thesis Project-I	6(0+6)

Semester-8

INTD-6139	Project Management	2(0+2)
INTD-6140	Thesis Report	3(3+0)
INTD-6141	Thesis Project-II	9(0+9)

MA Fine Arts

Eligibility: At least 45% marks in BA/BSC or Equivalent. The candidate has to pass a drawing test.

Duration: 02 Year Program (4 Semesters)

Degree Requirements: 71 Credit Hours

Semester-1

Course Code	Subjects	Credit hours
FINA-6201	Art Appreciation	3(3+0)
FINA-6202	History of Western Art-I	3(3+0)
FINA-6203	Drawing-I	3(0+3)
FINA-6204	Painting-I	3(0+3)
FINA-6205	Sculpture-I	3(0+3)
FINA-6206	Print Making	3(0+3)

Semester-2

FINA-6207	History of Western Art-II	3(3+0)
FINA-6208	Drawing-II	3(0+3)
FINA-6209	Major-I: Painting/ Sculpture	4(0+4)
FINA-6210	Optional-I: History of Painting/History of Sculpture	2(2+0)
FINA-6211	Miniature	3(0+3)
FINA-6212	Photography	3(0+3)
ULAW-5130	Introduction to Basic Laws	3(3+0)

Semester-3

FINA-6213	History of Islamic Art	3(3+0)
FINA-6214	Drawing-III	3(0+3)
FINA-6215	Art of South Asia and Pakistani Artists	3(3+0)
FINA-6216	Major-II: Painting/ Sculpture	6(0+6)
FINA-6217	Optional-II: Mural Art/Ceramics	3(0+3)
URCC-5110	Citizenship Education and Community Engagement	3 (1+2)

Semester-4

FINA-6218	Drawing-IV	3(0+3)
FINA-6219	Art Presentation	2(0+2)
FINA-6220	Thesis Report	3(3+0)
FINA-6221	Thesis (Practical)	6(0+6)

Diploma in Fashion Design

Eligibility: At least 45% marks in Intermediate or equivalent

Duration: 01 Year Program (2 Semesters)

Diploma Requirements: 27 Credit Hours

Semester-1

Course Code	Subjects	Credit hours
FADN-5101	Basic Drawing	3(0+3)
FADN-5102	Pattern Making	3(0+3)
FADN-5103	Stitching	3(0+3)
FADN-5104	Basic Measurement	3(0+3)
FADN-5105	Fashion Design studio-I	3(0+3)

Semester-2

FINA-6207	Fashion Design Studio-II	3(0+3)
FINA-6208	Draping & Textile Designing	3(0+3)
FINA-6212	Textile Basics	3(0+3)
ULAW-5130	Final Display	3(0+3)

Diploma in Painting

Eligibility: At least 45% marks in Intermediate or equivalent

Duration: 01 Year Program (2 Semesters)

Diploma Requirements: 24 Credit Hours

Semester- 1

Course Code	Subjects	Credit hours
PANT -5101	Drawing-1	3(0+3)
PANT-5102	Oil Painting-I	3(0+3)
PANT-5103	Art and Craft	3(0+3)
PANT-5104	Material and Processes	3(0+3)

Semester- 2

PANT-5105	Drawing-II	3(0+3)
PANT-5106	Oil Painting-II	3(0+3)
PANT -5107	Conceptual Art	3(1+2)
PANT-5108	Final Project/ Practical	3(0+3)



**BS
GRAPHIC
DESIGN**

The course introduces the students to the underlying rules to acquire and use language in an academic context. The course aims at developing grammatical competence of the learners to use grammatical structures in the context in order to make the experience of learning English more meaningful enabling the students to meet their real-life communication needs. The objectives of the course are to, reinforce the basics of grammar, understand the basic meaningful units of language, and introduce the functional aspects of grammatical categories and to comprehend language use by practically working on the grammatical aspects of language in academic settings. After studying the course, students would be able to use the language efficiently in academic and real-life situations and integrate the basic language skills in speaking and writing. The students would be able to work in a competitive environment at higher education levels to cater to the long term learners' needs.

Contents

1. Parts of speech
2. Noun and its types
3. Pronoun and its types
4. Adjective and its types
5. Verb and its types
6. Adverb and its types
7. Prepositions and its types
8. Conjunction and its types
9. Phrases and its different types
10. Clauses and its different types
11. Sentence, parts of sentence and types of sentence
12. Synthesis of sentence
13. Conditional sentences
14. Voices
15. Narration
16. Punctuation
17. Common grammatical errors and their corrections

Recommended Texts

1. Eastwood, J. (2011). *A basic English grammar*. Oxford: Oxford University Press.
2. Swan, M. (2018). *Practical English usage* (8th ed.). Oxford: Oxford University Press.

Suggested Readings

1. Thomson, A. J., & Martinet, A. V. (1986). *A practical English grammar*. Oxford: Oxford University Press
2. Biber, D., Johansson, S., Leech, G., Conrad, S., Finegan, E., & Quirk, R. (1999). *Longman grammar of spoken and written English*. Harlow Essex: MIT Press.
3. Hunston, S., & Francis, G. (2000). *Pattern grammar: A corpus-driven approach to the lexical grammar of English*. Amsterdam: John Benjamins.

The course is designed to acquaint the students of BS Programs with the rationale of the creation of Pakistan. The students would be apprised of the emergence, growth and development of Muslim nationalism in South Asia and the struggle for freedom, which eventually led to the establishment of Pakistan. While highlighting the main objectives of national life, the course explains further the socio-economic, political and cultural aspects of Pakistan's endeavors to develop and progress in the contemporary world. For this purpose, the foreign policy objectives and Pakistan's foreign relations with neighboring and other countries are also included. This curriculum has been developed to help students analyze the socio-political problems of Pakistan while highlighting various phases of its history before and after the partition and to develop a vision in them to become knowledgeable citizens of their homeland.

Contents

1. Contextualizing Pakistan Studies
2. Geography of Pakistan: Geo-Strategic Importance of Pakistan
3. Freedom Movement (1857-1947)
4. Pakistan Movement (1940-47)
5. Muslim Nationalism in South Asia
6. Two Nations Theory
7. Ideology of Pakistan
8. Initial Problems of Pakistan
9. Political and Constitutional Developments in Pakistan
10. Economy of Pakistan: Problems and Prospects
11. Society and Culture of Pakistan
12. Foreign Policy Objectives of Pakistan and Diplomatic Relations
13. Current and Contemporary Issues of Pakistan
14. Human Rights: Issues of Human Rights in Pakistan

Recommended Texts

1. Kazimi, M. R. (2007). *Pakistan studies*. Karachi: Oxford University Press.
2. Sheikh, J. A. (2004). *Pakistan's political economic and diplomatic dynamics*. Lahore: Kitabistan Paper Products.

Suggested Readings

1. Hayat, S. (2016). *Aspects of Pakistan movement*. Islamabad: National Institute of Historical and Cultural Research.
2. Kazimi, M. R (2009). *A concise history of Pakistan*. Karachi: Oxford University Press.
3. Talbot, I. (1998). *Pakistan: A modern history*. London: Hurst and Company.

Calligraphy course is designed to introduce students to the principles of calligraphy with a view to enable them to use their new skills creatively for designing logos and lettering. Students will learn to understand calligraphy as a lens through which to observe hand lettering as fine and graphic art. Critically evaluate, appreciate, assess and respect the art of handwritten letters. Recognize differences between historical styles of the Carolingian and Uncial scripts, with an awareness of the social and historical context in which they were developed. Create works of calligraphy that demonstrate an introductory level of skill. Students will be interactive with special features of calligraphy. Students will learn the definition and usage of calligraphy. In this course, students will learn and hone fundamental lettering by completing arrangements of essential composing exercises. Students will moreover learn approximately the composing devices utilized in Islamic calligraphy. By practicing and investigating the history of Islamic calligraphy they will create a more noteworthy understanding and appreciation for this striking craftsmanship frame. At the end of the course, students will identify and produce different styles of calligraphy.

Contents

1. History of Handwriting
2. History of Calligraphy
3. Rules of Naskh letters, and how to write them.
4. Sulus Style
5. Nastaliq Style
6. Introduction to Japanese Calligraphy
7. Islamic Calligraphy
8. Arabic Calligraphy Design
9. Classic & Modern styles
10. Chinese Calligraphy Style
11. Advertising Naskh
12. Contemporary Calligraphy
13. Kufi Calligraphy
14. Dewani Calligraphy
15. Running script, Cursive script and clerical script
16. Blackletter and western calligraphy

Recommended Texts

1. Shepherd, M. (2013). *Learn calligraphy: the complete book of lettering and design*. New York: Watson-Guptill.
2. Massoudy, H. (2012). *The calligrapher's garden*. London: Saqi Books.

Suggested Readings

1. Massoudy, H. (2017). *Calligraphies of love*. London: Saqi Books.
2. Oweis, F. (2018). *Pocket guide to arabic script*. New York: Hippocrene Books.
3. Nasr, S. H. (1990). *Islamic art and spirituality*. New York: Suny Press.
4. Massoudy, H. (2015). *Islamic art of illumination: classical tazhib from Ottoman to contemporary times*. New York: Blue Dome Press.

Basic Design-I is a foundation level class structured for the needs of art majors who plan to pursue a career in art. Students are introduced to the visual elements and principles of design through slide lectures and demonstrations. Students will be expected to apply the concepts learned from the lectures and demonstrations to create 2-dimensional visual compositions. Classroom lecture will expand upon visual elements and principles of design to include straight, curved and implied lines; geometric and organic shapes; positive and negative space; approximate symmetry, symmetrical, asymmetrical and radial balance; the illusion of depth; simulated and actual texture; and color theory. To receive a strong, broad-based foundation in the visual arts through instruction in drawing and design in both digital and studio settings. This course emphasizes the core fundamentals of 2-D design as the building blocks of visual literacy and requires you to look at how artists and designers throughout history have used 2-D elements to further the boundaries of artistic expression and communication. Students will gain a working knowledge of concepts and visual vocabulary needed to facilitate understanding of the visual organization to develop technical skills, sensitivity, and perception in order to communicate effective artistic intent and vision.

Contents

1. Elements of design
2. Line
3. Color
4. Shape
5. Texture
6. Space
7. Value
8. Form
9. Principles of Design
10. Introduction to compositional devices
11. Introduction to color and Visual Interest
12. Doodle Book Exercises to practice positive and negative space exercises
13. Depth and value exercises, ooze, spatter, splash and drip exercises.

Recommended Texts

1. Lupton, E. (2010). *Thinking with type: a critical guide for designers, writers, editors, & students*. New York: Princeton Architectural Press.
2. Lupton, E., & Phillips, J. C. (2015). *Graphic design: The new basics*. San Francisco: Chronicle Books.

Suggested Reading

1. Roukes, N. (1984). *Art synectic*. Worcester, Massachusetts: Cengage Learning.
2. Landa, R. (2012). *Essential graphic design solutions*. Boston: Cengage Learning.
3. Edwards, B. (2008). *Drawing on the artist within*. New York: Simon and Schuster.
4. Pentak, S., Roth, R., & Lauer, D. A. (2012). *Design basics: 2D and 3D*. Boston: Cengage Learning.

This course focuses on the development of observational skills and drawing techniques, employing a wide range of drawing media including charcoal, graphite and ink. Students in this course will develop both technical abilities and creative responses to material and subject matter. No prior experience with drawing is required or expected. Additionally, students will learn how to critique drawings and receive criticism and advice from fellow students and the instructor. Learning to articulate artistic concepts and processes using discipline-specific vocabulary is a fundamental part of arts education. This course will focus heavily on this practice. Class goals include learning to allow the creative part of our minds to create more freely while learning basic techniques of drawing. Upon completion of the course, the student will be able to demonstrate skills in various methods. Learn the correct layout to create a finished drawing. Successfully create their landscape using objects indoors or outdoors. Create the correct shadowing to show mood enhancement.

Contents

1. Teach eye and hand coordination.
2. 4Drawing from a drawing to show relationships
3. Show different successful layouts.
4. Identify different techniques with shading.
5. Identify a mood in a drawing.
6. Combine a new technique and layout.
7. Identify the eyes and study proper methods.
8. Identify lips and ears study proper methods.
9. Identify hands and study proper methods.
10. Study faces and proper methods.
11. Creating a drawing from own imagination.
12. MEDIA: Graphite, charcoal, conte, and pen/ink on appropriate drawing surfaces.
13. Line, shape and volume.
14. Introduction to perspective.
15. Depiction of basic three-dimensional geometric forms.
16. Light, shadow, tone, and texture.
17. Composition, Gesture and human figure.
18. Portfolio development.

Recommended Texts

1. Civardi, Giovanni. (2010). *The art of drawing*. London: Search Press.
2. Civardi, Giovanni, (2006). *Drawing techniques*. London: Search Press

Suggested Readings

1. Hoffman, H. S. (1989). *Vision and the art of drawing*. New Jersey: Prentice-Hall, Inc.
2. Bambach, C. C. (1999). *Drawing and painting in the italian renaissance workshop: theory and practice, 1300-1600*. Cambridge: Cambridge University Press.
3. Pogány, W. (1996). *The art of drawing*. Lanham: Rowman & Littlefield.

The course introduces students to information and communication technologies and their current applications in their respective areas. Objectives include a basic understanding of computer software, hardware, and associated technologies. They can make use of technology to get maximum benefits related to their study domain. Students can learn how the Information and Communications systems can improve their workability and productivity. How Internet technologies, E-Commerce applications and Mobile Computing can influence the businesses and workplace. At the end of the semester, students will get a basic understanding of Computer Systems, Storage Devices, Operating systems, E-commerce, Data Networks, Databases, and associated technologies. They will also learn Microsoft Office tools that include Word, PowerPoint, and Excel. They will also learn Open office being used on other operating systems and platforms. Specific software's related to specialization areas are also part of course. The course will also cover Computer Ethics and related Social media norms and cyber laws.

Contents

1. Introduction, Overview and its types.
2. Hardware: Computer Systems & Components, Storage Devices and Cloud Computing.
3. Software: Operating Systems, Programming and Application Software,
4. Introduction to Programming Language
5. Databases and Information Systems Networks
6. The Hierarchy of Data and Maintaining Data,
7. File Processing Versus Database Management Systems
8. Data Communication and Networks.
9. Physical Transmission Media & Wireless Transmission Media
10. Applications of smart phone and usage
11. The Internet, Browsers and Search Engines.
12. Websites Concepts, Mobile Computing and their applications.
13. Collaborative Computing and Social Networking
14. E-Commerce & Applications.
15. IT Security and other issues
16. Cyber Laws and Ethics of using Social media
17. Use of Microsoft Office tools (Word, Power Point, Excel)
18. Mobile apps or other similar tools depending on the operating system.
19. Other IT tools/software specific to field of study of the students if any

Recommended Texts

1. Vermaat, M. E. (2018). *Discovering computers: digital technology, data and devices*. Boston: Course Technology Press.

Suggested Readings

1. Timothy J. O'Leary & Linda I. (2017). *Computing essentials*. San Francisco: McGraw Hill Higher Education.
2. Schneider, G. M., & Gersting, J. (2018). *Invitation to computer science*. Boston: Cengage Learning.

The course aims at developing linguistic competence by focusing on basic language skills in integration to make the use of language in context. It also aims at developing students' skills in reading and reading comprehension of written texts in various contexts. The course also assists in developing students' vocabulary building skills as well as their critical thinking skills. The contents of the course are designed on the basis of these language skills: listening skills, pronunciation skills, comprehension skills and presentation skills. The course provides practice in accurate pronunciation, stress and intonation patterns and critical listening skills for different contexts. The students require a grasp of the English language to comprehend texts as an organic whole, to interact with reasonable ease in structured situations, and to comprehend and construct academic discourse. The course objectives are to enhance students' language skill management capacity, to comprehend text(s) in context, to respond to language in context, and to write a structured response(s).

Contents

1. Listening skills
2. Listening to isolated sentences and speech extracts
3. Managing listening and overcoming barriers to listening
4. Expressing opinions (debating current events) and oral synthesis of thoughts and ideas
5. Pronunciation skills
6. Recognizing phonemes, phonemic symbols and syllables, pronouncing words correctly
7. Understanding and practicing stress patterns and intonation patterns in simple sentences
8. Comprehension skills
9. Reading strategies, summarizing, sequencing, inferencing, comparing and contrasting
10. Drawing conclusions, self-questioning, problem-solving, relating background knowledge
11. Distinguishing between fact and opinion, finding the main idea, and supporting details
12. Text organizational patterns, investigating implied ideas, purpose and tone of the text
13. Critical reading, SQ3R method
14. Presentation skills, features of good presentations, different types of presentations
15. Different patterns of introducing a presentation, organizing arguments in a presentation
16. Tactics of maintaining interest of the audience, dealing with the questions of audience
17. Concluding a presentation, giving suggestions and recommendations

Recommended Texts

1. Mikulecky, B. S., & Jeffries, L. (2007). *Advanced reading power: Extensive reading, vocabulary building, comprehension skills, reading faster*. New York: Pearson.
2. Helgesen, M., & Brown, S. (2004). *Active listening: Building skills for understanding*. Cambridge: Cambridge University Press.

Suggested Readings

1. Roach, C. A., & Wyatt, N. (1988). *Successful listening*. New York: Harper & Row.
2. Horowitz, R., & Samuels, S. J. (1987). *Comprehending oral and written language*. San Diego: Academic Press.

Islamic Studies engages in the study of Islam as a textual tradition inscribed in the fundamental sources of Islam; Qur'an and Hadith, history and particular cultural contexts. The area seeks to provide an introduction to and a specialization in Islam through a large variety of expressions (literary, poetic, social, and political) and a variety of methods (literary criticism, hermeneutics, history, sociology, and anthropology). It offers opportunities to get fully introductory foundational bases of Islam in fields that include Qur'anic studies, Hadith and Seerah of Prophet Muhammad (PBUH), Islamic philosophy, and Islamic law, culture and theology through the textual study of Qur'an and Sunnah. Islamic Studies is the academic study of Islam and Islamic culture. It majorly comprises of the importance of life and that after death. It is one of the best systems of education, which makes an ethical groomed person with the qualities which he/she should have as a human being. The basic sources of the Islamic Studies are the Holy Qur'an and Sunnah or Hadith of the Holy Prophet Muhammad ﷺ. The learning of the Qur'an and Sunnah guides the Muslims to live peacefully.

Contents

1. Study of the Qur'an
2. Study of the Hadith (Introduction to Hadith literature, Selected Ahadith (Text and Translation)
3. Introduction to Qur'anic Studies
4. Basic Concepts of Qur'an
5. History of Quran
6. Basic Concepts of Hadith
7. History of Hadith
8. Kinds of Hadith
9. Uloom –ul-Hadith
10. Sunnah & Hadith
11. Seerat ul-Nabi (PBUH)
12. Pact of Madinah, Khutbah Hajjat al-Wada' and ethical teachings of Prophet (PBUH).
13. Legal Position of Sunnah
14. Islamic Culture & Civilization
15. Characteristics of Islamic Culture & Civilization
16. Historical Development of Islamic Culture & Civilization
17. Comparative Religions and Contemporary Issues
18. Impact of Islamic civilization

Recommended Texts

1. Hassan, A. (1990). *Principles of Islamic jurisprudence*. New Dehli: Adam Publishers.
2. Zia-ul-Haq, M. (2001). *Introduction to al-Sharia al-Islamia*. Lahore: Aziz Publication.

Suggested Readings

1. Hameedullah, M. (1957). *Introduction to Islam*. Lahore: Sh M Ashraf Publisher.
2. Hameedullah, M. (1980). *Emergence of Islam*. New Dehli: Adam Publishers.
3. Hameedullah, M. (1942). *Muslim conduct of state*. Lahore: Sh M Ashraf Publisher.

This course is designed to introduce students to the principles of calligraphy with a view to enable them to use their new skills creatively for designing logos and lettering. In this module, students will learn the aesthetic and cultural principles of Islamic calligraphy and the basics of Arabic writing so that they can better understand what they are seeing when they look at Islamic calligraphy. In class, they will get some experience writing in Arabic and creating their calligraphy with traditional reed pens. Of all the artistic practices of Islam, calligraphy is the most important. Not only has calligraphy been highly aestheticized and systematized by Islamic artists over the centuries, but when used to transcribe the teachings of God in the Koran, calligraphy is charged with religious and spiritual power. The objectives of this course are to recall that calligraphy is one of the three design elements in Islamic art. Recall the principles of calligraphic aesthetics. In calligraphy, the word is also an image. Koranic calligraphy's beauty is meant to express the divinity of God's word. Koranic calligraphy embodies the beauty that is God. The calculated proportions of calligraphic scripts reflect the harmony and order of God and God's creation.

Contents

1. Sulus Style
2. Nastaliq Style
3. Introduction to Japanese Calligraphy
4. Islamic Calligraphy
5. Arabic Calligraphy Design
6. Classic & Modern styles
7. Advertising Naskh
8. Contemporary Calligraphy
9. Kufi Calligraphy
10. Dewani Calligraphy
11. Running script, Cursive script and clerical script
12. Blackletter and western calligraphy

Recommended Texts

1. Ekhtiar, M. D. (2018). *How to read islamic calligraphy*. New York: Metropolitan Museum of Art.
2. Massoudy, H. (2015). *Islamic art of illumination: Classical tazhib from Ottoman to contemporary times*. New York: Blue Dome Press.

Suggested Readings

1. Massoudy, H. (2017). *Calligraphies of love*. London: Saqi Books.
2. Nasr Alani, G. (2020). *An introduction to arabic calligraphy*. Atglen, Pennsylvania: Schiffer Publishing.
3. Shepherd, M. (2013). *Learn calligraphy: the complete book of lettering and design*. New York: Watson-Guptill.
4. Massoudy, H. (2012). *The calligrapher's garden*. London: Saqi Books.

The course objective is to familiarize students with the design tools and design principles of the organization. Students are expected to transfer them into different steps by adding their identical peculiarities. In this way, students can perceive their rights, responsibilities in designing with the problems in a sequence to gain consciousness about the subject matters, their role in their professional life and create abstract foundations fit to any case. Introducing students to basic design through lecture and class discussion, areas of focus include using basic shapes, letterforms, imagery, color, and the basic principles of composition. Students develop an eye for visual design through a series of creative assignments that expose them to creative problem-solving. Assignments focus on shape, lines, the principle of less is more, images, typography, and composition. This is a beginning course covering the basic elements of observational drawing and emphasizes the techniques of shape, line, perspective, composition and sense of space in creating 2-D drawings. Students will be introduced to a variety of mediums, and assignments may include both freehand as well as mechanical methods.

Contents

1. Basic Design Process and Principal
2. Principles of Two-Dimensional Design
3. Psychology of Color and Design
4. Introduction to typography
5. Creative thinking Process
6. Design and Form
7. Graphic design software
8. Texture and form
9. Story Boarding
10. Design Aesthetics
11. Types of page Layout and Compositions

Recommended Texts

1. Lupton, E., & Phillips, J. C. (2015). *Graphic design: The new basics*. San Francisco: Chronicle Books.
2. Caldwell, C. (2019). *Graphic design for everyone: understand the building blocks so you can do It Yourself*. London: DK Media Company.

Suggested Readings

1. Landa, R. (2012). *Essential graphic design solutions*. Boston: Cengage Learning.
2. Lupton, E. (2010). *Thinking with type: a critical guide for designers, writers, editors, & students*. New York: Princeton Architectural Press.
3. Edwards, B. (2008). *Drawing on the artist within*. New York: Simon and Schuster.
4. Pentak, S., Roth, R., & Lauer, D. A. (2012). *Design basics: 2D and 3D*. Boston: Cengage Learning.

The course is designed for students with little or no drafting background. Course content includes the use of drafting equipment, drafting techniques, lettering, geometric construction, multi-view and isometric drawings, sectional and auxiliary views, and basic dimensioning. It will also be helpful in giving the basic knowledge of mathematics, calculations and measurements. This course is built upon the mathematical concepts, principles and techniques that are useful in almost all undergraduate programs. The main objectives of the course are to enhance student's competency in the application of mathematical concepts in solving problems and to improve their level of quantitative approach.

Contents

1. Introduction to basic calculation and measurements.
2. Matrix: Introduction to Matrices
3. Determinants
4. Adjoin the inverse of 2x2 and 3x3 matrices
5. Simultaneous equations
6. Quadratic Equation: Introduction to Quadratic Equation
7. Equation reducible to the quadratic form
8. Synthetic Division: Introduction
9. Remainder theorem
10. Co-factor theorem
11. Sequences and Series: Introduction
12. Types of Sequences; A.P, A.M., G.P., H.P
13. Infinite geometric series
14. Binomial Theorem; Demonical Series and its Application
15. Trigonometry: Units of measure of angles
16. Formula ($\neq r$) Formula law (without proof)
17. Deduction from Fundamental Law (only formula)
18. Sign of trigonometric function; Values of trigonometric functions
19. Solution Of Triangles And Area Of Triangles

Recommended Texts

1. Frank, S. B. (1993). *Applied mathematics for business, economics, and the Social Sciences* (4th ed.). New York: McGraw-Hill Publisher.
2. Nauman, K. (2019). *Basic mathematics-I: algebra and trigonometry* (2nd ed.). Lahore: Al-Hassan Pub.

Suggested Readings

1. Kaufmann, J. E. (1994). *College algebra and trigonometry* (3th ed.). Boston: PWS-Kent Publication.
2. Swokowski, E. W. (1993). *Fundamentals of algebra and trigonometry* (8th ed.). Boston: PWS-Kent Pub. Co.
3. Morris, I. H. (1915). *Geometrical drawing for art students*. NYC: Longmans, Green, and Co.

This course will introduce students to basic drawing, perspective, and sketching techniques using various media, to depict a variety of subjects. This course will develop the students drawing skills and awareness using a structured approach to drawing through the study of the human figure. Development of drawing, design, philosophical, and critical skills for making observational and expressive works in drawing media. Students will use a variety of media in a sequence of drawing practice to develop insight into the form, structure and gesture of the subject. Objectives of this course are to continue the development of students' expertise – technically, conceptually and professionally – in the field of still life drawing and figure drawing and to nurture students' ability to establish personal focus and direction as artists. To help students create a body of drawing that has consistency and sophistication. Upon successful completion of this course, students will have reliably demonstrated the ability to use a variety of drawing media to communicate two-dimensionally. Compose elements on a two-dimensional plane to produce various effects and articulate concepts related to drawing through written and or oral rationales.

Contents

1. Still Life in Different Mediums
2. Still life with Landscapes
3. Land Scape with Exterior Interior Study
4. Study of Human Part of Bodies and Features
5. Quick Sketching of Human Figure
6. Self-portraits
7. Human Proportions of Body
8. Balancing of Black and White
9. Creating Illusion with drawing
10. Philosophies of Drawing
11. Drawing Media: contemporary and historic
12. Critical Conversation about Drawing
13. Accurate perceptual drawing
14. Develop understanding of the relationship between the history of art and art practice

Recommended Texts

1. Civardi, Giovanni. (2010). *The Art of drawing*. London: Search Press.
2. Civardi, Giovanni, (2006). *Drawing techniques*. London: Search Press; 2006

Suggested Readings

1. Hoffman, H. S. (1989). *Vision and the art of drawing*. New Jersey: Prentice-Hall, Inc.
2. Bambach, C. C. (1999). *Drawing and painting in the Italian Renaissance workshop: theory and practice, 1300-1600*. Cambridge: Cambridge University Press.
3. Pogány, W. (1996). *The Art of drawing*. Lanham: Rowman & Littlefield.

Academic writing is a formal, structured and sophisticated writing to fulfill the requirements for a particular field of study. The course aims at providing an understanding of the writer's goal of writing (i.e. clear, organized and effective content) and to use that understanding and awareness for academic reading and writing. The objectives of the course are to make the students acquire and master academic writing skills. The course would enable the students to develop argumentative writing techniques. The students would be able to the content logically to add specific details on the topics such as facts, examples and statistical or numerical values. The course will also provide insight to convey the knowledge and ideas objectively and persuasively. Furthermore, the course will also enhance the students' understanding of ethical considerations in writing academic assignments and topics including citation, plagiarism, formatting and referencing the sources as well as the technical aspects involved in referencing.

Contents

1. Academic vocabulary
2. Quoting, summarizing and paraphrasing texts
3. Process of academic writing
4. Developing argument
5. Rhetoric: persuasion and identification
6. Elements of rhetoric: Text, author, audience, purposes, setting
7. Sentence structure: Accuracy, variation, appropriateness, and conciseness
8. Appropriate use of active and passive voice
9. Paragraph and essay writing
10. Organization and structure of paragraph and essay
11. Logical reasoning
12. Transitional devices (word, phrase and expressions)
13. Development of ideas in writing
14. Styles of documentation (MLA and APA)
15. In-text citations
16. Plagiarism and strategies for avoiding it

Recommended Texts

1. Swales, J. M., & Feak, C. B. (2012). *Academic writing for graduate students: essential tasks and skills* (3rd ed.). Ann Arbor: The University of Michigan Press.
2. Bailey, S. (2011). *Academic writing: a handbook for international students*. New York: Routledge.

Suggested Readings

1. Craswell, G. (2004). *Writing for academic success*. London: SAGE.
2. Johnson-Sheehan, R. (2019). *Writing today*. Don Mills: Pearson.
3. Silvia, P. J. (2019). *How to write a lot: A practical guide to productive academic writing*. Washington: American Psychological Association.

The History of Art course introduces to the history of western and some non-western art and architecture from the Middle Ages to the modern and contemporary periods. The aim is to foster a wide and deep understanding of art and architecture and to help you develop visual literacy and awareness, as well as a range of critical and analytical skills. Students will be able to develop specific expertise in analyzing, interpreting and writing about visual images, together with more general intellectual and academic skills. Students will develop the essential skills of visual and contextual analysis. By examining works of art from diverse cultures and the relationships among these works, students develop an understanding of global artistic traditions. Students analyze works of art in their contexts, considering issues of patronage, gender, politics, religion, and ethnicity. The interpretation of the work of art is based upon its intended use, audience, and the role of the artist and the work of art in its society. Students will expand their knowledge of history, geography, politics, religion, languages, and literature, as they explore the story of people as told through the art they created.

Contents

- 1 Global Prehistory 30,000-500 B.C.E.
- 2 Cave Art , Mesopotamia , Egyptian Art, Greek Art , Roman Art and Indus Valley Civilization
- 3 Early Christian Art - Illumination & illustration (Carolingian period)
- 4 The middle Ages-Invention of printing machine & development of print media
- 5 Early Medieval Art -Discussion regarding design and printing
- 6 Romanesque Art, Gothic Art , Renaissance, Baroque Art, Rococo Art, Realism
- 7 Modern Art--- An introduction to Modern Art regarding symbolic analysis of art as design.
- 8 Impressionism, Expressionism, Fauvism, Dadaism and Surrealism and The New York School
- 9 Contemporary western Art -1970 to present, photographic imagery and videography
- 10 Contemporary Art, Abstract Expressionism
- 11 Pop Art, Neo Expressionism, Feminism, Minimalism, Conceptual Art
- 12 Video installation -1990, Art intervention, Cyberarts, Digital Art, Internet art
- 13 Hyperrealism, New media art, Toyism, Tactical media
- 14 Altermodern-2000s, Post-contemporary and Pseudo realism, Videogame art and Virtual art
- 15 Postinternet- 2010s and Art Résilience

Recommended Texts

1. Kleiner, F. S. (2020). *Gardner's art through the ages: The western perspective (Vol. 1)*. Boston: Cengage Learning.
2. Murray, C. (2005). *Key Writers on Art: from antiquity to the nineteenth century*. NYC: Routledge.
3. Howgego, C. (2002). *Ancient history from coins*. NYC: Routledge.

Suggested Readings

1. Harris, J. (2006). *Art history: the key concepts*. NYC: Routledge.
2. McDermott, C. (2007). *Design: the key concepts*. NYC: Routledge.
3. Gere, C. (2005). *Art, time and technology (History of the Disappearing Body)*. NYC: Berg.
4. Cubitt, S. (1993). *Videography: video media as art and culture*. Macmillan International Higher Education.

The course provides students with basic visual vocabulary and an understanding of the history and current developments in the drawing. The primary objectives of the course are to explore various approaches to solving drawing problems. Emphasis will be placed on developing the student's ability to see and understand how to create a life-like representation of real forms and how to select appropriate approaches and techniques to create effective drawings. Students will demonstrate knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. Students will be able to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. Students will depict the figure in a variety of poses using foreshortening. Students will draw architectural drawings so that illusion of volume is achieved through a variety of shading techniques, such as, graduated continuous tones, lines, and cross-hatching. Students will convey gestures, the illusion of expressive movement when drawing the figure spontaneously in very brief periods. Students will evoke mood through the expressive use of drawing materials.

Contents

1. Still life in water color
2. Landscape in water color
3. Portrait in Char Coal
4. Portrait in Colored Pencil
5. Cityscape in pencil
6. Cityscape in water color
7. Life Drawings
8. Human Proportions of Body
9. Balancing of Black and White
10. Creating Illusion with drawing
11. Philosophies of Drawing
12. Drawing Media: contemporary and historic
13. Critical Conversation about Drawing
14. Accurate perceptual drawing

Recommended Texts

1. Civardi, Giovanni. (2010) *The art of drawing*, London: Search Press.
2. Taylor, A., & Thomas, P. (2003). *Drawing foundation course*. London: Cassell Illustrated.

Suggested Readings

1. Fawcett, R. (2008). *On the art of drawing*. NYC: Courier Corporation.
2. Kentridge, W. (2014). Six drawing lessons (p. 87). Cambridge: Harvard University Press.

This course includes interactive activities and multicultural studio projects representing a wide variety of cultures, artistic styles and art media. This course is designed to enrich the lives of students through discovery and creative problem-solving. It provides students with a broader perception of their environment and cultural perspectives. The course was designed around the following key concepts: Students will be able to read, understand and communicate in the language of graphic design. Use technology such as Photoshop, Illustrator, internet browsers, online portfolio websites, etc. Students will learn to demonstrate positive work behavior. Students will learn to solve problems using critical thinking. Students will be inspired and enlightened whilst being taken on a journey to the great works of past and present iconic graphic designers. Students will conceptualize, develop and refine design systems based upon an organic form of their choosing. They will further this knowledge by creating an iconic system. Students will use advanced Adobe Illustrator™ software knowledge to illustrate, design & refine projects.

Contents

1. Formats
2. Resolution
3. Raster Vs. Vector
4. CMYK Vs. RGB
5. Production Skills (setup document bleeds, crop marks, registration marks, color bars, etc)
6. Scope and Application of Graphic Design
7. Logo Design Process
8. Alignment and Balance
9. Golden Rectangle and Proximity
10. Consistency and Repetition
11. Adobe Illustrator
12. Photoshop
13. InDesign
14. In page
15. Corel Draw

Recommended Text

1. Ching, F. D., & Mulville, M. (2014). *European building construction illustrated*. Hoboken: John Wiley & Sons.
2. Petroski, H. (1992). *To engineer is human: the role of failure in successful design*, NYC: Vintage

Suggested Readings

1. Bringhurst, R. (2004). *The elements of typographic style*. Vancouver: Hartley & Marks.
2. Felici, J. (2011). *The complete manual of typography: a guide to setting perfect type*. San Francisco: Adobe Press.
3. Baines, P., & Haslam, A. (2005). *Type & typography*. London: Laurence King Publishing.

Photography - I is a beginning course that addresses photographic theory, technical issues, applications, composition, practice and history. This course provides the basis for advanced film photography, digital photography, video and film making. The content offers the student the opportunity to elevate the quality of your photographs appreciation of art by providing a better understanding and use of these mediums. Students will be able to read, understand and communicate in the language of graphic design. They will be able to use technology such as Photoshop, Illustrator, internet browsers, online portfolio websites, etc. Students will learn to demonstrate positive work behavior. Students will learn to solve problems using critical thinking. Upon successful completion of the program, students should be able to demonstrate artistry by creating images that evoke an emotional response. Apply the principles of lighting and color theory to a variety of photographic scenarios by measuring, evaluating, and adjusting light and color to create quality images. Apply the mechanics of exposure to control light and influence the final product. Apply the principles of composition to produce professional images. Select and use photographic equipment and technologies appropriate to the task.

Contents

1. A Step Back in Time: The Film & Digital Process
2. What is Visual Art? Why Go Digital?
3. How to Use Your Camera (Shutters, Aperture & Their Relationships, Exposure & Metering)
4. Photography Principles, Developing Your Eye
5. Image Capture (Elements of Composition, Golden Ratio vs. Rule of Thirds)
6. Workflow and Image Editing (Retouching, Resolution & Printing)
7. Harnessing the Light
8. Developing Your Visual Signature, Natural and Available Light, Artificial Light-Continuous
9. Artificial Light-Flash, Light & Color, A Mix of Things: Macro Photography
10. Lines and Symmetry (Vertical vs. Horizontal, The Importance of the Horizon)
11. Depth of Field and Distance (Background, Middle ground and Foreground)
12. Space and Balance
13. Photographing People and Places
14. Revisualization, Basic Portrait Lighting, Studio Portraiture, Environmental Portraiture
15. Landscape and Travel Photography, Decisive Moment Photography

Recommended Texts

1. Peterson, B. (2016). *Understanding exposure: how to shoot great photographs with any camera*. Canada: AmPhoto books.
2. Hallett, T. (2011). *Close-up & macro photography*, London: Ammonite Press.

Suggested Readings

1. Carter, R., Meggs, P. B., & Day, B. (2011). *Typographic design: form and communication*. Hoboken: JohnWiley & Sons.
2. Bringhurst, R. (2004). *The elements of typographic style*. Vancouver: Hartley & Marks
3. Ctein. (2000). *Post exposure: advanced techniques for the photographic printer*. Milton: Taylor & Francis.

The program has been designed for the students to develop specialized knowledge and extend technical skills in communication design, specializing in design management for the increasingly convergent and diverse media industries. They will critically engage with current trends of the communication design discipline and be conversant in the key concepts and processes underpinning the constantly evolving industry, with a focus on new media approaches. They will also interrogate key principles of design management in courses shared with the Advanced Creative Practice plan. Learning activities will include discussion of texts and topics, group projects that combine practice and research, industry reports based on students' industry experience, and contribution of resources and references that extend understanding and stimulate discussion. Students will have the ability to create, identify and refine advanced design systems. They will be able to develop a dynamic, unified organic form. They will have the ability to create unified systems out of dissimilar elements.

Contents

- 1 Building Blocks of Digital Communication
- 2 To be able to think from the audience point of view
- 3 To construct communicable messages for the audience through various media.
- 4 Use of Design Software's for Assignments and Presentations
- 5 Practical assignments like designing a single poster or poster series.
- 6 Dealing with complex contents. Developing concepts of design and applying them to media.
- 7 Typography
- 8 Visual Communication through Symbols
- 9 Gruella Advertising
- 10 Installation Art
- 11 Direct Marketing
- 12 B2B Marketing
- 13 Communication design principals
- 14 Communication Rules
- 15 AIDA Concept

Recommended Texts

1. Robert G, Gallager. (2008). *Principles of digital communication*. Cambridge: Cambridge University Press.
2. Hannah, G. G. (2002). *Elements of design: rowena reed kostellow and the structure of visual relationships*. NYC: Princeton Architectural Press.

Suggested Readings

1. Parhi, K. K. (2007). *VLSI digital signal processing systems: design and implementation*. Hoboken: John Wiley & Sons.
2. Proakis, J. G., & Salehi, M. (2001). *Digital communications*. New York: McGraw-hill.
3. Haykin, S. (2008). *Communication systems*. Hoboken: John Wiley & Sons.

In recent years, community engagement has become a central dimension of governance as well as policy development and service delivery. However, efforts to directly involve citizens in policy processes have been bedeviled by crude understandings of the issues involved, and by poor selection of techniques for engaging citizens. This course will provide a critical interrogation of the central conceptual issues as well as an examination of how to design a program of effective community engagement. This course begins by asking: Why involve citizens in planning and policymaking? This leads to an examination of the politics of planning, conceptualizations of "community" and, to the tension between local and professional knowledge in policymaking. This course will also analyze different types of citizen engagement and examine how to design a program of public participation for policymaking. Approaches to evaluating community engagement programs will also be a component of the course. Moreover, in order to secure the future of society, citizens must train younger generations in civic engagement and participation. Citizenship education is education that provides the background knowledge necessary to create an ongoing stream of new citizens participating and engaging with the creation of a civilized society.

Contents

1. Introduction to Citizenship Education and Community Engagement: Orientation
2. Introduction to Active Citizenship: Overview of the ideas, Concepts, Philosophy and Skills
3. Identity, Culture and Social Harmony: Concepts and Development of Identity
4. Components of Culture and Social Harmony, Cultural & Religious Diversity
5. Multi-cultural society and inter-cultural dialogue: bridging the differences, promoting harmony
6. Significance of diversity and its impact, Importance and domains of inter-cultural harmony
7. Active Citizen: Locally active, Globally connected
8. Importance of active citizenship at national and global level
9. Understanding community, Identification of resources (human, natural and others)
10. Human rights, Constitutionalism and citizens' responsibilities: Introduction to human rights
11. Universalism vs relativism, Human rights in constitution of Pakistan
12. Public duties and responsibilities
13. Social Issues in Pakistan: Introduction to the concept of social problem, Causes and solutions
14. Social Issues in Pakistan (Poverty, Equal and Equitable access of resources, unemployment)
15. Social Issues in Pakistan (Agricultural problems, terrorism & militancy, governance issues)
16. Social action and project: Introduction and planning of social action project
17. Identification of problem, Ethical considerations related to project
18. Assessment of existing resources

Recommended Texts

1. Kennedy, J. K., & Brunold, A. (2016). *Regional context and citizenship education in Asia and Europe*. New York: Routledge Falmer.
2. Macionis, J. J., & Gerber, M. L. (2010). *Sociology*. New York: Pearson Education

Suggested Readings

1. British Council. (2017). *Active citizen's social action projects guide*. Scotland: British Council.
2. Larsen, K. A., Sewpaul, V., & Hole, G. O. (Eds.). (2013). *Participation in community work: International perspectives*. New York: Routledge.

The course is designed to provide the familiarity and comprehension of English literary pieces. The students may not be familiar or well-versed in the various genres of literature before taking this course. The course provides training and skills necessary to engage, understand, critically analyze, and enjoy the literary genres of literature: short story, poetry, novel and drama. The students will explore the basic concepts of literary technique, narrative, poetic, and dramatic structures and innovations to engage with the more advanced cognitive aspects of literature. In addition to these theoretical skills, students will also read below the surface of the texts for their historical, ethical, psychological, social, and philosophical value by developing insights in how literature gives us a window into both the experiences of others and wider appreciation for the human condition. The course explores literary production in English against the local context in particular, by emphasizing shifts in thought as well as genre innovation, i.e. medieval to modern. It provides an introduction to key texts, authors and literary periods, exploring the relationship of texts to their contexts and considering multiple perspectives in the different literary genres.

Contents

1. Poems, Milton: *Book IX*, lines 897–959.
2. Shakespeare: All the World is a Stage.
3. Browning: My Last Duchess
4. Wordsworth: The Leech Gatherer
5. Keats: Ode to Autumn
6. Walter De La Mare: Tartary
7. Short Stories, *The Necklace*
8. The Woman Who had Imagination
9. Shadow in the Rose Garden
10. Essays, *My Tailor*
11. Whistling of the Birds
12. One Act Play, *Riders to the Sea*
13. Novel, *Animal Farm*

Recommended Readings

1. Kennedy, X. J. & Gioia, D. (2014). *Literature: An introduction to fiction, poetry, drama, and writing*. Boston: Pearson.
2. Mays, K. J. (2014). *The Norton introduction to literature*. New York: Norton.

Suggested Readings

1. Bausch, R & Cassill, R.V. (2006). *The Norton anthology of short fiction*. New York: Norton & Company.
2. Gardner, J. E., Lawn, B., Ridl, J., & Schakel, p. (2016). *Literature: A portable anthology*. Boston: Bedford St. Martins.

To introduce students to and facilitate a fundamental understanding of, typographic forms, terminology, typesetting systems and conventions, grid structure and hierarchy using a variety of technologies. The unit aims to develop a critical awareness of the visual relationships between content and meaning through the exploration, application of typographic form with layout and design principles. It is the study of letterforms and typographic concepts as elements of graphic communication. Emphasis on developing a current, practical typographic knowledge based on industry standards. Understand, identify, and apply basic design principles to layout and typography. Define basic layout and typography terminology. Describe the basic design process. Develop visual aesthetics and styles. Explore effective combinations of type and image to support a design concept. Develop and present ideas in both written and oral formats.

Contents

1. A Brief History of Type
2. From sound to symbol
3. Basic design principles: balance, emphasis, rhythm and unity
4. Research a typeface and period in history
5. A poster for an influential type designer
6. Legibility and Readability
7. Anatomy of Type
8. Legibility and Readability
9. Principles of typography; the selection and arrangement of type for effective legibility
10. Formatting Type for Layouts
11. Visual hierarchy
12. Typographic hierarchy
13. Typography Behavior
14. Analyze various typefaces, type sizes, leading and alignment features in page layout software.
15. Typography as a primary visual
16. Analyze and respond to professional book jacket designs by professionals
17. Analyze and respond to professional typographic poster designs by professionals

Recommended Texts

1. Lupton, E. (2014). *Thinking with type: a critical guide for designers, writers, editors, & students*. Hoboken: Chronicle Books.
2. Bringhurst, Robert. (2002). *The elements of typographic style paperback*, Dublin: Hartley & Marks Publishers.

Suggested Readings

1. Dawson, C. (2013). *Basic Study Skills: A practical guide to learning for all Students*. London: Hachette UK.
2. Heller, S., & Talarico, L. (2011). *Typography sketchbooks*. London: Thames & Hudson.

Students will explore the history of graphic design from the earliest communication technologies to the present, with a focus on the Modern era. Examines changes in style and technology within the field and considers the relationship between graphic design and its cultural, political and social contexts. In this course, students will demonstrate proficiency in design principles, design process, theory, history and contemporary design practice. Students will develop an understanding of design process and problem-solving methods and explore the effect graphic design has upon the human environment from social responsibility, sustainability and interdisciplinary perspectives. Students will demonstrate proficiency in identified technical skills, understand and apply basic principles in the process of creating, analyzing and evaluating graphic design solutions in relation to specific end uses and consumer needs. Students will demonstrate proficiency in research, writing, communication and presentation skills.

Contents

1. Introduction of Graphic Design and Criticism
2. The invention of writing
3. Renaissance and Industrial Era
4. Invention of the Gutenberg press – 1439
5. First logos – late 1400s
6. First print advertisements – 1620s
7. Chromolithography – 1837
8. The Wiener Werkstätte (first graphic design agency) – 1903
9. Staatliches Bauhaus founded – 1919
10. The term “graphic design” appears for the first time – 1922
11. War & Propaganda Posters (World War I & World War II)
12. German Posters
13. American Posters
14. The Birth of Modernism
15. Paul Rand publishes *Thoughts on Design* – 1947
16. Art Nouveau and the influence on Visual Communication

Recommended Texts

1. Meggs, P. B., & Purvis, A. W. (2016). *Meggs' history of graphic design*. Hoboken: John Wiley & Sons.
2. Carter, R., Meggs, P. B., & Day, B. (2011). *Typographic design: form and communication*. Hoboken: John Wiley & Sons.

Suggested Readings

1. Carter, R., Meggs, P. B., & Day, B. (2011). *Typographic design: form and communication*. Hoboken: John Wiley & Sons.
2. Lupton, E. (2014). *Thinking with type: A critical guide for designers, writers, editors, & students*. San Francisco: Chronicle Books.
3. Baines, P., & Haslam, A. (2005). *Type & typography*. London: Laurence King Publishing.

This course is designed to familiarize the student with basic principles and fundamentals in visual art and design. This course introduces the terminology necessary to communicate concepts and theories in art and design. Students will develop proficiency in using graphic design/desktop publishing software to create a variety of business publications such as flyers, brochures, newsletters, etc. This course is designed to provide learners with a foundation of desktop publishing terms and concepts and fundamental desktop publishing skills necessary to create effective business publications. After completing the program, students should be able to apply basic design principles to present ideas, information, products, and services in a creative visual manner. Students will have fundamental technical skills, knowledge, and abilities in graphic design. Students will understand the creative process; develop techniques and methods of creative problem-solving. Students will be able to create computer-based projects using Adobe Photoshop and Illustrator software programs. Students will develop basic skills using tools and theory used in the design process.

Contents

1. Discuss introductory concepts of print and digital publications.
2. Demonstrate typography concepts
3. Manage images appropriately (Advertisement design, etc.)
4. Basics of Good Layout (Interdependency between words and visuals)
5. Introduction to applied projects, how they are originated, executed, and evaluated
6. Production & finishing skills
7. Basics of Alignment
8. AIDA Concept
9. Idea Development and Product Branding
10. Desktop Publishing (Page Layout, The Brief, Grads and Margins, Master Pages etc.)
11. Design Applications
12. Adobe Creative Suite (Illustrator (vector based)
13. Photoshop (pixel based)
14. InDesign (page layout)
15. Acrobat

Recommended Texts

1. Ching, F. D., & Mulville, M. (2014). *European building construction illustrated*. Hoboken: John Wiley & Sons.
2. Human, T. E. I. (1992). *The role of failure in successful design*. New York: Vintage.

Suggested Readings

1. Carter, R., Meggs, P. B., & Day, B. (2011). *Typographic design: form and communication*. Hoboken: John Wiley & Sons.
2. Pannafino, J. (2012). *Interdisciplinary interaction design: A visual guide to basic theories, models and ideas for thinking and designing for interactive web design and digital device experiences*. New York: Assiduous Publishing.
3. Lupton, E. (2014). *Thinking with type: A critical guide for designers, writers, editors, & students*. San Francisco: Chronicle Books.

Photography – II is an advanced course in digital photography. This course is designed to help students focus more on compositions techniques, explore digital photography in relation to fine art and learn about turning photography into a strong business. In this course, students will create a photographic portfolio. This portfolio is broken up into 3 sections which will allow students to show a fundamental competence and range of understanding visual concerns and methods. In addition to that, this course will: Encourage creative and systematic investigation of formal and conceptual issues. Emphasize making photographic art as an ongoing process that involves the student in informed and critical decision making. Develop technical skills and become familiar with the functions of the visual elements. Become independent thinkers who will contribute inventively and critically to culture through the making of art photography.

Contents

1. Exploring Composition
2. Hands, Feet, Geometric Shadows, Organic Forms and Texture
3. Global Issue or Theme Project
4. White on White Eggs, Lines, Glass / Transparency
5. Global Issue or Theme Portfolio in Practice
6. Portraits
7. Still Life
8. Magnification / Reflection
9. Landscape
10. Elements of Design / Principles of Design
11. Layering Photographic Images
12. Story / Poem Imagery
13. Black and White Photography
14. Commercial Photography
15. Product Photography Lightening

Recommended Texts

1. Peterson, B. (2016). *Understanding exposure: how to shoot great photographs with any camera*. Canada: AmPhoto books.
2. Farace, J. (2007). *Getting started with digital imaging: tips, tools, and techniques for photographers*. Milton: Taylor & Francis.

Suggested Readings

1. Schaub, G. (1999). *The digital darkroom: Black-and-white techniques using photoshop*. Hauppauge: Tiffen Company LLC.
2. Burian, P. K. (2006). *Mastering digital photography and imaging*. Hoboken: John Wiley & Sons.

The objective of this course is the understanding for printing, reproduction, design, and finishing for the print material. This facility will enhance the printing communication with new design technology, high-quality reproduction, and the most efficient state of the art finishing machines. Through several techniques of printing, students will understand the printing behavior. Students who will complete Techniques of Printing will be able to understand the process of printing material. They will be well prepared for the challenges of professional practice with an understanding of the role design can play within the community and in solving problems, large and small. Students will be well versed in the design process and will understand how to use concepts and research to develop effective designs after understanding the different printing processes. Understand applications of design principles and the difference in a good or bad design. Use perspective in a design to make the design appear real by altering of size, location of objects on a canvas.

Contents

1. Letterpress
2. Offset Lithography
3. Flexography
4. Gravure
5. Engraving
6. Screen Printing
7. Reprographics
8. Digital Printing
9. Print Production: Choosing Paper
10. Print Production: Folding
11. Print Production: Direct Mail
12. Foil Sampling, Embossing and Die Cutting
13. Print Production: Packaging
14. Print Production: Spot Colors
15. Print Production: Digital and Variable Data Printing

Recommended Texts

1. Hird, K. F. (1995). *Offset lithographic technology*. Illinois: Goodheart-Willcox Pub.
2. Johnson, H. (2005). *Mastering digital printing, second edition*. Boston: Cengage Learning.

Suggested Readings

1. Nickelson, J. (2017). *Fine art inkjet printing: the craft and art of the fine digital print*. San Rafael: Rocky Nook.
2. Schewe, J. (2013). *The digital print: preparing images in lightroom and photoshop for printing*. San Francisco: Peachpit Press.

Presents the visually-oriented history of the development of commercial and creative Graphic Design and Graphic Design technology. Content includes how Graphic Design fits into past and present human experience and how Graphic Design reflects itself within the social context of culture. The focus is on the concepts of design and the work of the designer in order to assess the significance of Graphic Design as a cultural, social, and political activity. This course is designed to focus on major art and design movements and their relationship to visual communication. Beginning with the historical art movements and continuing to the present day key ideas, social/political/cultural developments and technologies are examined. Through observations and comparisons, the course illustrates the relationships between various design disciplines. This course requires research, writing and presentation of exploring visual communications roles in society and popular culture. Students will demonstrate familiarity with art history from the past to the present.

Contents

1. Pictorial Modernism; Posters; Post-Cubism
2. The Modern Movement in America
3. Bauhaus, typography and international typographic style
4. The Digital Revolution
5. From 'Retro' to Digital
6. New Typographies, Constructivism, Dutch Modernism, and the Bauhaus.
7. Graphic Design In The 16th–18th Centuries
8. Japanese Poster Designs
9. Rococo graphic design
10. Inventing The Avant-Garde, Cubism, Futurism, Dada
11. Neoclassical graphic design
12. Corporate Identity and Visual Styles
13. The Digital Revolution (20th Century Design & Modern Design)

Recommended Texts

1. Meggs, P. B., & Purvis, A. W. (2016). *Meggs' history of graphic design*. Hoboken: John Wiley & Sons.
2. Carter, R., Meggs, P. B., & Day, B. (2011). *Typographic design: Form and communication*. Hoboken: John Wiley & Sons.

Suggested Readings

1. Lupton, E. (2014). *Thinking with type: a critical guide for designers, writers, editors, & students*. San Francisco: Chronicle Books.
2. Baines, P., & Haslam, A. (2005). *Type & typography*. London: Laurence King Publishing.
3. . Hollis, R. (2006). *Swiss graphic design: the origins and growth of an international style, 1920-1965*. UK: Laurence King Publishing.
4. Raizman, D. (2003). *History of modern design: Graphics and products since the industrial revolution*. UK: Laurence King Publishing.

The objective of this course is to train students who possess a broad Graphics knowledge that permits communication at the appropriate professional level, who have a clear and precise way of thinking, and who possess a realistic view of the world. To provide future professionals with the competences, abilities, and skills that will prepare them for professional practice, in accordance with the evolution of ideas, laws, and techniques in the area of graphic design. To help train the human resources needed in the area of graphic design. Students will be able to develop an understanding of branding identity, logo development, including stationery. Developing and strengthening design capabilities with a unique style and vision. Students will be able to demonstrate a depth of understanding, of the technical aspects, and of the conceptual and creative work commensurate with professional expectations and standards. Demonstrate an understanding of pre-press for print production.

Contents

1. Introduction to Trademarks and Guidelines
2. Logo Guiding principle (Assignment) and Psychology of Color and Selection of Typeface
3. Corporate Identity and Visual Styles
4. Bleed and safety margin, Design letterhead, Business Card, Invoice
5. Envelope and other stationery items
6. Study of layouts & Rules of an Effective Campaign
7. AIDA & Hierarchy of Effects Model
8. Study Rules and types of Billboards/Hoardings design
9. Design Billboards/Hoardings
10. Study attributes of Flyer/ Leaflet /Magazine Ad , Promotional Wobbler Design
11. Bunting for Sales Promotions and Standee/Rollups Design
12. Display Stand of Brand Product at Hyper star, Mega Stores and Street Shops
13. Alternative Design Campaign and Calendar design Wall/Table
14. Kiosk design and Branding and Trade show giveaways and Direct Mail

Recommended Texts

1. Hackley, C., & Hackley, R. A. (2017). *Advertising and promotion*. London: Sage.
2. Birren, F. (2016). *Color psychology and color therapy; a factual study of the influence of color on human life*. Auckland: Pickle Partners Publishing.

Suggested Readings

1. Birren, F. (2016). *Color psychology and color therapy; a factual study of the influence of color on human life*. Auckland: Pickle Partners Publishing.
2. Hillner, M. (2009). *Basics Typography : virtual Typography*. Lausanne: Ava Publishing.
3. Lupton, E. (2014). *Thinking with type: A critical guide for designers, writers, editors, & students*. San Francisco: Chronicle Books.

Introduce students to the latest concepts in the field of Website, UI and UX design and development. The App Design Course is great for students with absolutely no design experience or experienced designers who want to get up to speed quickly with mobile app design. We'll introduce the art of making beautiful apps. We'll explore key UI and UX concepts that are essential to building good looking and easy to use apps that are loved by users. The course has a practical component that takes you step-by-step through the workflow of a professional app designer. From user flow diagrams to wireframing to mockups and prototypes, Students completing the course will know to create beautiful and lovable apps that leave people with a smile on their face. To help students learn about the scope of becoming Web, UI and UX designers. This first module provides an overview of how websites function, their structure, and the ins and outs of choosing a website name and selecting an online host to house your website. By the end of this module, students will be able to: find and select a web hosting company; can design any kind of website, choose an effective domain name; use the host to manage websites; and discuss how networks and the internet function at a high level.

Contents

1. Create mobile app designs from scratch
2. Create wireframe designs for any digital project
3. Create animated prototypes
4. Understand the differences between designing for iOS and Android
5. Create mockups using Sketch and other tools
6. Start a new career as a UI/UX designe
7. Competitive Data Analysis:
8. Sketch, Wireframe and Prototyping
9. User Flows and UI Elements
10. Backend Programming and Languages:
11. Students must visit world's best App

Recommended Texts

1. Duyne, D. K. V., Landay, J., & Hong, J. I. (2002). *The design of sites: patterns, principles, and processes for crafting a customer-centered web experience*. NYC: Addison-Wesley Longman Publishing Co., Inc.
2. Wilson, C. (2009). *User experience re-mastered: your guide to getting the right design*. Burlington: Morgan Kaufmann.

Suggested Readings

1. Zeldman, J. (2003). *Designing with web standards*. USA: New Riders.
2. Adobe Creative Team. (2007). *Adobe Illustrator CS3*. San Francisco: Peachpit Press.

In this course students will study how brands are examined through their parts: the brand name, its logo, design or its packaging, advertising or sponsorship, the level of image and brand awareness, or most recently, in terms of financial valuation. Real brand management, however, begins much earlier, with a strategy and a consistent, integrated vision. Its central concept is brand identity. This identity must be defined and managed and is at the heart of brand management. There is no pre-requiring for brand management. However, basic marketing management concepts should be clear. Exposure to Consumer behavior theories provides an added advantage in understanding the branding process. The purpose of this course is to help students unify the parts of the brand that they have practiced creating in the previous courses of graphic design with brand management and brand identity management. Students will be able to demonstrate an understanding of how the business of advertising operates and what will be required to achieve success, both in terms of skills and attitude/demeanor.

Contents

1. Brands Advertising and Brand management
2. What is a Brand?
3. Introduction & Elements of a Brand Vision
4. The new rules of Brand Management
5. Brand Positioning
6. Determining your Brand image
7. Creating your Brand Contract
8. Consumer Profile
9. Positioning your Brand for Success
10. Brand Positioning: Creating an image in the mind of consumers.
11. Positioning Errors. Positioning types: Functional. Image. Competitive.
12. Key-9 factors for brand positioning.
13. Emotional Branding.
14. Brand Extension
15. Communicating Brand and Brand Positioning

Recommended Texts

1. Ching, F. D., & Mulville, M. (2014). *European building construction illustrated*. Hoboken: John Wiley & Sons.
2. Petroski, H. (1985). *To engineer is human: The role of failure in successful design*. New York: St Martin's Press.

Suggested Readings

1. Frankland, T. W. (1944). *The pipe fitter's and pipe welder's handbook*. Milwaukee: Bruce Publishing Company.
2. Lupton, E. (2014). *Thinking with type: A critical guide for designers, writers, editors, & students*. San Francisco: Chronicle Books.
3. Benson, Threnen, Pewdarvis Cher and Jim. (1996). *Painter world*. San Francisco: Peachpit Press Berkeley.

This course serves as an introductory course that aims to acquaint students with the latest terminologies and concepts of Videography from film to TV productions. This course also aims to instill a basic understanding of operating a video camera. This course is designed for students to understand and analyze historical, technical, philosophical and theoretical trends in the national and global cinemas that will broaden their understanding and perspective of the cinema and further inform their creative analysis and decision making. Students will be able to demonstrate any levels of practical, critical, analytical and research skills, in terms of both the creative and producing components of filmmaking that will broaden their range of applications of visual communication in order to expand their potential to realize and create meaningful career opportunities.

Contents

1. Historical foundations of camera and Videography; Invention of first video camera
2. The Video Image, Formats and Standards
3. Composite and Component Video
4. Comparing Digital and Analog Video
5. Encoding and Streaming
6. Video Codecs and Streaming Video
7. Video Products, Cameras and Recorders
8. Cisco Video Products
9. Basic Camera Operation and Shot Composition
10. Composition Techniques
11. 180 degree rule for video composition
12. Three point Lighting
13. Basic Pictures and Sound Editing and Logging sheet
14. Introduction to Editing cuts in Adobe Premiere
15. File import, file export, rendering, sound editing, tools, transitions, titles in Adobe Premiere.
16. Introduction to elements of story and idea development
17. Introduction to scriptwriting

Recommended Texts

1. Dancyger, K. (2014). *The technique of film and video editing: history, theory, and practice*. NYC: CRC Press.
2. Murch, W. (2001). *In the blink of an eye*. Los Angeles: Silman-James Press.

Suggested Readings

1. Reisz, K., & Millar, G. (1971). *The technique of film editing*. New York: Routledge.
2. Ulin, J. (2009). *The business of media distribution: Monetizing film, tv and video content in an online world*. Massachusetts: Focal Press.
3. Kelby, S. (2011). *Light it, shoot it, retouch it: learn step by step how to go from empty studio to finished image*. NYC: New Riders Publishing.

This course has been designed to ensure an effective orientation of students towards the discipline of psychology so that they may come to appreciate the diversity of the subject and its pragmatic significance. This course provides an introduction to the concepts and theories of psychology and to their application to real-life situations. Topics include history, research methods, sensation, perception, consciousness, stress and coping, learning, memory, motivation and emotions. The main objectives of the course include making students familiar with the essential features of human personality; to inculcate a sense of personal relevance of Psychology as a subject with the potential of gaining better insight into one's self and others. Upon the successful completion of the course, students will have an introductory knowledge of selected areas of basic psychological inquiry and they will be able to: differentiate between scientific and non-scientific information about human behaviors and mental processes, describe major developments and research methods used in psychology; Explain psychological processes involved in sensation, perception, learning, memory, motivation, emotion, states of consciousness and health; Analyze the variety of factors affecting sensation, perception, consciousness, learning, memory, motivation, emotion, and health; and can apply psychological concepts and principles to situations in everyday life.

Contents

1. Introduction to Psychology: Definition of psychology, Goals of psychology
2. Major schools of thought in psychology, Major fields of psychology
3. Basic research Methods in Psychology: Survey research, Experimental research, Case study
4. Biological Basis of Behavior: Brain and nervous system
5. Structure and function of major brain areas, Neurotransmitters and their functions
6. Sensation and Perception: Difference between sensation and perception
7. Principles of perception, Role of perception in human cognition
8. Motivation and Emotion: Concept & Theories of motivation and emotion
9. Learning: Definition of Learning, Types of Learning
10. Memory and Intelligence: Definition and stages of human memory
11. Types of memory, Concept of intelligence, Basic theories of intelligence
12. Personality development: Concept & Theories; Tips to improve personality
13. Health and Stress, Stress and Coping, Stress, Health
14. Coping in the Workplace, Effective Measure to deal with stress and ways to cope.
15. Application of Psychology in Our Social Lives

Recommended Texts

1. Weiten, W. (2017). *Psychology: themes and variations* (10th ed.). Boston: Cengage Learning.
2. Nolen-Hoeksema, S., & Hilgard, E. R. (2015). *Atkinson and Hilgard's introduction to psychology* (16th ed.). New Dehli: Cengage Learning.

Suggested Readings

1. Flanagan, C., Berry, D., Jarvis, M., & Liddle, R. (2015). *AQA psychology*. London: Illuminate Publishing - Cheltenham.
2. Coon, D., Mitterer, J. O., & Martini, T. S. (2018). *Introduction to psychology: Gateways to mind and behavior* (15th ed.). Boston: Cengage Learning.

In this course, students will learn about the main objectives of advertising design. These objectives vary according to their industries, available distribution channels and overall marketing strategies. The key with all advertising is attracting the right buyers. These are people who are more apt to buy a company's wares based on demographics like age and income. Advertising Design serves journalism, business, art, and graphic design students interested in the creative side of advertising, especially its design aspects. Students will get the preparation of roughs and comps and their presentation with the effective use of illustration, typography and photography. Open to literature, communications and marketing majors. Students will have the ability to convey a given body of information to the desired audience based on their previous understanding that must be developed by the student. Upon successful completion of this course, the student will have reliably demonstrated the ability to: Complete print advertisements to a finished presentation stage, working from initial roughs.

Contents

1. Publication Design
2. B2B Branding/Marketing Strategy
3. Industrial Design
4. Design Innovation
5. Complexity vs Simplicity
6. Functional vs Non-functional
7. Modeless vs Contextual
8. Immersive Design
9. Universal Design
10. Design Methodology
11. Flat Design
12. Transition Design
13. Inclusive Design
14. Environmental Design
15. Urban Design

Recommended Texts

1. Maeda, J. (2006). *The laws of simplicity*. Cambridge, NYC: MIT press.
2. Maeda, J. (2006). *The laws of simplicity: design, technology, business. life*, Cambridge: MIT Press.

Suggested Readings

1. Hara, K. (2008). *Designing design*. Baden, Switzerland: Lars Müller Publishers
2. Upton, E. (2014). *Thinking with type: a critical guide for designers, writers, editors, & students*. San Francisco, NYC: Chronicle Books.
3. Ingledew, J. (2011). *The AZ of visual ideas*. London, United Kingdom: Laurence King.

This course is an introduction to the concepts, techniques and skills of the contemporary illustrator. The student will learn to understand that good illustration is a means of communication, whether it is a product or journalistic illustration. Assignments will include problems in books, magazines, advertising illustrations, etc. Comprehensive and finished art will be produced in various mediums. Students will demonstrate the ability to create a body of technically competent and visually compelling Illustration that is culturally informed and reflects the individual voice. Furthermore, they will have demonstrated the ability to apply the entrepreneurial skills required to sustain a professional practice in a rapidly changing global market place. Students of Illustration will have demonstrated the ability to: Create illustrations from the development of the original concept to final execution. Apply theories and principles of design and communication to the development of effective illustrations. Communicate visually using drawing as a means of visual exploration, idea analysis, problem solving and expression of thought. Use a variety of technologies to create, capture and manipulate illustration elements in producing a final product.

Contents

1. Product illustration for this historical product in a modern style
2. Reproducing and altering illustration styles to help develop and enrich your own style
3. Use of dry and wet media and techniques and Grid technique sampler
4. Illustrations in brushwork, pen and ink mixed media and examine non-objective and portraits
5. Visual puns in illustration and Various illustration styles and Basic drawing techniques
6. Different black and white media and composition
7. Design contrasts: thick/thin line, volume, texture, dark/light, transparent/opaque
8. From doodle to comprehensive Stage
9. Conceptual/narrative illustration
10. Advertising/editorial illustration styles, Comics/cartoon/caricature illustrations
11. Themes and clichés/portraits and self-portraits
12. Alternative, new wave, cutting edge, fringe, grunge = modern
13. Product Illustration for Advertising
14. Advertising illustrations for products and Scratchboard technique
15. Modify an existing product illustration
16. Dimensional, extended, peripheral techniques
17. Scratchboard and stencil composition and Cut/paper, torn-paper collage and photo-collage

Recommended Texts

1. Digolo, O., & Mazrui, O. (1988). *Art & design forms 1 and 2*. Kenya, East Africa: East African Publishers.
2. Zeegen, L. (2012). *The fundamentals of illustration*. New York, USA: Bloomsbury Publishing.

Suggested Readings

1. Guptill, A. L. (2014). *Rendering in pen and ink: the classic book on pen and ink techniques for artists, illustrators, architects, and designers*. New York: Watson-Guption.
2. Lawrence Z, C. (2005). *The fundamental of illustration*. London: Thrift Books UK.

This course serves as an introductory course that aims to acquaint students with the latest terminologies and concepts of Videography from film to TV productions. Students will work individually and in groups to write, shoot, and edit their projects. Sample student projects during the semester include PSA's, commercials, short films and music videos and news stories. Selected videos are screened during class throughout the semester to enhance the critique process. Students will be able to demonstrate any levels of practical, critical, analytical and research skills, in terms of both the creative and producing components of filmmaking that will broaden their range of applications of visual communication in order to expand their potential to realize and create meaningful career opportunities. Upon completion students will be able to describe the motion picture production process and demonstrate an introductory understanding of the roles of producer, director, production designer, writer and various crew positions on the set. Successfully demonstrate at an entry-level the scripting, development, production design, pre-production, production, post-production and delivery of short dramatic narrative independent films in a collaborative manner utilizing professional standard communication skills, protocols and techniques.

Contents

1. Introduction to Videography
2. Course Expectations / Filming Expectations
3. Video Terminology and The Video Process
4. Production Stages and Composition Basics
5. Camera and Composition / PSA
6. Study the effective Public Service Announcement (PSA)
7. Watch and write critique on selected movies.
8. Make a Movie Trailer
9. Study the effective movie trailer
10. Study the effective viral video
11. Create a YouTube channel
12. Short Film, Study the effective comedy and drama
13. Music Video / Experimental Film
14. Study the effective music video
15. Film Viewing / Special Topics
16. Videography Applications

Recommended Texts

1. Dancyger, K. (2014). *The technique of film and video editing: history, theory, and practice*. Cleveland, NYC: CRC Press.
2. Howard, D., & Mabley, E. (1995). *The tools of screenwriting: a writer's guide to the craft and elements of a screenplay*. New York, USA: Macmillan.

Suggested Readings

1. Reisz, K., & Millar, G. (1971). *The technique of film editing*. London: United Kingdom: Routledge.
2. Murch, W. (2001). *In the blink of an Eye (Vol. 995)*. Los Angeles: Silman-James Press.

Introduce students to the latest concepts in the field of Website design and development. To help students learn about the scope of becoming web designers. To gain a foundational knowledge of website creation and be able to apply it to the planning, design and development of students' portfolio website over the course of the semester. Students will be able to understand fundamental database design practices and data structures for storing and retrieving data in websites and interactive applications. Students should also understand how to connect to external data sources and peripherals. Understand fundamental management and security/authentication practices for the administration of a website or web-based interactive application. Web Design explores historical and rapidly changing trends in the field of web designing. Through design projects, students develop problem-solving and critical thinking skills, artistic perception, critique and self-reflection. With the awareness of design solutions throughout history, students will understand the impact of the arts and design on the human experience. Students will learn methods and theories such as elements and principles of design, to enhance their artistic vision and style.

Contents

1. Introduction-Research & Understanding
2. User Interface-User Experience
3. Principle & Elements of Web Design
4. Website Categories (Static Website, Dynamic Website, Interactive Website)
5. Types of Website
6. Visualizing and Designing the Interface, Navigational Models Sketching
7. Wire framing, Prototyping & Visual Design
8. User interface design principles, Final Wireframe Design with Illustrator & Photoshop
9. Visual concept development and Web Design Principles
10. Basic principles involved in developing a web site
11. Planning process and Five Golden rules of web designing
12. Overview of Web Development – from a marketing perspective.
13. Designing navigation bar, Page design and Home Page Layout
14. Design Concept, Web Standards & Accessible Design
15. Browser Comparisons (Netscape, IE, Opera)
16. Introduction to Web Graphics and Introduction to animation with GIFs
17. Navigation Buttons, Web Banners and App Designs
18. Software: Adobe Photoshop, Adobe Illustrator

Recommended Texts

1. Duyne, D. K. V., Landay, J., & Hong, J. I. (2002). *The design of sites: patterns, principles, and processes for crafting a customer-centered web experience*. NYC: Addison-Wesley Longman Publishing Co., Inc.
2. Wilson, C. (2009). *User experience re-mastered: your guide to getting the right design*. Burlington: Morgan Kaufmann.

Suggested Readings

1. Zeldman, J. (2003). *Designing with web standards*. NYC: New Riders.
2. Adobe Creative Team. (2007). *Adobe Illustrator CS3*. San Francisco: Peachpit Press.

Research Methodology is a hands-on course designed to impart education in the foundational methods and techniques of academic research. This course will provide an opportunity to students to establish or advance their understanding of research through a critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within a quantitative, qualitative, and mixed methods approach. Participants will use these theoretical underpinnings to begin to critically review the literature relevant to their field or interests and determine how research findings are useful in forming their understanding of their work, social, local and global environment. The primary objective of this course is to develop a research orientation among the students and to acquaint them with the fundamentals of research methods. Specifically, the course aims at introducing them to the basic concepts used in research and to scientific social research methods and their approach. It includes discussions on sampling techniques, research designs and techniques of analysis. Some other objectives of the course are: To develop an understanding of the basic framework of the research process. To develop an understanding of various research designs and techniques.

Contents

1. Introduction to research – The role of research, research process overview
2. Research Problem
3. Types of Research
4. Creative research methods in practice
5. Creative research methods and ethics
6. Creative thinking
7. Gathering data
8. Analyzing data
9. Writing for research
10. Presentation
11. Dissemination, implementation and knowledge exchange
12. Formatting

Recommended Texts

1. Dawson, C. (2019). *Introduction to research methods 5th edition: a practical guide for anyone undertaking a research project*. Singapore: Robinson.
2. Patten, M. L., & Newhart, M. (2017). *Understanding research methods: an overview of the essentials*. Milton: Taylor & Francis.

Suggested Readings

1. Dawson, C. (2019). *AZ of digital research methods*. London: Routledge.
2. Dawson, C. (2016). *100 activities for teaching research Methods*. London: Sage.
3. Somekh, B., & Lewin, C. (Eds.). (2011). *Theory and methods in social research*. London: Sage.

This course is designed for discussion of the works of famous designers and printmakers with special emphasis on their special use of the graphic media. The Seminar Course will discuss issues in Graphic Design that relate to publicity promotion, marketing advertising and branding (Product). This advertising design seminar will help students to know how to design, build and leverage strong brands over time. While many concepts will be presented in the seminar, the emphasis is on practical tools and techniques. The purpose of the design phase is to identify the learning objectives that together will achieve the overall goals identified during the needs assessment phase of the systematic design seminar. Here are the outcomes at the end of Advertising Design Seminar: Students can raise awareness of any company, product or service within an identified target market. Communicate the benefits of products or services. Generate leads for the sales force. Solicit customers through a direct response campaign. Persuade prospective customers to switch brands. Support a marketing event, such as a sale or an exhibition. Inform customers where to obtain the product. Build confidence in your organization. This course covers the planning and execution of advertising and the principles of visual design as applied to layout and typography. It also covers the mechanics of print production and accompanying technical terms. The course will provide students with the knowledge to design the elements of what makes an ad successful. Students can apply this information in their careers by enabling them to identify and communicate requirements for their ads.

Contents

1. Introduction and Course Overview Graphic design seminar and Digital Campaigns design
2. Principles of Modern Digital Design and Discussion of the works of famous designer
3. Advanced Digital Design
4. Flat and Modern Graphics
5. Design and Art Direction
6. The Future Of Branding
7. Positioning the brand to win
8. Brand loyalty building tools and techniques
9. “Out of the box” marketing techniques that really work

Recommended Text

1. Lala, P. K. (2007). *Principles of modern digital design*. Hoboken: John Wiley & Sons.
2. Raizman, D. (2003). *History of modern design: graphics and products since the industrial revolution*. London: Laurence King Publishing.

Suggested Readings

1. Heller, S., & Vienne, V. (2009). *Art direction explained, at last*. London: Laurence King Publishing Limited.
2. Heller, S. (2012). *100 ideas that changed graphic design*. London: Laurence King.
3. Rizzo, M. (2005). *The art direction handbook for film*. Milton: Taylor & Francis.
4. Shorter, G. (2012). *Designing for screen: production and art direction explained*. Ramsbury: Crowood.

In this course, students will use a Graphics Tablet, an industry-standard digital drawing tool, rather than a mouse. The focus will be on both raster and vector software. Students will execute tightly rendered single images as well as quickly executed sequences of images. This course is an interdisciplinary course combining illustration with fine art and storyboard art. Other than that students will develop digital image-making techniques and incorporate them into the illustration process. Become more familiar with digital image-making applications and equipment. Become more familiar with the professional delivery and presentation of digital illustration. Reinforce illustration skills and develop methods as they relate to the digital medium. Gain a better understanding of the history and development of digital illustration.

Contents

1. Color printing methods, differences between dots and pixels
2. The design process (thumbnails, comps, presentation, criticism, evaluation, refinement)
3. File storage and retrieval considerations
4. Basic Black & White Drawing, Sketchbook “thumbnail” sketches
5. Proper formatting to files for multiple uses from print to web to multimedia
6. Rendering styles and contemporary digital artists
7. Coloring images in a “comic book” style *Cel-style computer-coloring)
8. Use of ink washes and other wet media to add texture and depth to digital work.
9. The value of drawing outside of the computer in tandem with digital work
10. Storyboarding and renderings in a quick style and format drawings for storyboards.
11. Use of 3-D models as a stepping stone to rendering objects and settings.
12. Digital Painting and Concept Art
13. Renderings nuanced and detailed scenes and use of light as a compositional element
14. The Art of Conceptualizing - What is Concept Art?
15. Basics of Character Design and 2D Matte Painting
16. Worlds from your imagination: Environment and background Design

Recommended Text

1. Spalter, A. M. (1998). *The computer in the visual arts*. Boston: Addison-Wesley Longman Publishing Co., Inc.
2. Bloom, S. R. (2012). *Digital painting in photoshop*. Florida US: CRC Press.

Suggested Readings

1. Zeegen, L. (2005). *The fundamental of illustration*. New York: Fairchild Books.
2. Digolo, O., & Mazrui, O. (1988). *Art & Design forms 1 and 2*. Nairobi: East African Publishers.

In this course, students will do an internship in different software houses and advertising studios to enhance their quality of work, so that they can produce conceptual and creative work in their assignments and thesis. Student Participation in the Internship will have the advantage to make academic work more relevant by applying theory to real-world situations. Broadens student outlook and shapes behavior to meet the demands of the graphic design/interactive professions. Develop an understanding of the importance of human relations on the job. Builds a portfolio and work experience. Provide useful employment contacts. Students will be able to create a resume and prepare for interviews. Develop appropriate job-related learning objectives. Students will make appropriate plans to accomplish those objectives by the end of the semester. Both employers and students should realize that these objectives can be reevaluated and changed by mutual agreement of students, employers, and supervising instructors. All students will write comprehensive reports of the Internship experience. Internship students will meet with the instructor and other classmates at the end of the semester to discuss work experiences. Students will be able to submit examples of projects that they participated in the production of during their work experience.

Contents

1. Stationery Design
2. Hoardings
3. Posters
4. Standee
5. Wobblers and Buntings
6. Packaging
7. Magazine Ad and Print Ad
8. Calendar Design and Flags
9. Mobile Application and Social Media Pages
10. TVC, Documentary
11. Brochures and Flyer
12. Booklets or any other promotional item

Recommended Texts

1. Birren, F. (2016). *Color psychology and color therapy; a factual study of the influence of color on human life*. Auckland: Pickle Partners Publishing.
2. Felici, J. (2011). *The complete manual of typography: a guide to setting perfect type*. San Francisco: Adobe Press.

Suggested Readings

1. Bringhurst, R. (2004). *The elements of typographic style*. Vancouver: Hartley & Marks.
2. Baines, P., & Haslam, A. (2005). *Type & typography*. London: Laurence King Publishing.
3. Ching, F. D., & Mulville, M. (2014). *European building construction illustrated*. Hoboken: John Wiley & Sons.
4. Petroski, H. *To engineer Is human: The role of failure in successful design*. NYC:Vintage.

This course covers advanced topics in computer graphics. The manipulation and display of geometric information is at the heart of many computer applications and graphical output plays an important part of modern Human-Computer interactions. The objective of this course is to show how to generate, manipulate and display synthetic scenes. Course Objective is to reveal basic technology proficiency with industry-standard software and protocols applicable to the computer graphics industry in order to demonstrate creative expression using digital media. Demonstrate knowledge and understanding of the historical, cultural, social and economic impact of graphic design (computer graphics) in traditional and digital media. Demonstrate the ability to create original artwork using appropriate tools. Demonstrate knowledge sufficient to use all elements together for image creation or modification. After completing this course, students will demonstrate their ability to use modern computer graphics techniques, models, and algorithms to solve graphics problems. Students will be able to develop written and verbal competencies to describe and analyze visual art and graphic design through writing, conceptual development, research, the study of theory and critique of the intent of their work.

Contents

1. Creative Print Ad
2. Typographic Hierarchy
3. Advance Communication Design
4. Display System (Innovative Packaging Design)
5. Prepress
6. Advertising and Interactive Design
7. Interactive New Media Art
8. Design Hierarchy
9. Typeface weight and pairing
10. Color and tint
11. Guerilla Advertising / Ambient Advertising
12. Buzz marketing/viral marketing
13. Grassroots marketing and Stealth marketing
14. Street marketing and Wild posting

Recommended Text

1. Steane, J. (2014). *The principles and processes of interactive design*. NYC: Bloomsbury Publishing.
2. Robert, B. (1997). *The elements of typographic style*. Ottawa: Hartley & Marks.

Suggested Readings

1. Tschichold, J. (1998). *The new typography: A handbook for modern designers* (Vol. 8). California: University of California Press.
2. Tschichold, J. (1967). *Asymmetric typography*. NYC: Reinhold Publishing Corporation.
3. Storkerson, P. (1996). *Jan Tschichold and the language of modernism*. Chicago: Opinion papers.

Develop skills in specific art studio disciplines, exploring a diversity of techniques, styles, and concepts, contributing to both an art interest within the coursework, as well as toward life-enrichment outcomes. To demonstrate creative and critical thought processes in the idea development process involved in producing works of visual art. Thesis Studio and Exhibition is a Lecture/Studio and Critique class to help the student develop and refine a body of design work that constitutes a professional graphic design portfolio. We will also discuss professional issues related to the business of graphic design. There will be many guest speakers who are design school graduates working locally. They will share their portfolio and job search strategies, and interviewing experiences. The preparation of a professional portfolio is an essential part of transitioning from graphic design student to a working designer. A strong professional portfolio can also provide an important foundation for the development of a successful future design career. The course assignments will guide students in improving their current student portfolio pieces, developing new portfolio pieces, and presenting their work, and themselves, to prospective employers in a compelling way.

Contents

1. Print: Display mastery of communication strategies using typography and imagery, branding
2. Students can design any 12 items: Stationery Design, Hoardings, Posters, Standee, Wobblers
3. Buntings, Packaging, Magazine Ad, Print Ad, Calendar Design, Flags, Mobile Application
4. Social Media Pages, TVC, Documentary, Brochures, Flyers, Booklets or any promotional item
5. Packaging & Environmental design
6. Visual Interaction: Achieve a technical, visual and conceptual understanding of interaction design
7. Transmedia Engagement: Display the ability to design within the unique opportunities
8. Motion: Master narrative concept design, live action direction and production
9. 2D/3D animation, pre visualization choreography and/or design, and experience design

Recommended Text

1. Pannafino, J. (2012). *Interdisciplinary interaction design: a visual guide to basic theories, models and ideas for thinking and designing for interactive web design and digital device experiences*. London: Assiduous Publishing.
2. Birren, F. (2016). *Color psychology and color therapy; a factual study of the influence of color on human life*. Auckland: Pickle Partners Publishing.

Suggested Readings

1. Human, T. E. I. (1992). *The role of failure in successful design*. New York: Vintage.
2. Frankland, T. W. (1944). *The pipe fitter's and pipe welder's handbook*. Bruce Publishing Company.
3. Hillner, M. (2009). *Basics typography 01: Virtual typography* (Vol. 1). Lausanne: Ava Publishing.

The thesis allows students to produce a major item of independent work that showcases multi-disciplinary strength. Students will research, develop, implement, and present a comprehensive, multi-faceted design project. Students will leverage design process knowledge, design thinking, technical execution, and presentation skills obtained via pre-requisite courses in preceding semesters to explore solutions for complex, and multi-faceted design problems. Under instructor advising, students will work independently on a comprehensive, multi-faceted project of their own. The course begins with a project brief, developed by each student and then progresses through research, concept, planning and design development before moving through to implementation, monitoring, analysis and (finally) presentation. Students will be able to generate a wide range of concepts, work effectively in teams to solve complex problems. Students can employ methodologies like prototyping and user-testing to inform their design decisions. Student can bring their voice to their work. Students can perform research to develop and support a concept.

Contents

1. Stationery Design
2. Hoardings
3. Posters
4. Standee
5. Wobblers
6. Buntings
7. Packaging
8. Magazine Ad and Print Ad
9. Calendar Design
10. Flags
11. Mobile Application
12. Social Media Pages
13. TVC and Documentary
14. Brochures and Flyers
15. Booklets
16. Any other promotional item

Recommended Texts

1. Steane, J. (2014). *The principles and processes of interactive design*. London: Bloomsbury Publishing.
2. Tschichold, J. (1991). *The form of the book: essays on the morality of good design*. Canada: Point Roberts: Hartley & Marks.

Suggested Readings

1. Lewis, J. (1978). *Typography: design and practice*. London: Barrie and Jenkins.
2. Ambrose, G., & Harris, P. (2005). *Basics design : typography*. West Sussex: AVA Publishing.
3. Saltz, I. (2019). *Typography essentials revised and updated: 100 design principles for working with type*. Beverly: Rockport Publishers.

This course covers advanced topics in computer graphics. The manipulation and display of geometric information is at the heart of many computer applications and graphical output plays an important part of modern Human-Computer interactions. The objective of this course is to show how to generate, manipulate and display synthetic scenes. After completing this course, students will demonstrate their ability to use modern computer graphics techniques, models, and algorithms to solve graphics problems. At the end of this course, students should: Create original visual designs that exhibit a distinctive, unique personal voice. Students will be able to develop written and verbal competencies to describe and analyze visual art and graphic design through writing, conceptual development, research, the study of theory and critique of the intent of their work. Students will have an understanding of the core concepts of computer graphics. Students will be able to develop an original, innovative and articulate body of graphic design work for a professional portfolio.

Contents

1. Alternative Advertising
2. Creative Print Ad
3. Typographic Hierarchy
4. Advance Communication Design
5. Display System (Innovative Packaging Design)
6. Prepress
7. Interactive Design
8. Design Hierarchy
9. Guerilla Advertising / Ambient Advertising
10. Ambush Marketing
11. Buzz marketing/viral marketing
12. Grassroots marketing
13. Colour Systems and Shading
14. Design Production
15. Photo Editing
16. Background Manipulation

Recommended Texts

1. Steane, J. (2014). *The principles and processes of interactive design*. London: Bloomsbury Publishing.
2. Tschichold, J. (1991). *The form of the book: essays on the morality of good design*. Point Roberts: Hartley & Marks.

Suggested Readings

1. Lewis, J. (1978). *Typography: design and practice*. London: Barrie and Jenkins.
2. Ambrose, G., & Harris, P. (2005). *Basics design 03: typography*. Lausanne : AVA Publishing.
3. Williams, R. (1994). *The non-designer's design book*. San Francisco: Peachpit Press.
4. Lupton, E. (2011). *Graphic design thinking: beyond brainstorming*. New York: Princeton Architectural Press.

This course will provide an opportunity for participants to establish or advance their understanding of research through a critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within a quantitative, qualitative, and mixed methods approach. Participants will use these theoretical underpinnings to begin to critically review the literature relevant to their field or interests and determine how research findings are useful in forming their understanding of their work, social, local and global environment. At the end of this course, students are able to understand some basic concepts of research and its methodologies. Identify appropriate research topics. Select and define appropriate research problems and parameters. Prepare a project proposal (to undertake a project). Organize and conduct research (advanced project) in a more appropriate manner. Write a research report and thesis. Write a research proposal.

Contents

1. Designing visual campaign on any product/social issue
2. Research Problem
3. Types of Research
4. Creative research methods in practice
5. Creative research methods and ethics
6. Creative thinking
7. Gathering data
8. Analyzing data
9. Writing for research
10. Presentation
11. Dissemination, implementation and knowledge exchange
12. Formatting

Recommended Texts

1. Flick, U. (2015). *Introducing research methodology: a beginner's guide to doing a research project*. London: Sage.
2. Dawson, C. (2019). *Introduction to research methods 5th edition: a practical guide for anyone undertaking a research project*. Russell Square: Robinson.

Suggested Readings

1. Patten, M. L., & Newhart, M. (2017). *Understanding research methods: an overview of the essentials*. London: Taylor & Francis.
2. Kara, H. (2015). *Creative research methods in the social sciences: a practical guide*. Bristol, UK: Policy Press.

To provide an overview of advertising and graphic design, development of ideas in advertising, computer graphic design skills necessary in marketing communication, multimedia, printmaking, editorial design, photography, typography, and information graphics. Understand the development process of advertising and its impact on marketing and financial aspects. Gain an in-depth understanding of the design using computer software to explore an imaginative solution to design problems. Plan advertising layout, develop advertising messages and execute advertising art effectively. Students will gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing. Students will be able to develop and create a visual form in response to communication problems including an understanding of composition, information hierarchy, symbolic representation, aesthetics and the construction of meaningful images. Students will be able to demonstrate a skill set in relevant applications including but not limited to: drawing, typography, illustration, editorial design, package design and book design.

Contents

1. Advertising and Communication Process
2. The Advertising Agency
3. Components of Great Advertising and Creative Process
4. Designing Print Advertising
5. The Consumer and consumer behavior theories.
6. The Psychological Impact in Print Advertising; use of color and visual
7. Factors Influencing Demand, Psychological, Sociological and Economic Factors
8. Format for Print Advertising
9. Print Production Process and Technology
10. Advertising for Special Purpose
11. Creating a Visual Package

Recommended Texts

1. Starch, D. (1923). *Principles of advertising*. Michigan: AW Shaw company.
2. Hepner, H. W. (1956). *Modern advertising: practices and principles*. New York: McGraw-Hill.

Suggested Readings

1. Airey, D. (2012). *Work for money, design for love*. NYC: New Riders.
2. Dawson, C. (2013). *Basic study skills: a practical guide to learning for all students*. London: Hachette UK.
3. Johnson, M. (2016). *Branding: In five and a half steps*. London: Thames Hudson.

This course is designed to educate the students at large, the law, rules, regulations related to daily life. Students should behave and ensure order, predictability and security in some basic fields of life. This course is designed to aware of the basic rights and obligations to make the civic. This course will develop basic necessary knowledge, skills and attitude for legal awareness among the students. to enlighten the basic principles and rules regarding basic Fundamental rights of citizens as give by The Constitution of the Islamic Republic of Pakistan, Human Rights Laws, Consumer Protection Laws, Environmental Laws and Women Protection Laws to gain insight into the law and legal system. It will provide basic acquaintance with legal principles and will advance social justice. Moreover, it will impart light on corners of life that will make the student more vibrant, civilized and law-abiding citizens.

Contents

1. The Constitution of Islamic Republic of Pakistan, 1973
2. Fundamental Rights Article 8 to 28
3. Framework for implementation of Fundamental Rights under Article 184 and 199
4. European Convention on Human Rights
5. Universal Declaration of Human Rights 1948
6. Theory and practice of Human Rights in Pakistan
7. The Punjab Consumer Protection Act, 2005
8. The Punjab Consumer Protection Rules, 2009
9. Environmental Laws
10. The Pakistan Environmental Protection Act, 1997
11. The Punjab Environmental Protection Act, 1997
12. Women Protection Laws The Women Protection Act, 2006
13. The Protection Against Harassment of Women at Workplace Act, 2010

Recommended Texts

1. Emanuel, S. L. (2019). *Constitutional law*. NYC: Wolters Kluwer.
2. Adil, Z. H. (2014). *The manual of consumer protection laws in Pakistan*. Lahore: Kashif Law Book House.

Suggested Readings

1. Brownlie, I., & Goodwin-Gill, G. S. (Eds.). (2010). *Brownlie's documents on human rights*. London: Oxford University Press.
2. Salzman, J., & Thompson, B. H. (2003). *Environmental law and policy*. New York: Foundation Press.
3. *The Protection Against Harassment of Women at Workplace Act, 2010* (As amended up to date).



**BS
TEXTILE
DESIGN**

The course introduces the students to the underlying rules to acquire and use language in an academic context. The course aims at developing grammatical competence of the learners to use grammatical structures in the context in order to make the experience of learning English more meaningful enabling the students to meet their real-life communication needs. The objectives of the course are to, reinforce the basics of grammar, understand the basic meaningful units of language, and introduce the functional aspects of grammatical categories and to comprehend language use by practically working on the grammatical aspects of language in academic settings. After studying the course, students would be able to use the language efficiently in academic and real-life situations and integrate the basic language skills in speaking and writing. The students would be able to work in a competitive environment at higher education level to cater to the long term learners' needs.

Contents

1. Parts of speech
2. Noun and its types
3. Pronoun and its types
4. Adjective and its types
5. Verb and its types
6. Adverb and its types
7. Prepositions and its types
8. Conjunction and its types
9. Phrases and its different types
10. Clauses and its different types
11. Sentence, parts of sentence and types of sentence
12. Synthesis of sentence
13. Conditional sentences
14. Voices
15. Narration
16. Punctuation
17. Common grammatical errors and their corrections

Recommended Texts

1. Eastwood, J. (2011). *A basic English grammar*. Oxford: Oxford University Press.
2. Swan, M. (2018). *Practical English usage* (8th ed.). Oxford: Oxford University Press.

Suggested Readings

1. Thomson, A. J., & Martinet, A. V. (1986). *A practical English grammar*. Oxford: Oxford University Press
2. Biber, D., Johansson, S., Leech, G., Conrad, S., Finegan, E., & Quirk, R. (1999). *Longman grammar of spoken and written English*. Harlow Essex: MIT Press.
3. Hunston, S., & Francis, G. (2000). *Pattern grammar: A corpus-driven approach to the lexical grammar of English*. Amsterdam: John Benjamins.

The course is designed to acquaint the students of BS Programs with the rationale of the creation of Pakistan. The students would be apprised of the emergence, growth and development of Muslim nationalism in South Asia and the struggle for freedom, which eventually led to the establishment of Pakistan. While highlighting the main objectives of national life, the course explains further the socio-economic, political and cultural aspects of Pakistan's endeavors to develop and progress in the contemporary world. For this purpose, the foreign policy objectives and Pakistan's foreign relations with neighboring and other countries are also included. This curriculum has been developed to help students analyze the socio-political problems of Pakistan while highlighting various phases of its history before and after the partition and to develop a vision in them to become knowledgeable citizens of their homeland.

Contents

1. Contextualizing Pakistan Studies
2. Geography of Pakistan: Geo-Strategic Importance of Pakistan
3. Freedom Movement (1857-1947)
4. Pakistan Movement (1940-47)
5. Muslim Nationalism in South Asia
6. Two Nations Theory
7. Ideology of Pakistan
8. Initial Problems of Pakistan
9. Political and Constitutional Developments in Pakistan
10. Economy of Pakistan: Problems and Prospects
11. Society and Culture of Pakistan
12. Foreign Policy Objectives of Pakistan and Diplomatic Relations
13. Current and Contemporary Issues of Pakistan
14. Human Rights: Issues of Human Rights in Pakistan

Recommended Texts

1. Kazimi, M. R. (2007). *Pakistan studies*. Karachi: Oxford University Press.
2. Sheikh, J. A. (2004). *Pakistan's political economic and diplomatic dynamics*. Lahore: Kitabistan Paper Products.

Suggested Readings

1. Hayat, S. (2016). *Aspects of Pakistan movement*. Islamabad: National Institute of Historical and Cultural Research.
2. Kazimi, M. R (2009). *A concise history of Pakistan*. Karachi: Oxford University Press.
3. Talbot, I. (1998). *Pakistan: A modern history*. London: Hurst and Company.

The course is designed for students with little or no drafting background. Course content includes the use of drafting equipment, drafting techniques, lettering, geometric construction, multi-view and isometric drawings, sectional and auxiliary views, and basic dimensioning. It will also help give the basic knowledge of mathematics, calculations and measurements. Students will be able to understand and recognize drafting and Geometry (Measuring Systems). They will acquire all the drafting skills by using tools (Matrices). Different methodologies of constructing various basic polygons including reducing /enlargement of figures and one-point perspective, two-point perspective and different views during the study of this course will help them to have a better knowledge perceiving different angles related to architecture in future.

Contents

1. Introduction to basic calculation and measurements.
2. Matrix
3. Determinants;
4. Adjoin the inverse of 2×2 and 3×3 matrices;
5. Simultaneous equations
6. Quadratic Equation
7. Introduction to Quadratic Equation
8. Equation reducible to the quadratic form.
9. Synthetic Division
10. Remainder theorem
11. Sequences and Series
12. Introduction
13. Types of Sequences; A.P, A.M., G.P., H.P.,
14. Infinite geometric series
15. Binomial Theorem; Demonical Series and its Application
16. Trigonometry
17. Units of measure of angles
18. Formula ($r \neq 0$) Formula law (without proof)
19. Deduction from Fundamental Law (only formula)
20. Sign of trigonometric function; Values of trigonometric functions
21. Solution Of Triangles And Area Of Triangles

Recommended Texts

1. Sullivan, M. (2010). *Algebra and trigonometry*. New York: Pearson.
2. Morris, I. H., & Scott, J. C. (1958). *Geometrical drawing for art students*. London: Longmans.

Suggested Readings

1. Jurgensen, R. C., Brown, R. G., & Jurgensen, J. W. (2000). *Geometry*. Boston: Houghton Mifflin Co.
2. Kaufmann, J. E. (1994). *College algebra and trigonometry*. Boston: PWS-Kent Publication.
3. Swokowski, E. W. (1993). *Fundamentals of algebra and trigonometry*. Boston: PWS-Kent Publication.

This course is an introductory course, designed to acquaint the student with the fundamentals of drawing. Class goals include learning to allow the creative part of our minds to create more freely while learning basic techniques of drawing. Students who complete this class will be able to demonstrate an ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition develop and understand good composition principles develop and understand technical skills such as simple drawing needed to render well-composed 2-dimensional designs develop creative and visual abilities through practice. Students in this course will develop both technical abilities and creative responses to material and subject matter. Learning to articulate artistic concepts and processes using specific vocabulary is a fundamental part of this course.

Contents

1. Introduction to Drawing Media
2. Graphite
3. Charcoal
4. Conte
5. Pen/ink on
6. Appropriate drawing surfaces.
7. Basic Drawing Practices
8. Line, shape and volume.
9. Introduction to perspective.
10. Depiction of basic three-dimensional geometric forms.
11. Light, shadow, tone, and texture.
12. Quick Sketching
13. Gesture and human figure
14. Still life
15. Portfolio development
16. Sketch Books
17. Maintenance of drawing port folio

Recommended Texts

1. Owens, S. (2013). *The art of drawing*. London: V & A Publishing.
2. Thomas, P., & Taylor, A. (2016). *Drawing foundation course*. London: Bounty Books.

Suggested Readings

1. Civardi, G. (2006). *Drawing techniques*. UK: Search Press.
2. Barber, B. (2016). *The complete book of drawing: essential skills for every artist*. London: Arcturus Publishing Limited.
3. Rawson, P. S. (2016). *Drawing*. Philadelphia: University of Pennsylvania Press.

This course provides an introduction to the basics of design and the skills required for the development of diverse practical disciplines. This course provides a brief introduction to the elements and principles of design and will also help the students to develop a dialogue with the objects. It is designed to serve as a bridge to all studio courses as well as to understand and manipulate the formal elements of the visual language. Talk about works of art and learn the basic skills and knowledge necessary to communicate in each art form. Develop an understanding with the elements of art like dot line, color, texture etc. will provide the students with a structured approach towards seeing and creating a design. Appreciate and learn the basic principles of design like harmony, rhythm, and balance will also be a part of the study. Designs on different assigned topics will help understand the value and language of design. Development and application of design skills through the use of color, materials and techniques for the generation of original artwork is a compulsory part of this course. Assignments that will be research-oriented will help to generate an expression of the students on the designs, topics materials and different topics under discussion.

Contents

1. Elements of Art
2. Line; Types of Lines and their characters
3. Shape; Types of Shape, Expressive Qualities of Shapes
4. Form; Types of Form, Expressive Qualities of Forms
5. Value
6. Space
7. Texture; Types of Texture, Texture exploration
8. Principles of Art
9. Balance
10. Proportion
11. Emphasis
12. Variety
13. Movement
14. Rhythm
15. Harmony

Recommended Texts

1. Edwards, C. (2009). *How to read pattern: a crash course in textile design*. London: Herbert.
2. Meller, S., Elffers, J., & Croner, T. (1991). *Textile designs: two hundred years of European and American patterns for printed fabrics organized by motif, style, color, layout, and period*. New York: Abrams.

Suggested Readings

1. Zelanski, P., & Fisher, M. P. (2011). *The art of seeing*. New Jersey: Prentice Hall.
2. Jane, C. (2008). *7 elements of art*. NYC: Morgan James Publishing.

The students are introduced to the textile craft methods of surface treatments, by creating designs from historical ethnic pieces printing etc. this course will help the students to get their exposure to the possibilities of design through the historical heritage of textile designing. Emphasis is on texture, color and above all skill to understand the concepts as well as techniques of historical designs. Have a better understanding of the techniques used in the past for surface treatments will help to develop a better understanding with fabric, medium and design. The craft of the past and present speak about the expertise of their masters and are a creative source to learn about textile products as well. Appreciate and redesign different motifs used in different civilizations will strengthen both design skills and knowledge about history.

Contents

1. Introduction to Textiles
2. The role of textiles designer
3. Fabric Qualities
4. Fabric manufacturing techniques
5. Art and craft of the Indo-Pak subcontinent
6. Design development
7. Design inspiration from different civilizations
8. Exploration of Color
9. Composition
10. Evolution of Pattern
11. Repeat Pattern
12. Exploration of any historical motif in the techniques like
13. block printing
14. Tie and Dye
15. Batik
16. Hand painted
17. fabric embroidery
18. Study of traditional textile
19. Ajrak
20. Saries
21. Khes
22. Durry
23. Carpets etc.

Recommended Texts

1. Papanek, V. J. (2016). *Design for the real world: human ecology and social change*. London: Thames and Hudson.
2. S., N. (2013). *Textile design*. New Delhi: APH Pub. Corp.

Suggested Readings

1. Morris, W. (1988). *William Morris full-color: patterns and designs*. New York: Dover.
2. Zelanski, P., & Fisher, M. P. (2011). *The art of seeing*. Upper Saddle River, NJ: Prentice Hall.

The course introduces students to information and communication technologies and their current applications in their respective areas. Objectives include a basic understanding of computer software, hardware, and associated technologies. They can make use of technology to get maximum benefits related to their study domain. Students can learn how the Information and Communications systems can improve their workability and productivity. How Internet technologies, E-Commerce applications and Mobile Computing can influence the businesses and workplace. At the end of the semester, students will get a basic understanding of Computer Systems, Storage Devices, Operating systems, E-commerce, Data Networks, Databases, and associated technologies. They will also learn Microsoft Office tools that include Word, PowerPoint, and Excel. They will also learn Open office being used on other operating systems and platforms. Specific software's related to specialization areas are also part of course. The course will also cover Computer Ethics and related Social media norms and cyber laws.

Contents

1. Introduction, Overview and its types.
2. Hardware: Computer Systems & Components, Storage Devices and Cloud Computing.
3. Software: Operating Systems, Programming and Application Software,
4. Introduction to Programming Language
5. Databases and Information Systems Networks
6. The Hierarchy of Data and Maintaining Data,
7. File Processing Versus Database Management Systems
8. Data Communication and Networks.
9. Physical Transmission Media & Wireless Transmission Media
10. Applications of smart phone and usage
11. The Internet, Browsers and Search Engines.
12. Websites Concepts, Mobile Computing and their applications.
13. Collaborative Computing and Social Networking
14. E-Commerce & Applications.
15. IT Security and other issues
16. Cyber Laws and Ethics of using Social media
17. Use of Microsoft Office tools (Word, Power Point, Excel), mobile apps
18. Other IT tools/software specific to field of study of the students if any

Recommended Texts

1. Vermaat, M. E. (2018). *Discovering computers: digital technology, data and devices*. Boston: Course Technology Press.

Suggested Readings

1. Timothy J. O'Leary & Linda I. (2017). *Computing essentials*. San Francisco: McGraw Hill Higher Education.
2. Schneider, G. M., & Gersting, J. (2018). *Invitation to computer science*. Boston: Cengage Learning.

The course aims at developing linguistic competence by focusing on basic language skills in integration to make the use of language in context. It also aims at developing students' skills in reading and reading comprehension of written texts in various contexts. The course also assists in developing students' vocabulary building skills as well as their critical thinking skills. The contents of the course are designed based on these language skills: listening skills, pronunciation skills, comprehension skills and presentation skills. The course provides practice in accurate pronunciation, stress and intonation patterns and critical listening skills for different contexts. The students require a grasp of the English language to comprehend texts as an organic whole, to interact with reasonable ease in structured situations, and to comprehend and construct academic discourse. The course objectives are to enhance students' language skill management capacity, to comprehend text(s) in context, to respond to language in context, and to write a structured response(s).

Contents

1. Listening skills
2. Listening to isolated sentences and speech extracts
3. Managing listening and overcoming barriers to listening
4. Expressing opinions (debating current events) and oral synthesis of thoughts and ideas
5. Pronunciation skills
6. Recognizing phonemes, phonemic symbols and syllables, pronouncing words correctly
7. Understanding and practicing stress patterns and intonation patterns in simple sentences
8. Comprehension skills
9. Reading strategies, summarizing, sequencing, inferencing, comparing and contrasting
10. Drawing conclusions, self-questioning, problem-solving, relating background knowledge
11. Distinguishing between fact and opinion, finding the main idea, and supporting details
12. Text organizational patterns, investigating implied ideas, purpose and tone of the text
13. Critical reading, SQ3R method
14. Presentation skills, features of good presentations, different types of presentations
15. Different patterns of introducing a presentation, organizing arguments in a presentation
16. Tactics of maintaining interest of the audience, dealing with the questions of audience
17. Concluding a presentation, giving suggestions and recommendations

Recommended Texts

1. Mikulecky, B. S., & Jeffries, L. (2007). *Advanced reading power: Extensive reading, vocabulary building, comprehension skills, reading faster*. NYC: Pearson.
2. Helgesen, M., & Brown, S. (2004). *Active listening: building skills for understanding*. Cambridge: Cambridge University Press.

Suggested Readings

1. Roach, C. A., & Wyatt, N. (1988). *Successful listening*. NYC: Harper & Row.
2. Horowitz, R., & Samuels, S. J. (1987). *Comprehending oral and written language*. San Diego: Academic Press.

This course emphasizes on the fundamentals of freehand drawing techniques and skills so that the techniques and concepts regarding drawing will be clear. The study of natural forms, line, perspective, light and shade and proportion are added in the contents to enhance the observational skills. Understand the formal language of drawing and the fundamentals of artistic expression will help to demonstrate a basic understanding of the principles of composition, proportion & texture. To study the effect of light on three-dimensional forms as it applies to draw will also be a part of the practice. The class involves drawing from direct observation with an emphasis on space, volume, linear and freehand perspective, and other basic techniques and concepts. In Foundation Drawing II there is an emphasis online as the principal conveyor of form. The student is expected to develop disciplined work habits and an understanding of the visual artist's formal language. Master a number of dry drawing media to realistically render subjects from direct observation will help to achieve the goal.

Contents

1. Still Life and Still life in Graphite
2. Drapery in Graphite
3. Drapery in Charcoal
4. Still life in pen and ink
5. Still life in Pastels
6. Portrait
7. Portrait in Graphite
8. Portrait in Pencil Colors
9. Portrait in Charcoal
10. Portrait in pen and ink
11. Portrait in Pastels
12. Life Drawing
13. Basic Measurements/Proportions
14. Quick Sketching in Pencil
15. Life Drawing Practice in Pencil (minimum 2 in a week)
16. Overlapping of Figures (Pencil)

Recommended Texts

1. Barber, B. (2016). *The complete book of drawing: essential skills for every artist*. London: Arcturus Publishing Limited.
2. Wilson, K. A. T. E. (2017). *Drawing and painting*. NYC: Thames & Hudson.

Suggested Readings

1. Rowlands, I. (2005) *Foundation course life drawing*. London: Cassell Illustrated.
2. Kovats, T. (2005). *The drawing book*. London: Black Dog.
3. Davy, D. (1978). *Anatomy and life drawing*. NYC: Taplinger Pub. Co.
4. Edwards, B. (2016). *Drawing on the right side of the brain: The Definitive, 4th Edition*. London: Souvenir Press Ltd.

This course provides an introduction to textile design and enhances the skills required for developing and designing textile substrates. During the course, students will investigate emerging and ongoing design trends and will explore design through the theme, coordination and technical processes. This course is an extension of foundation design fundamentals to building concepts for surface decoration through repeat, different renderings, techniques, use of textures, layers and movement in design, creation of motif-based complex textile designs, repeatable thematic design, simplification and exaggeration. The assignments/projects are structured to allow students to explore various textile techniques. Students will be given assignments that will be research-oriented to express their views on the subjects and different topics under discussion. Develop a keen observation of specific objects. To produce designs that carry a meaningful air. To think and create a design that will have a strong connection with the visual world.

Contents

1. Dot in Design and Dot as an expression
2. Design with stippling technique.
3. Imitation and reformation of any famous painting in the form a design.
4. Flow of line, Expression of different types of lines and their characters
5. Take any contemporary textile design of any one of the renowned brand
6. Recreate using different characters of line.
7. Design Composition with Lines
8. Create a design inspired from nature and then rearrange its contours
9. Shape focusing more on the line then shape
10. Movement in Design through Colour
11. Colour Expressions in Design and Design through Shape
12. Reformation of a design by converting it into mosaic
13. Simplified and reduced designs
14. Exaggerated and detailed designs
15. Design on different assigned topics.
16. Develop and apply design skills through the use of Colour, materials
17. Techniques for generation of original artwork.
18. Assignments based on research for the expression of different subjects

Recommended Texts

1. Wilhide, E. (2018). *The complete pattern directory: 1500 designs from all ages and cultures*. NYC: Black Dog & Leventhal Publishers.
2. Peter, K. (2016). *Patterns inside the design library*. London: Phaidon Press.

Suggested Readings

1. Khandual, A. (2018). *Applied colour science for textiles: Computational techniques using matlab*. Singapor, Springer Verlag.
2. S., N. (2013). *Textile design*. New Delhi: APH Pub. Corp.
3. Koepke, P., Terragni, E., Loesch-Quintin, L., Medlicott, S., Vales, N., & Hasting, J. (2016). *Patterns: inside the design library*. NYC: Phaidon.

To receive a strong, broad-based foundation in the visual arts through instruction in drawing and design in both digital and studio settings. This course emphasizes the core fundamentals of 2-D design, as the building blocks of visual literacy and makes one look at how artists and designers throughout history have used 2-D elements to further the boundaries of artistic expression and communication. To gain a working knowledge of concepts and visual vocabulary is needed to facilitate understanding of the visual organization. Through this course, students will have a better understanding and knowledge about design and to work with various tools and will be experts in various mediums that will help to create visual textures and appealing designs.

Contents

1. Colour
2. Colour Wheel
3. Primary Colours
4. Secondary Colours
5. Tertiary Colours
6. Colour Analogues
7. Colour Schemes
8. Colour Psychology
9. Colour effects
10. Colour families and application
11. Colour Theories
12. Additive Colour Theory
13. Subtractive Colour Theory
14. Colour contrast
15. Colour Pigments and their applications
16. Dry pastels
17. Oil Pastels
18. Pen and ink
19. Water base
20. Poster colours

Recommended Texts

1. Mittler, A., Rosalind, R. (2007). *Understanding art*. Glencoe: McGraw-Hill.
2. Lupton, E., Jennifer. P. (2015) *Graphic design: the new basics*. Hudson: Princeton Architectural Press.

Suggested Readings

1. Gage, J. (1999). *Colour and meaning*. Berkeley: University of California Press.
2. Holahan, C., Roche, M.(1993) *Art craft design*, Dublin: Gill Education.
3. Patti, M. (2013). *Color theory: an essential guide to color from basic principles to practical applications*. Beijing: Speedy Publishing LL.c.
4. David, H. (2004). *Color a workshop for artists and designers*. London: Laurence King Publishing.

This contributes towards an understanding of different preparatory processes of various textiles' fibrous materials including shearing, designing, scouring, bleaching and mercerization. Fibers & dyes/ pigments chemistry and how they respond to each other. Students will also study various dye-stuff materials and chemistry, stage in dyeing process and briefly cover various methods semi-continuous and continuous methods with the detailed study of batch and exhaust methods such as fiber dyeing, hank, rope and piece dyeing process. This course will also cover the study of pigments and their application for direction printing style with block, stencil and flat-screen. Study of the reactive printing process and their application with one bath and two baths methods. Further, different printing styles such as, discharge, resist and heat transfer printing, Dyeing, fixation and curing of applied prints will be covered in this course. This course will also help to understand the application of various mechanical and chemical finishes and various aesthetic, functional textile finishes applied to different fibers and fabrics for specific uses.

Contents

1. Pretreatment of textile materials
2. De-sizing
3. Scouring
4. Bleaching
5. Mercerization
6. Dyestuff and Theory of dyeing
7. Dyeing techniques (Dope, Hank, Rope and Piece dyeing)
8. Pigment Paste dispersion and their application
9. Reactive printing paste (One bath and two bath method)
10. Printing techniques and styles
11. Textile Mechanical finishes and
12. Chemical finishes
13. Textile aesthetic Finishes & Functional finishes
14. Coating, Spraying, Saturation and Plasma finishing

Recommended Texts

1. Bellini, P., Bonetti, F., Franzetti, E., Rosace, G., & Vago, S. (2001). *Finishing Recommended Texts of textile technologies*. Milano: Acimit Foundation.
2. Broadbent, A. D. (2001). *Basic principles of textile coloration*. London: Society of Dyers and Colorists.

Suggested Readings

1. Paul, R. (2017). *Functional finishes for textiles: improving comfort, performance and protection*. NYC: CRC Press.
2. Schindler, W. D., & Hauser, P. J. (2010). *Chemical finishing of textiles*. NYC: CRC Press.
3. Rouette, H. K., & Schwager, B. (2001). *Encyclopedia of textile finishing* (Vol. 23). Berlin: Springer.

The course is designed for students with little or no drafting background. Course content includes the use of drafting equipment, drafting techniques, lettering, geometric construction, multi-view and isometric drawings, sectional and auxiliary views, and basic dimensioning. It will also help give the basic knowledge of mathematics, calculations and measurements. This course is built upon the mathematical concepts, principles and techniques that are useful in almost all undergraduate programs. The main objectives of the course are to enhance student's competency in the application of mathematical concepts in solving problems and to improve their level of quantitative approach.

Contents

1. Introduction to basic calculation and measurements.
2. Matrix: Introduction to Matrices
3. Determinants
4. Adjoin the inverse of 2x2 and 3x3 matrices
5. Simultaneous equations
6. Quadratic Equation: Introduction to Quadratic Equation
7. Equation reducible to the quadratic form
8. Synthetic Division: Introduction
9. Remainder theorem
10. Co-factor theorem
11. Sequences and Series: Introduction
12. Types of Sequences; A.P, A.M., G.P., H.P
13. Infinite geometric series
14. Binomial Theorem; Demonical Series and its Application
15. Trigonometry: Units of measure of angles
16. Formula ($\neq r$) Formula law (without proof)
17. Deduction from Fundamental Law (only formula)
18. Sign of trigonometric function; Values of trigonometric functions
19. Solution Of Triangles And Area Of Triangles

Recommended Texts

1. Frank, S. B. (1993). *Applied mathematics for business, economics, and the social Sciences* (4th ed.). NYC: McGraw-Hill publisher.
2. Nauman, K. (2019). *Basic mathematics-I: algebra and trigonometry* (2nd ed.). Lahore: Al-Hassan Pub.

Suggested Readings

1. aufmann, J. E. (1994). *College algebra and trigonometry* (3th ed.). Boston: PWS-Kent Pub. Co.
2. Swokowski, E. W. (1993). *Fundamentals of algebra and trigonometry* (8th ed.). Boston: PWS-Kent Pub. Co.
3. Morris, I. H. (1915). *Geometrical drawing for art students*. London: Longmans.

Academic writing is a formal, structured and sophisticated writing to fulfill the requirements for a particular field of study. The course aims at providing an understanding of the writer's goal of writing (i.e. clear, organized and effective content) and to use that understanding and awareness for academic reading and writing. The objectives of the course are to make the students acquire and master academic writing skills. The course would enable the students to develop argumentative writing techniques. The students would be able to the content logically to add specific details on the topics such as facts, examples and statistical or numerical values. The course will also provide insight to convey the knowledge and ideas objectively and persuasively. Furthermore, the course will also enhance the students' understanding of ethical considerations in writing academic assignments and topics including citation, plagiarism, formatting and referencing the sources as well as the technical aspects involved in referencing.

Contents

1. Academic vocabulary
2. Quoting, summarizing and paraphrasing texts
3. Process of academic writing
4. Developing argument
5. Rhetoric: persuasion and identification
6. Elements of rhetoric: Text, author, audience, purposes, setting
7. Sentence structure: Accuracy, variation, appropriateness, and conciseness
8. Appropriate use of active and passive voice Paragraph and essay writing
9. Organization and structure of paragraph and essay Logical reasoning
10. Transitional devices (word, phrase and expressions)
11. Development of ideas in writing
12. Styles of documentation (MLA and APA)
13. In-text citations
14. Plagiarism and strategies for avoiding it

Recommended Texts

1. Swales, J. M., & Feak, C. B. (2012). *Academic writing for graduate students: Essential tasks and skills* (3rd ed.). Ann Arbor: The University of Michigan Press.
2. Bailey, S. (2011). *Academic writing: A handbook for international students* (3rd ed.). NYC: Routledge.

Suggested Readings

1. Craswell, G. (2004). *Writing for academic success*. London: SAGE.
2. Johnson-Sheehan, R. (2019). *Writing today*. Don Mills: Pearson.
3. Silvia, P. J. (2019). *How to write a lot: A practical guide to productive academic writing*. Washington: American Psychological Association.

In recent years, community engagement has become a central dimension of governance as well as policy development and service delivery. However, efforts to directly involve citizens in policy processes have been bedeviled by crude understandings of the issues involved, and by poor selection of techniques for engaging citizens. This course will provide a critical interrogation of the central conceptual issues as well as an examination of how to design a program of effective community engagement. This course begins by asking: Why involve citizens in planning and policymaking? This leads to an examination of the politics of planning, conceptualizations of "community" and, to the tension between local and professional knowledge in policymaking. This course will also analyze different types of citizen engagement and examine how to design a program of public participation for policymaking. Approaches to evaluating community engagement programs will also be a component of the course. Moreover, in order to secure the future of society, citizens must train younger generations in civic engagement and participation. Citizenship education is education that provides the background knowledge necessary to create an ongoing stream of new citizens participating and engaging with the creation of a civilized society.

Contents

1. Introduction to Citizenship Education and Community Engagement: Orientation
2. Introduction to Active Citizenship: Overview of the ideas, Concepts, Philosophy and Skills
3. Identity, Culture and Social Harmony: Concepts and Development of Identity
4. Components of Culture and Social Harmony, Cultural & Religious Diversity
5. Multi-cultural society and inter-cultural dialogue: bridging the differences, promoting harmony
6. Significance of diversity and its impact, Importance and domains of inter-cultural harmony
7. Active Citizen: Locally active, Globally connected
8. Importance of active citizenship at national and global level
9. Understanding community, Identification of resources (human, natural and others)
10. Human rights, Constitutionalism and citizens' responsibilities: Introduction to human rights
11. Universalism vs relativism, Human rights in constitution of Pakistan
12. Public duties and responsibilities
13. Social Issues in Pakistan: Introduction to the concept of social problem, Causes and solutions
14. Social Issues in Pakistan (Poverty, Equal and Equitable access of resources, unemployment)
15. Social Issues in Pakistan (Agricultural problems, terrorism & militancy, governance issues)
16. Social action and project: Introduction and planning of social action project
17. Identification of problem, Ethical considerations related to project
18. Assessment of existing resources

Recommended Texts

1. Kennedy, J. K., & Brunold, A. (2016). *Regional context and citizenship education in Asia and Europe*. NYC: Routledge Falmer.
2. Macionis, J. J., & Gerber, M. L. (2010). *Sociology*. NYC: Pearson Education.

Suggested Readings

1. British Council. (2017). *Active citizen's social action projects guide*. Scotland: British Council.
2. Larsen, K. A., Sewpaul, V., & Hole, G. O. (Eds.). (2013). *Participation in community work: International perspectives*. NYC: Routledge.

Live drawing and figure composition are going to be the focus of this subject. It will not only help the students to draw figure compositions more accurately but will also help in creating a relationship between figure and architecture. The idea of illusion and movement will be learned through different assignments. To draw the human figure accurately displaying the normative proportional relationship of the body's parts to the whole. Students will depict the figure in a variety of poses using foreshortening. Architectural drawings will be a part of this course also so that illusion of volume is achieved through a variety of shading techniques, such as graduated continuous tones, lines, and cross-hatching. Students will convey gestures, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Hands and Feet Drawing Practice
2. Hands and feet Drawing Practice in Pencil (once in a week throughout the semester)
3. Hands and feet Drawing Practice in water color (twice in a month till mid-term exam)
4. Hands and feet Drawing with still life and other experiments (once in a month after mid-term)
5. Life Drawing
6. Life Drawing Practice in Pencil (once in a week throughout the semester)
7. Life Drawing Practice in water color (twice in a month till mid-term exam)
8. Life Drawing with experimental Backgrounds (once in a month mid-term exam)
9. Compositions
10. Arranged Still Life Compositions (once in a week throughout the semester)
11. Disarranged Still Life Compositions (once in a week throughout the semester)
12. Figurative Compositions (Overlapping) (once in a week after mid-term exam)

Recommended Texts

1. Barrons. (2004). *Still life*. NYC: Hauppauge.
2. Smith, A., & Tatchell, J. (2001). *The usborne complete book of drawing*. London: Usborne.

Suggested Readings

1. Langmuir, E. (2010). *Still life*. London: National Gallery.
2. Woods, M., & Wicks, M. (2000). *Drawing techniques*. London: Batsford Ltd.
3. Barber, B. (2016). *The complete book of drawing: essential skills for every artist*. London: Arcturus Publishing Limited.

This Subject is designed to introduce the student to the artistic tradition of civilization. It will provide an introduction to works of art as the embodiment of cultural, social, and political values from ancient civilizations to the present. The course will address various historical periods, creative practices, and themes through the study of ancient civilization artifacts, objects that exhibit unique and significant means of expression in visual form. It will focus on pieces that exemplify each period, practicing detailed visual readings in order to better understand their function within the original culture's context as well as the impact which they have had on modern world ideals. Define art from a cultural perspective. Explain the different roles art plays within different cultures. It also defines the categories of realistic, abstract, and non-objective. Recognition, evaluation and description of artistic styles will help to understand the works of art in a better way.

Contents

1. Cave Art
2. Paleolithic
3. Mesolithic
4. Neolithic
5. Mesopotamia: The Oldest Civilization
6. Introduction and Origin
7. What made Mesopotamia a civilization?
8. Early City States of Mesopotamia
9. Art of Mesopotamia
10. Indus Valley Civilization
11. Introduction and Origin
12. What made Indus Valley a civilization?
13. Town planning of Indus Valley Civilization
14. Art of Indus Valley Civilization

Recommended Texts

1. Janson, H. W., & Janson, A. F. (2004). *History of art*. NYC: Prentice-Hall.
2. Pointon, M. R., & Lucy, P. (1997). *History of art: a Students Handbook*. NYC: Routledge.

Suggested Readings

1. Kleiner, F. S. (2009). *Gardner's Art through the Ages*. Washington: Clark Baxter
2. Kemp, M. (2000). *The Oxford history of Western art*. Oxford: Oxford University Press.
3. Braudel, F., & Mayne, R. (2005). *A history of civilizations*. NYC: Penguin Books.

Tie-dye is a Chinese traditional dyeing technique. This course of fabric dyeing aims to introduce the creation of pattern and motif designs on fabric. Students will learn the history of tie-dye and how this wearable art form influenced and reflected the dress code. Students will create tie-dye samples and projects using different techniques and their imaginations. After the successful completion of this course, students will be able to Dye both cotton and silk. They will create a newer design as per the market requirement by the dyeing technique. It will help to improve the design quality of both natural and artificial dyes as well as the design quality besides students will be encouraged to push the boundaries of how textiles are created and used on the body. It will enable them to work on 'live projects' and have the opportunity to take up work placements that will give you first-hand experience of the industry.

Contents

1. Introduction to Tie & Dye
2. History of tie & dye
3. Wet Dyeing/Artificial Dyeing
4. Plain dye
5. Dye with folding technique
6. Dye with knotting technique
7. Dye with sun bust technique
8. Dye with spiral technique
9. Dye with coiling technique
10. Tie and dye with different materials
11. Rope, ice cream sticks, coins
12. Dye with chunri style
13. Dye with Lahria style
14. Dye with stitch resist
15. Dye with icing technique
16. Dye with marbling technique
17. Dye with stitch technique
18. Shibori technique
19. Natural Dyes

Recommended Texts

1. Wells, K. (2000). *Fabric dyeing & printing*. London: Conran Octopus.
2. Polakoff, C. (1982). *African textiles and dyeing techniques*. London: Routledge and Kegan Paul.

Suggested Readings

1. Broughton, K. (1997). *Textile dyeing: the step-by-step guide and showcase*. Beverly: Rockport Publishers Inc.
2. Peachey, S. (2013). *Dyeing*. Backwell, Bristol: Stuart Press.
3. Gillow, J. (2016). *African textiles: color and creativity across a continent*. NYC: Thames & Hudson.
4. Fu, J. (2014). *Dyeing: processes, techniques, and applications*. NYC: Nova Publishers.

This course offers a design quality that is based on creative as well as professional skills. It is developed to produce two-dimensional designs that are not only balanced but are also appealing. It will help not only in making the student expert in the field of creation but its essence is to make them experts in different techniques as well. In this part both the design and the rendering work as a corporate whole to project not only an appealing but also a suitable design for the market. This course is designed to concern with understanding the most intimate part of the rendering of 2D and spaces. The illusion of Depth on a flat surface will help learn ways and techniques to print. Understanding of repeatable industrial-scale designing is also a goal to achieve through this design. Motif rendering and development is the basis of all textiles that with a wide variety of shading techniques will a part of this course. Students will learn to use different art mediums to achieve their final goal. It will help enhance their learning skills regarding print media.

Contents

1. Repeats
2. Types of repeats
3. Design and its different types
4. Recycling of an old print
5. Simplified and reduced designs
6. Rendering of a textile print of contemporary designers

Recommended Texts

1. Edwards, C. (2009). *How to read pattern: a crash course in textile design*. London: Herbert Press.
2. Meller, S., & Joost, E., (2010). *Textile designs: 200 Years of Patterns for Printed Fabrics Arranged by Motif, Color, period and design*. London: Thames & Hudson.

Suggested Readings

1. Khandual, A. (2018). *Applied colour science for textiles: Computational techniques using matlab*. Singapore: Springer Verlag Singapor.
2. POPOVIC, V. I. S. N. J. A., & Ruck, O. (2012). *Textile artists studio handbook: Traditional and contemporary techniques for working with fiber*. Beverly: Rockport publishers.
3. Miles, L. W. C. (2003). *Textile printing*. Bradford: Society of Dyers and Colourists.
4. Wilhide, E. (2018). *The complete pattern directory: 1500 designs from all ages and cultures*. NYC: Black Dog & Leventhal Publishers.

This course covers the basics of weaving. It will help not only in creating a great level of understanding with the technical terminologies related to the field of weaving. But will also help apply that knowledge in various assigned projects. This subject provides both the knowledge and skill of the above-mentioned technique. Organize basic shaping elements for woven fabric for a certain end and its use in the relationship of basic design to textile decoration concepts is the goal to achieve. Students are supposed to learn the history of traditional and contemporary textile decoration with emphasis on to surface designing. Plan and draw fabric constructions of woven fabrics on point paper will be a part of the study. Differentiate and draw fabric structures, define fabric construction in weaving and organize repeats for weaving will be learned through this course.

Contents

1. Fabric Structure
2. Stripes
3. Checks
4. Weave structures on Point paper
5. Recycling of textile material(Paper) Material
6. Types of basic weaves
7. Experimental weave with paper
8. Single warp Design
9. Single weft Design
10. Weave flow chart
11. Off loom basic weaves
12. Off loom surface design
13. Off loom experimental design, knotting, breading, interlocking, interlacing
14. Experimental weave with help of different textile materials ribbons, laces, thread wood etc.
15. Experimental weave with different textile materials

Recommended Texts

1. Tallarovic, J. (2004). *Rep weave and beyond*. Loveland: Interweave Press.
2. Meller, S, & Joost, E. (2010). *Textile designs: 200 years of patterns for printed fabrics arranged by motif, color, period and design*. NYC: Thames & Hudson.

Suggested Readings

1. Spencer, D, J. (2001). *Knitting technology: a comprehensive handbook and practical guide, lancaster*. NYC: Technomic Publishing.
2. King, P., & King, P. (2016). *The weaving*. Wellington: Peter King Publishing.
3. Pepin, P. (2002). *Weaving patterns*. Amsterdam: Pepin Press.
4. Alvarez, N. C. (2013). *Weaving in the peruvian highlands dreaming patterns, weaving memories*. Colorado: Thrums Llc.

The course is designed to provide the familiarity and comprehension of English literary pieces. The students may not be familiar or well-versed in the various genres of literature before taking this course. The course provides training and skills necessary to engage, understand, critically analyze, and enjoy the literary genres of literature: short story, poetry, novel and drama. The students will explore the basic concepts of literary technique, narrative, poetic, and dramatic structures and innovations to engage with the more advanced cognitive aspects of literature. In addition to these theoretical skills, students will also read below the surface of the texts for their historical, ethical, psychological, social, and philosophical value by developing insights in how literature gives us a window into both the experiences of others and wider appreciation for the human condition. The course explores literary production in English against the local context in particular, by emphasizing shifts in thought as well as genre innovation, i.e. medieval to modern. It provides an introduction to key texts, authors and literary periods, exploring the relationship of texts to their contexts and considering multiple perspectives in the different literary genres.

Contents

1. Poems, Milton: *Book IX*, lines 897–959.
2. Shakespeare: All the World is a Stage.
3. Browning: My Last Duchess
4. Wordsworth: The Leech Gatherer
5. Keats: Ode to Autumn
6. Walter De La Mare: Tartary
7. Short Stories, *The Necklace*
8. The Woman Who had Imagination
9. Shadow in the Rose Garden
10. Essays, *My Tailor*
11. Whistling of the Birds
12. One Act Play, *Riders to the Sea*
13. Novel, *Animal Farm*

Recommended Readings

1. Kennedy, X.J. & Gioia, D. (2014). *Literature: An introduction to fiction, poetry, drama, and writing*. Boston: Pearson.
2. Mays, K. J. (2014). *The Norton introduction to literature*. NYC: Norton.

Suggested Readings

1. Bausch, R & Cassill, R.V. (2006). *The Norton anthology of short fiction*. NYC: Norton & Company.
2. Gardner, J. E., Lawn, B., Ridl, J., & Schakel, p. (2016). *Literature: A portable anthology*. Boston: Bedford St. Martins.

This course covers the advanced projects in woven textiles on hand looms using two and four paddles. The students are also exposed to industrial weaving through visits to textile mills dealing particularly in tapestry and upholstery. Tour of carpet and rug making units are also an essential part of this course. It will help the students to understand industrial design by arranging and planning the design of their choice. Work skillfully planned on looms so that fabric construction with proper repeats will help students to weave a fabric that can compete in the textile market. Besides it will provide both knowledge and skill that how to analyze the structure and method of construction of all woven objects and confidence to make a refined product.

Contents

1. Fabric Production through of loom weave on khaddi
2. Experimental weave
3. (Paper) Material
4. Twill weave
5. Basket weave
6. Experimental weave
7. Single warp Design
8. Single weft Design
9. Ikkat weave
10. Experimental weave with different textile materials.
11. Fabric formation process
12. Weave flow chart
13. Color and weave effect in production process
14. Weave Combination
15. Fabric formation on loom, Basic / Secondary motions.
16. Surface Development - Basic weaves and their derivatives

Recommended Text

1. Edwards, C. (2009). *How to read pattern: a crash course in textile design*. London: Herbert.
2. Meller, S., & Elffers, J. (2010). *Textile designs: 200 years of patterns for printed fabrics arranged by motif, color, period and design*. London: Thames & Hudson.

Suggested Readings

1. Roojen, P. van. (2004). *Ikkat: Patterns from Indonesia, Malaysia and India*. Amsterdam: The Pepin press/Agile rabbit ed.
2. Paul, R. (2017). *Functional finishes for Textiles*. New Delhi: Woodhead.
3. Barbero, E. J. (2018). *Introduction to composite materials design*. Boca Raton: CRC Press, Taylor & Francis.
4. Maria, D. R. A., & Alcock, A. (2001). *The art of weaving*. Milano: Electa.

This course will develop the students' drawing skills and awareness using a structured approach to drawing through the study of the human figure. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing. Depiction of the figure in a variety of poses using foreshortening architectural drawings so that illusion of volume is achieved through a variety of shading techniques, such as, graduated continuous tones, lines, and cross-hatching. A good drawing not only conveys gesture but also gives the illusion of expressive movement when drawing of a figure is done spontaneously in very brief periods it evokes mood through the expressive use of drawing materials. This subject is based on observation from life and teaches this skill through different mediums.

Contents

1. Foreshortening
2. Study of figure in Linear Perspective (Quick Sketching)
3. Experimental foreshortening drawings
4. Overlapping
5. Quick sketching to learn the overlapping
6. Figure with furniture
7. Three figures on plane sheet
8. Three or more than three figures on experimental sheet
9. Figures and Landscapes
10. Quick Sketching
11. Compositions
12. Life Drawing in Pastels
13. Quick Sketching
14. Life drawing practice
15. Life Drawing in Charcoal
16. Quick Sketching
17. Life drawing practice
18. Exploration of new Mediums and Sketching
19. Experimental backgrounds
20. Mix Media
21. Collage

Recommended Texts

1. Graham, J. (2018). *Sketching*. London: Methuen Drama.
2. Blake, W., & Passantino, G. (2001). *Figure painting: step-by-step*. Mineola: Dover.

Suggested Readings

1. Rowlands, I. (2005). *Foundation course life drawing*. London: Cassell Illustrated.
2. Smith, A., & Tatchell, J. (2001). *The usborne complete book of drawing*. London: Usborne
3. Davy, D. (1978). *Anatomy and life drawing*. New York: Taplinger Publication.

This Subject is designed to provide an introduction to works of art and the cultural, social, and political values from ancient civilizations to the present. It will not only focus on the art and architecture created by the masterminds of the past but will also discuss the impact of the cultures of the past on the modern world. The definition of art with its cultural values and its expression visible on different pieces of art is a fundamental part of this subject. Art and its purpose in ancient times and its impact on the horizon of the art world are the parts to study during this course. After completing this class, students should be able to: Analyze and critically evaluate primary and secondary sources. Communicate effectively both orally and in writing. Articulate a comparison of the rise and decline of a variety of civilizations and cultures. Identify and assess the causes and consequences of the major economic, social, political, religious, and cultural developments in world history up to the period of the early Middle Ages.

Contents

1. Egyptian Art
2. Historical Background
3. Type of Egyptian Art
4. Function of the Egyptian Art
5. Characteristics of Egyptian Art
6. Egyptian Sculptures and Painting
7. Egyptian Architecture
8. Art of Ancient Greece
9. Greek Mythology
10. Greek God and Goddesses
11. Archaic Period
12. Classical Period
13. Hellenistic Period
14. Roman Art and Architecture
15. Roman Mythology
16. Roman Gods
17. Roman Sculpture
18. Roman Architecture
19. Fall of the Roman Empire

Recommended Texts

1. Pointon, M. R. (2014). *History of art: a students handbook*. London: Routledge, Taylor & Francis Group.
2. Honour, H., & Fleming, J. (2018). *A world history of art*. London: Laurence King Publishing.

Suggested Readings

1. Kleiner, F. S., & Gardner, H. (2020). *Gardners art through the ages: a global history*. Boston: Cengage Learning.
2. Zelanski, P., & Fisher, M. P. (2011). *The art of seeing*. NYC: Prentice Hall.
3. Janson, H. W., Janson Anthony F. (2004). *History of art the western tradition*. NYC: Pearson Education.
4. Thuillier, J. (2003). *History of art*. Paris: Flammarion.

This course shall cover the design development on the industrial level. Students will have a command not only on paper coordinate designs. The technique and medium will involve printing, painting, weaving felting and crochet etc. rendering but will also involve surface experimentation. The development of designs that fulfill the market needs will be learned through practical assignments. The process of Textiles from theme selection, sketching, rendering till finishing and understanding of the functional and aesthetical requirements of textiles for a range of applications as well as the ability to efficiently communicate ideas in the 2-D sketch is an essential part to learn through this course. A combination of both mediums and techniques to create an innovative design will be a part of the study. Rendering a design with various techniques, rearrangement of composition and learning basic tools and techniques used for the solution of visual problems will especially emphasize during learning this course. This course also covers the creation of basic designs by different creative techniques, based on different themes, e.g. nature, tradition and oriental motifs using new mediums tools and techniques.

Contents

1. Exploration of experimental surfaces
2. Experimental material
3. Use colour interactions which element move forward or fade back in a design layout
4. Define an approach to creating a color palette, applying it to design
5. Evaluating the colour effectiveness in their design compositions.
6. Knowledge and understanding of Pantone colours.
7. Colour Forecast and yearly Trends. Professional awareness
8. Use of texture layer(whites on whites)
9. The sampling of design from paper development onto fabric

Recommended Texts

1. Triston, J., & Lombard, R. (2011). *How to be creative in textile art*. London: Batsford.
2. Stein, S. (2010). *The complete photo guide to textile art*. Minneapolis: Creative Publ. Internat.

Suggested Readings

1. Small, A. (2017). *Layered cloth: the art of fabric manipulation*. Tunbridge Wells: Search Press.
2. Meller, S., & Elffers, J. (2010). *Textile designs: 200 years of patterns for printed fabrics arranged by motif, color, period and design*. London: Thames & Hudson.
3. Edwards, C. (2009). *How to read pattern: a crash course in textile design*. London: Herbert.
4. Meller, S., & Elffers, J. (2010). *Textile designs: 200 years of patterns for printed fabrics arranged by motif, color, period and design*. London: Thames & Hudson.

The purpose of this course is to enhance aesthetic, social, historical, cultural and Textile processes awareness. As well as to develop a better understanding between cultural and contemporary art and craft. This course is designed to allow the students to study craft, fashion, new and old techniques and textiles, or other relevant areas. The students are introduced to the methods of the textile craft of surface treatments of design and ways of applications. To gain a better understanding of their cultural roots it is necessary to learn the role and value of the crafts practiced in the past that will be taught in this course. Knowledge of the social, cultural and historic context in the chosen area of study will be assigned to the students so that they can have a better understanding of the ideas of the past and its relation with the present. Research a local development in the craftwork, in design or in a relevant area of study that outlines national developments in the arts and crafts will be taught through a variety of videos on the relevant topics. Identification of international developments in the arts and crafts and express creative ideas based on research, production of work based on the research of both past and present crafts in the field of textile will be a part of the study.

Contents

1. History of craft
2. Birth of Arts and crafts Movement
3. Social Reforms Of Arts And Crafts Movement
4. Ideals from the Arts and Crafts movement
5. Architecture
6. Features of Arts and Crafts Movement
7. Value of craft in a culture
8. John Ruskin, William Morris
9. Decline of Arts And Crafts Movement
10. Art and craft movement in US
11. Crafts of Pakistan and their symbolic importance
12. Tours & visits
13. Seminar as group project

Recommended Texts

1. Skinner, T. (2008). *Nomadic embroideries: Indias tribal textile art*. Atglen: Schiffer.
2. Essam, K. (2018). *Layered and stitched pictures: using free machine embroidery and appliqué to create textile art inspired by everyday life*. Kent: Search Press.

Suggested Readings

1. Das, S. (1992). *Fabric art, heritage of India*. New Delhi: Abhinav Publications.
2. Liles, J. N. (2017). *The art and craft of natural dyeing: traditional recipes for modern use*. Knoxville: University of Tennessee Press.
3. Essam, K. (2018). *Exploring textile arts: The ultimate guide to manipulating, coloring, and embellishing fabrics*. Minnetonka: Creative Publishing International.
4. Shenai, V. A. (1992). *History of Textile Design*. Bombay: Sevak.

Translating inspiration into the idea and then transferring imaginary ideas on paper with a realistic approach towards drawing and rendering of apparel silhouette is the main idea behind this course. It will demonstrate a basic understanding of fashion drawing and will have command on its technicalities. The anesthetic approach towards the implementation of an idea and exploration of a personal driving force towards illustration will help to convert imagination into reality. This Fashion Drawing and Illustration course is designed to introduce the students to the practice of drawing and illustration for fashion, both in its initial and final stages. Through a set of carefully constructed exercises and demonstrations, students will learn a variety of ways of communicating and illustrating fashion. This course will provide a fresh perspective on fashion drawing and it is specifically aimed to liberate the student and inspire them to sketch, illustrate, explore diverse approaches, mediums and techniques and find their way within the subject. During the Drawing part of the course, students will learn how to draw what to observe and how to communicate fashion designs on the figure, individually as garments and as a part of a Fashion Design line-up

Contents

1. Explore color, texture and shapes by conduction research
2. Design Development and Technical drawing
3. Explore relationship between Art & Fashion
4. Study of individualistic artistic ideologies and blend elements of
5. Commercialism with it
6. Technical Drawing Development and Paint Application
7. Personalized Design Project
8. Mood Board Development (Research, material compilation
9. Exploring links between words and images, analyzing apparel design and investigate its source).
10. Figure Drawing (Human proportions, study of movement & posture.
11. Fabric / Material Rendering and Development of Fashion Figures
12. Fabric / Material Rendering and Development of Fashion Figures.
13. Silhouette Derivation
14. Design Development through manipulation of classic silhouette
15. Theme Based Design Project

Recommended Texts

1. Nancy, R. (2006). *Colors for modern fashion*. New Jersey: Prentice Hall.
2. Sharonelle, T. (2003). *Inside fashion design. (5th edition)*. New Jersey: Prentice Hall.

Suggested Readings

1. Bryant, Michele, W. (2016). *Fashion drawing: Illustration Techniques for Fashion Designers*. London: Laurence King Publishing.

This course deals with the details of the technical and creative aspects of print design and presentation that are covered in this course. This module course is designed for the students to fully equip them to thrust into the modern field of digital textile print design through textile software. Digital printing is by far one of the most exciting developments in the textile industry. Not only does it open up endless opportunities for customization, small run printing, prototyping and experimentation but it also puts textile printing within the budget of your average illustrator. This course provides students with a broad introduction into 2- dimensional and 3-dimensional Computer-Aided Design (CAD) with a focus on Textile design and Printing specific applications. Students will learn how to use industry-leading CAD software programs (Adobe Photoshop CS6 and Adobe Illustrator CS6) to make textile prints and patterns. Digital textile printing can reproduce unlimited colors and shades but as with most forms of printing - what you see on screen is not necessarily what you get back, so it requires developing expertise in understanding colors. The development of precision in designs and production of digital designs with their coordinates will be a part of this course. The balance between manual and digital work and the development of designs that are to collaborate with individuals and communities to meet the industrial challenges is to learn through this course.

Contents

1. Introduction to Pixel base and vector base design soft wears
2. Tools of CorelDraw
3. Shortcut keys of CorelDraw
4. Design making Using Single Tool
5. Design making Using multiple Tools
6. Surface Design preparation
7. Pattern making
8. Motif Tracing
9. Colors scheme
10. Rendering of Design on Coral draw

Recommended Texts

1. Parsons, J. J. (2016). *New perspectives computer concepts 2016 enhanced*. Boston: Cengage Learning.
2. Leondes, C. T. (2003). *Computer aided design*. NYC: World Scientific.

Suggested Readings

1. Drescher, D. (2017). *Blockchain basics - a non-technical introduction in 25 steps*. NYC: Apress.
2. Papanek, V. J. (2019). *Design for the real world*. London: Thames & Hudson.

This Subject is designed to introduce the student to the artistic tradition of Western culture. It will provide an introduction to works of art as the embodiment of cultural, social, and political values from ancient civilizations of the West to the present. The course will address various historical periods, artists, creative practices, and themes through the study of Western art objects that exhibit unique and significant means of expression in visual form. It will also consider cultural and artistic exchanges between societies of Europe, the Americas, Asia, and Africa, when appropriate. It will focus on pieces that exemplify each period, practicing detailed visual readings to better understand their function within the original culture's context as well as the impact which they have had on modern Western European and American artistic ideals. Recognize Fine Arts as representative of the historical moment in which it was produced, while acknowledging its effect on later developments in design will be in focus too. Identify the impact of social, cultural, technological and economic developments on art and to utilize a critical vocabulary to discuss, write about, and create an art piece that will be learned through this course. Articulate the relationships between art, the history of visual culture and world history to enhance civic and global engagement are part of this course as well.

Contents

1. Medieval Period
2. Early Christian Art
3. Byzantine Art
4. Romanesque Art
5. Gothic Art
6. Renaissance Perio
7. Mannerism
8. Baroque Art
9. Artists: Velázquez, Caravaggio, Rembrandt, Rubens, Poussin, and Vermeer
10. Central Europe and *Rococo*
11. Neo-Classicism
12. Romanticism
13. Defining Romanticism

Recommended Texts

1. Kleiner, F. S., & Gardner, H. (2020). *Gardners art through the ages: a global history*. Boston: Cengage Learning.
2. Thuillier, J. (2003). *History of art*. Paris: Flammarion.

Suggested Readings

1. Pointon, M. R. (2014). *History of art: a student's handbook*. London: Routledge, Taylor & Francis Group.
2. Honour, H., & Fleming, J. (2018). *A world history of art*. London: Laurence King Publishing.
3. Zelanski, P., & Fisher, M. P. (2011). *The art of seeing*. NYC: Prentice Hall.
4. Janson, H. W., Janson Anthony F. (2004). *History of art the western tradition*. NYC: Pearson Education.

This course is designed to know about the historical evolution of textile and costume history in the subcontinent. It explores and innovates the new silhouettes in relation to fashion design. It will be also helpful in recognizing the changes in clothing through various ages / from the simple attire of the neo-classic to the elaborate and exaggerated attire of the 17th, 18th, 19th, and 20th Centuries. Understand the influence of culture on fashion and costumes of different cultures and their qualities will be a part of this course. Fashion and its adoption according to the need of culture and different types of fabric, dyes and motifs will be a part of the study as well. It will not only help to learn the history of textiles but will help to explore the diverse approaches used in the past to achieve the desired goal.

Contents

1. An introduction to the subject
2. Introduction to the ancient costumes and Aryan period
3. The Vedic period costumes and the customs that have evolved from the arrival of Alexander
4. Ashoka dynasty and Buddhist influence on the dressing of the subcontinent
5. The arrival of the westerners on the subcontinent.
6. Costumes of neo Classic
7. Romanticism costumes
8. Difference between French and English after the fall of Napoleon.
9. Start of Victorian Era
10. Industrial revolution
11. Costumes of 18th century
12. Costumes of 19th century
13. Costumes of 20th century

Recommended Texts

1. Maxwell, R. J., & Gittinger, M. (2014). *Textiles of Southeast Asia: tradition, trade and transformation*. Clarendon: Tuttle.
2. Muscat, C., & Kumar, R. (2000). *Costumes and textiles of royal india*. New Delhi: Christies Wine Pubns.

Suggested Readings

1. Askari, N., & Crill, R. (1997). *Colours of the Indus: costumes and textiles of Pakistan*. London: Merrell Holberton.
2. Rosenberg, A., & Heyck, E. (n.d.). *History of costumes*. Berlin: E. Wasmuth.
3. Ritu, K., & Muscat, C. (2006). *Costumes and Textiles of Royal India*. New Delhi: Antique Collectors' Club, Oakland: The University of California.
4. Vincent, S. J., Harlow, M., Heller, S.-G., Currie, E., McNeil, P., Baxter, D. A., & Palmer, A. (2018). *A cultural history of dress and fashion*. London: Bloomsbury.

This course covers the advanced projects in woven textiles rendered on hand looms using 2 to 6 peddles. The students are also exposed to industrial weaving through visits to textile mills dealing particularly in tapestry and upholstery. Tours of carpet and rug making units are also an essential part of this course. The knowledge of fiber's usage and application of natural and synthetic fibers will help the students understand the influence of weaves on fabric formation. The effect of weaves and the area of use of different weaves with development and understanding of weave processes and mechanisms is an essential part of this course. They will develop an understanding of weaving machines, their classification and comparison. Students will learn different techniques of fabric manufacturing and identification of fabric details. They will also understand the weaving mill setup and explore woven textiles with a better level of understanding with the design and marketing demands. Applying sustainable practices related to weaving that can be a part of different designed products will help to analyze and evaluate a range of common woven fabrics.

Contents

1. Fabric Production on loom. (6-8 Shafts)
2. Experimental weave
3. Experimental weave with different textile materials.
4. Designed Fabric formation process
5. Weave flow chart
6. Color and weave effect in production process
7. Weave Combination
8. Ikat

Recommended Text

1. Edwards, C. (2009). *How to read pattern: a crash course in textile design*. London: Herbert.
2. Roojen, P. van. (2004). *Ikkat: Patterns from Indonesia, Malaysia and India*. Amsterdam: The Pepin press/Agile rabbit ed.

Suggested Readings

1. Paul, R. (2017). *Functional finishes for textiles*. New Delhi: Woodhead.
2. Barbero, E. J. (2018). *Introduction to composite materials design*. Boca Raton: CRC Press, Taylor & Francis.
3. Maria, D. R. A., & Alcock, A. (2001). *The art of weaving*. Milano: Electa.
4. Meller, S., & Elffers, J. (2010). *Textile designs: 200 years of patterns for printed fabrics arranged by motif, color, period and design*. London: Thames & Hudson.

This course is based on the design development technique through story and mood boards. It's about the creation of complex thematic textile designs for apparel and interior on paper. These visuals will then be transferred onto fabric through manual screen printing techniques. It will enable the student to further explore, visualize and ultimately implement surface textiles into garments and to differentiate between designer and industrial work. Design formation from basic categories of textile print design and different categories of textile design like geometric, floral, conversational and ethnic, color theory in relation to seasonal consideration timing, trends and charges will be a part of this study. Trends of local and international markets to utilize in any project will also be picked as themes to explore the current local design trends. Students will learn to critique work through presentations, which sharpens their interpersonal skills.

Contents

1. Embroideries.
2. Replication of chain stitch
3. Replication of Stem stitch
4. Traditional Embellishment on Adda (frame)
5. Design replicate in a form of zardozi work
6. Design replicate in a form of Banndhani work
7. Replication of an image through photo transfer.
8. Replication through Wood Block
9. Manual Printing technique.
10. Open Screen Printing
11. Printing in repeat

Recommended Texts

1. Nancy, R. (2006). *Colors for modern textile*. NYC: Prentice Hall.
2. Peverill, S. (1988). *The fabric decorator*. London: Macdonald Orbis.

Suggested Readings

1. Koepke, P. (2016). *Patterns: inside the design library*. London: Phaidon Press Limited.
2. Sharonelle, T. (2003). *Inside textile design. (5th edition)*. NYC: Prentice Hall.
3. Popovic, V., & Ruck, O. (2012). *The textile artists studio handbook: learn traditional and contemporary techniques for working with fiber, including weaving, knitting, dying, painting, and more*. Beverly: Quarry Books.

Fabric embellishments are decorations that are normally added to fabrics to make them more beautiful, because of the nature of decorative patterns, which they create. This course entails a buildup of different ornamentation techniques in the form of a sample book. This will include the derivation of different stitches from traditional textiles, finishing and edging details. Students will be introduced to a variety of decorative materials such as beads, tassels, sequins and metal thread used in combination with basic stitches and their variations. Students will also learn surface embellishment. Embellishment is the ultimate tool of the decorator and one requires making a perfect product that incorporates the techniques mentioned above. A textile designer needs to recognize the significance of surface embellishments on textiles as value additions.

Contents

1. Explore types of fabrics
2. Explore types of embellished materials
3. Smocking and soft Sculpture
4. Slashing
5. Appliqué
6. Torn –Edge appliqué Machine appliqué with machine edging
7. Silk paper with felt pooling
8. Foiling with velvet
9. Embroidery
10. Thread, Needle, Frame types
11. Material used for embellishment
12. Types of Stitches > Hand embroidery
13. Machine embroidery
14. Multi Head embroidery
15. Coatings and Laminations
16. Textile Sculpture
17. Textile Installation

Recommended Texts

1. Papanek, V. (2019). *Design for the real world*. NYC: Thames & Hudson.
2. Khandual, A. (2018). *Applied color science for textiles: Computational techniques using matlab*. Berlin: Springer.

Suggested Readings

1. Meller, S., Croner, T., & Elffers, J. (2002). *Textile designs – 200 years of european and american patterns for printed fabrics organized by motif, style, col*. NYC: Harry N. Abrams.
2. Edwards, C. (2009). *How to read pattern*. London: Herbert Press Ltd.
3. Kumar, R., & Muscat, C. (2006). *Costumes and textiles of royal India*. New Delhi: *Antique Collectors' Club*.

This course begins with an examination of art prior to the French Revolution and studies examples of art that reveal cultural changes from the 18th to the end of the 20th century. The course will span the periods of Rococo and Neoclassicism (18th century) through the postmodern art of the late 20th century in Europe and the United States. It is intended to continue to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perceptions. It will not only develop an understanding and working knowledge of the common terminology/vocabulary of art history and analysis but will also help to identify and discuss periods, geographical centers, and styles of major movements. Fine Arts is the subject that represents the historical moment in which an artwork was produced while acknowledging its effect on later developments in design. It also helps in the identification and the impact of art on social, cultural, technological and economic developments on society. Articulate the relationships between art, the history of visual culture and world history to enhance civic and global engagement will be a part of the study.

Contents

1. Realism
2. Industrial Revolution
3. Manifesto of Gustave Courbet
4. Main Realists: Gustave Courbet, Jean-François Millet, Honoré Daumier
5. Jean-Baptiste-Camille Corot and Édouard Manet
6. Impressionism
7. Main Impressionists: Claude Monet, Édouard Manet, Pierre-Auguste Renoir
8. Edgar Degas, Alfred Sisley, and Camille Pissarro
9. Post Impressionism; Movement between French Revolutions to the Age of Enlightenment
10. Main Artists: Paul Cézanne, Paul Gauguin, Vincent van Gogh
11. Georges Seurat and Henri de Toulouse-Lautrec
12. Cubism and Proto Cubism 1907-1908
13. High Cubism 1909-1914 and Late Cubism 1914-1921
14. Expressionism
15. Fauvism
16. Dadaism
17. Surrealism
18. Feminism

Recommended Texts

1. Kleiner, F. (1995). *Gardner's art through the ages* (10th ed.). San Diego: Harcourt College Publishers.
2. Murray, C. (2002). *From Antiquity to 19th Century*, Abingdon: Routledge.

Suggested Readings

1. Adams, L.(1994). *A history of western art*. NYC: Brown & Benchmark Publ.
2. Hunter, S., Jacobus, J. M., & Wheeler, D. (2004). *Modern art*. NYC: Prentice Hall.
3. Dempsey, A. (2018). *Modern art*. London: Thames & Hudson.

The course deals with the graphic aspect of textiles and all the digital techniques involving printing. This course is about the technical and creative aspects of print design and presentation. This module course is designed for the students to fully equip them to thrust into the modern field of digital textile print design through textile software. It will help them to produce any theme-based digital design. Focus is placed on design and color techniques for a textile design using the digital medium. Using Adobe Photoshop, the students scan images and create original designs, repeats, colour ways and coordinates targeting specific markets. The emphasis is on the creative use of the software, on imparting awareness about industry trends and on the development of an original portfolio of digitally produced designs. Available with step by step instructions & assignments which are evaluated by instructors, this course emphasizes the creative process and explores the capabilities of this powerful program as related to Textile & Patterns. Practical experience will depend on your selected stream and may encompass CAD systems for concept/mood boards development, woven and knitted fabric design and development, garment design and development, 3-D draping and design specification. Investigate and explore emerging and ongoing design trends will also help to improve the design quality and market trends. Production of original printed textile outcomes in response to any research topic will help to develop an original design portfolio.

Contents

1. Surface Design preparation
2. Pattern making
3. Motif Tracing
4. Colors scheme
5. Rendering of Design
6. Embroidery design
7. Software
8. Wilcom soft ware
9. Adobe Photoshop

Recommended Texts

1. Parsons, J. J. (2016). *New perspectives computer concepts 2016 enhanced, comprehensive* (19th ed.). Boston: Cengage Learning.
2. Frieder, O., Frieder, G., & Grossman, D. (2013). *Computer science programming basics in ruby: Exploring concepts and curriculum with ruby* (1st ed.). Sebastopol: O'Reilly Media.

Suggested Readings

1. Drescher, D. (2017). *Blockchain basics: A non-technical introduction in 25 steps* (1st ed.). London: Apress.
2. Papanek, V. J. (2012). *Design for the real world: Human ecology and social change*. Chicago: Academy Chicago Publishers.
3. Khandual, A. (2018). *Applied color science for textiles: Computational techniques using Matlab*. London: Springer.
4. Meller, S., Croner, T., & Elffers, J. (2002). *Textile designs – 200 Years of European and American patterns for printed fabrics organized by motif, style, col*. New York.

To offer quality education based on creativity, analytical thinking and professional ethics such that it adds value to the industry and society as a whole. To go through different techniques and processes of rendering design to make it balanced, appealing and suitable for specific areas of the market. It will also help explore different mediums and techniques of rendering designs for textiles. To allow students to develop greater understanding and skills of manufacturing processes and to experience the use of industrial equipment to produce a well-finished garment of sample quality related to either apparel or home textiles or for installation. Explanation and construction of a fabric according to the chosen theme and application of textile design placement according to the actual scale on the pattern, it deals with the surface design more than a product. This course emphasis is paid on hand painting/silk painting techniques on various fabrics. This course deals with the surface treatment of the fabric and it develops the visual esthetic of creative design and helps produce the fashion fabrics and interior fabrics for creative furnishing. It will help to develop and promote an independent approach towards various techniques and execution of various professional designs.

Contents

1. Rendering of a Textile Print of contemporary Designers
2. Basic Rendering Techniques on paper (2D surface)
3. 3D paper rendering
4. 3D fabric rendering
5. Fabric manipulation
6. Conceptual 3D surfaces using textile materials
7. 3D objects using Embellishment technique
8. 3D rendered installations
9. Conceptual surfaces and installations
10. 3D-effect charcoal shading and Mosaic look

Recommended Texts

1. Cegarra, J., Puente, P., & Valldeperas, J. (1993). *The dyeing of textile materials*.
2. Miles, L. W. (2003). *Textile printing*. Bradford: Society of Dyers and Colourists.

Suggested Readings

1. Heywood, D. (2003). *Textile finishing*. Bradford: Society of Dyers and Colourists.
2. NIIR Board of Consultants & Engineers. (2017). *The complete technology book on textile spinning, weaving, finishing and printing (3rd revised edition)*. New Delhi: Asia Pacific Business Press.
3. Hill, W. (1997). *On the surface: Thread embellishment and fabric manipulation*. London: C & T Pub.
4. Colussy. (2007). *Rendering fashion. Fabric and prints with Adobe Photoshop (With cd)*. London: Pearson Education India.

This subject will provide the basic knowledge about the cost of any of the designed products and their market value. It contains the art of marketing as well as the value of a designed product in a market and the way of exploration of new ideas about launching any of the products in the market is the main target to learn during the course. In this regard exploration of both national and international market trends in the field of textile design will be quite helpful. It will give the future designers a better idea that what kind of designs are more valuable in the world of textiles and what are the important key factors they must keep in their mind in near future regarding design and fabric that will make them successful. Have an idea about costing and the basic concept of costs. The acquaintance to the role of merchandising is also a factor to study during this course it majorly deals with the concept of art and design marketing.

Contents

1. Introduction to costing and cost classification.
2. Elements of costs, Manufacturing costs/ overheads.
3. Merchandising and role of merchandising.
4. Sizes and sizes ranges.
5. Tech packs
6. Range plan and PPC.
7. Consumer Decision Process: Problem, search
8. Garment costing.
9. Post Purchase Behavior.
10. Costing and budgets
11. Consumerism

Recommended Texts

1. Blackwell, R. D., Miniard, P. W. & Engel, J. F. (1990). *Consumer behavior*. (9th ed.). Oxford: Blackwell.

Suggested Readings

1. Loudon, D. & Bitta, A. D. (1993). *Consumer behavior: Concepts and applications*. (4th ed.). NYC: Prentice-Hall International.
2. Shiffman, L. & Kanuk, L. L. (2000). *Consumer behavior*. (7th ed.). Upper Saddle River: Prentice-Hall.
3. Siering Danuše. (1998). *Art marketing*. Benešov: Start.
4. Baines, P., Fill, C., Rosengren, S., & Antonetti, P. (2019). *Marketing*. Oxford: Oxford University Press.

Photography is picture language, the newest version of the oldest form of graphic communication. Unlike the spoken or written word, it is a form of communication that can be international. Since photographs can be so widely understood we should be concerned with whether what we have to say is worth saying. An increasing number of talented, creative people find in photography a relatively inexpensive means for self-expression. This beginner photography course is meant to help the students master their digital camera it will make them learn the basic functions of the camera so they can begin to shoot in manual mode, capturing higher-quality images of the people. Complete a series of photo projects that will help give them a command over their idea they need to work further it will also help in working on a single topic and seeing different things and capturing for the sake of creating a design out of it. Both product and fashion photography according to the need and demand of the topic will be taught in this course.

Contents

1. Principles and Practice of Photography workshop
2. How to operate cameras, light and light measuring devices.
3. Work out the camera angle, light Position and exposure.
4. Work with Photographic Composition and layout.
5. Consider Photographic approaches and the selection of location props, models
6. Use of dark room or photo lab for developing Photographs.
7. Fashion Photo-shoot
8. Product Photo-shoot

Recommended Texts

1. Peterson, B. (2010). *Understanding exposure: How to shoot great photographs with any camera* (3rd ed.). New York: Random House LLC.
2. Hallet. (2011). *Close-up and macro photography*. London: Ammonite Press.

Suggested Readings

1. Ctein. (2000). *Post exposure: advanced techniques for the photographic printer*. Waltham: Focal Press.
2. Hamilton, M. (2005). *Black & white photography techniques with Adobe Photoshop*. Buffalo: Amherst Media.
3. Cope, P., & Joinson, S. (2003). *Secrets of the digital darkroom*. Canada: Amphoto.
4. Davis, H. (2011). *Creative portraits: Digital photography tips and techniques*. Hoboken: John Wiley & Sons.

This course will provide an opportunity for participants to establish or advance their understanding of research through a critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within a quantitative, qualitative, and mixed methods approach. This course will be helpful in the demonstration of an ability to observe and research. Besides that, it will help develop and understand technical skills regarding different topics keeping in mind the types of research and to do it more enthusiastically. Participants will use these theoretical underpinnings to begin to critically review the literature relevant to their field or interests and determine how research findings are useful in forming their understanding of their work, social, local and global environment. It will help them to think about the topics over and over again. Their critical evaluation and thinking will help them to understand how to do research and how it will benefit the art of textiles.

Content

1. Research Problem
2. Types of Research
3. Creative research methods in practice
4. Creative research methods and ethics
5. Creative thinking
6. Gathering data
7. Analyzing data
8. Writing for research
9. Presentation
10. Dissemination, implementation and knowledge exchange
11. Formatting

Recommended Texts

1. Kumar, R. (2019). *Research methodology: a step-by-step guide for beginners*. Los Angeles: Sage.
2. Dawson, C. (2019). *Introduction to research methods: a practical guide for anyone undertaking a research project*. London: Robinson.

Suggested Readings

1. Patten, M, L. (2009). *Understanding research methods: an overview of the essentials*, Patten; 7 edition. NYC: Routledge.
2. Kara, H. (2015). *Creative research methods in the social sciences: a practical guide*. Chicago: University of Chicago Press.
3. Chen, S., Bussolini, J., & Cheng, D. X. (2004). *Research methods step by step*. Dubuque: Kendall/Hunt Pub.

The course is focused on the basics of fashion design. Innovative products will be designed through the understanding and practice of the design process. This design process includes learning various manufacturing techniques and concepts of 3D object design. These techniques will help make creative products the skill to both make and execute the design and its process followed for the sake of implementation in a more professional way will be a part of this subject. During this course, students will understand how to shape Textiles into 3D or 4D Art forms how to be inventive in their use of materials and how to be able to apply their textile skills to a larger pieces of their own. It will give them confidence in their creative abilities to explore ideas through sketching, brainstorming, and research. The creation of original works of art that demonstrate personal visual expression and communication and to invent answers to visual problems will be a part of the study.

Contents

1. Elements and principles of Fashion design
2. Introduction to product design
3. Material & fabrication
4. Drawing for design
5. Drafting/Model Making
6. Advanced Product Design

Recommended Texts

1. Edwards, C. (2009). *How to read pattern*. London: Herbert Press Ltd.
2. Meller, S., Croner, T., & Elffers, J. (2002). *Textile designs – 200 Years of european and american patterns for printed fabrics organized by motif, style, col.* NYC. Harry N. Abrams.

Suggested Readings

1. Civardi, G. (2006). *Drawing techniques*. London: Search Press, Ltd.
2. Olofsson, E., & Sjöln, K. (2005). *Design sketching*. Sundsvall: KEEOS Design Books.
3. Edwards, B. (2016). *Drawing on the right side of the brain*. London: Souvenir Press Ltd.
4. Eissen, K., & Steur, R. (2007). *Sketching: Drawing techniques for product designers*. Amsterdam: BIS Publishers.

In this course, students will select a final project topic and after doing thorough market research and development, will submit their work. This will be considered as a mini-thesis and form an initial part /early stage of their project which they will work on in the next semester. This course will help to understand good composition and principles. To understand good skills such as sample printing and rendering two-dimensional designs will be a part of the study. It will not only help in the development of good design but to develop creative and visual abilities will also be a part of their practice. Knowledge about design practice, aesthetics and product development will help to understand the design process in a better way. Focus on students' own personal design statements in the final year, which will culminate in their collection being shown at the Thesis Degree Show. In-depth critical readings and discussions will help know their topic in depth. Throughout the term, the students will present related research on new materials, methods, and projects. This course is structured around weekly meetings, visiting artists/scholars, historical research and critical readings augmented with independent study to enhance the student's ability to analyze their work and its relevance to contemporary culture and art. Weekly tutorials and discussions and juries will form a part of this course as well as the major thesis in the next semester.

Contents

1. Creating of story board of students' own choice
2. Creating of mood board of students' own choice
3. Creating of drawing board of students' own choice
4. Photography
5. Net surfing
6. Surveys
7. Interviews (if required)
8. Thematic sketches with the help of story board
9. Sketches
10. Selection of medium
11. Conceptual discussions
12. Final Work

Recommended Texts

1. Edwards, C. (2009). *How to read pattern*. Bedford: Herbert Press Ltd.
2. Meller, S., Croner, T., & Elffers, J. (2002). *Textile designs – 200 years of european and american patterns for printed fabrics organized by motif, style, col*. NYC: Harry N. Abrams.

Suggested Readings

1. Civardi, G. (2006). *Drawing techniques*. London: Search Press, Ltd.
2. Edwards, B. (2016). *Drawing on the right side of the brain*. London: Souvenir Press Ltd.
3. Reyna, R. (2009). *How to draw what you see*. NYC: Watson-Guption Publ.
4. Rubin Wolf, R. (1999). *Keys to painting*. Ohio: North Light Books.

An internship is a period of work experience offered by an organization for a limited period of time. The internship is used for a wide range of placements in businesses, non-profit organizations and government agencies. They are typically undertaken by students and graduates looking to gain relevant skills and experience in a particular field. This course is aimed to give practical exposure to the students through working in the textile design unit, warehouse, or textile mills, and to take full-time work experience in a professional atmosphere under the supervision of the internal and external supervisors. Students will focus on their chosen fields of textile design and develop their work in practical form. The student will communicate the results in a written report. A viva-voce examination will be conducted. Students are also supposed to produce a certificate of completion of their work in the textile design unit, warehouse, or textile mills, internship. Students will also prepare a report in chronological order and present it in the viva -voce examination.

Contents

1. Design making Using Single Tool
2. Design making Using multiple Tools
3. Surface Design preparation
4. Pattern making
5. Motif Tracing
6. Colors scheme
7. Fabric Production through loom
8. Designed Fabric formation process
9. Weave flow chart
10. Color and weave effect in production process

Recommended Texts

1. Nancy, Riegleman. (2006). *Colors for modern textile*. New Jersey: Prentice Hall.
2. Papanek, Victor J. (2006). *Design for the real world: human ecology and social change*. NYC: Thames and Hudson.

Suggested Readings

1. Meller, Susan. & Joost Elffers. (2010) *Textile designs: 200 years of patterns for printed fabrics arranged by motif, color, period and design*. NYC: Thames & Hudson.
2. Sharonelle, Tate. (2003). *Inside textile design..* NYC: Prentice Hall.

Note: Students go for proper internships in their chosen fields of textile design before they appear for thesis.

An overview of the description, interpretation, and evaluation of visual art as practiced in the discipline of art criticism. Both traditional and postmodern critical approaches to art will be considered with an emphasis on contemporary art criticism. Students will read a range of past and present art critics and write several examples of art criticism based on direct observation of contemporary artworks. This course will encourage the students to focus on the elements and principles that are emphasized more in the artworks of certain periods and will make them ponder and critically analyze and appreciate the factors behind those marvelous creations. Group discussions, presentations and art projects based on the works of the masters of the past will help to re-look at art and its purpose in a more meaningful manner.

Contents

1. Discussions on Various Topics
2. Theories of Plato and Aristotle on Mimesis and Idea
3. Aestheticism and Ideas in Art
4. Relation of Art and Religion
5. Art and Craft Movement
6. Modern Art Movements
7. Dadaism
8. Surrealism
9. Conceptual Art Movement
10. Pop and OP Art
11. Analytical Research
12. Formal Analysis (Description & Analysis)
13. Informal Analysis (Interpretation & Judgment)

Recommended Texts

1. Greenberg, C., & Morgan, R. (2003). *Clement greenberg, late writings*. Minnesota: University of Minnesota Press.
2. Auping, M. (2002). *Modern art museum of fort worth 110*. London: Third Millennium Publ.

Suggested Readings

1. Cheney, S. (1952). *A world history of art*. NYC: The Viking Press.
2. Pepper, S. (1977). *Principles of art appreciation*. Westport: Greenwood

This course is designed to educate the students at large, the law, rules, regulations related to daily life. Students should behave and ensure order, predictability and security in some basic fields of life. This course is designed to aware the basic rights and obligations to make the civic. This course will develop basic necessary knowledge, skills and attitude for legal awareness among the students. to enlighten the basic principles and rules regarding basic Fundamental rights of citizens as given by The Constitution of the Islamic Republic of Pakistan, Human Rights Laws, Consumer Protection Laws, Environmental Laws and Women Protection Laws to gain insight into the law and legal system. It will provide basic acquaintance with legal principles and will advance social justice. Moreover, it will impart light on corners of life that will make the student more vibrant, civilized and law-abiding citizens.

Contents

1. The Constitution of Islamic Republic of Pakistan, 1973
2. Fundamental Rights Article 8 to 28
3. Framework for implementation of Fundamental Rights under Article 184 and 199
4. European Convention on Human Rights
5. Universal Declaration of Human Rights 1948
6. Theory and practice of Human Rights in Pakistan
7. The Punjab Consumer Protection Act, 2005
8. The Punjab Consumer Protection Rules, 2009
9. Environmental Laws
10. The Pakistan Environmental Protection Act, 1997
11. The Punjab Environmental Protection Act, 1997
12. Women Protection Laws The Women Protection Act, 2006
13. The Protection Against Harassment of Women at Workplace Act, 2010

Recommended Texts

1. Emanuel, S. L. (2019). *Constitutional law*. NYC: Wolters Kluwer.
2. Adil, Z. H. (2014). *The manual of consumer protection laws in Pakistan*. Lahore: Kashif Law Book House.

Suggested Readings

1. Brownlie, I., & Goodwin-Gill, G. S. (Eds.). (2010). *Brownlie's documents on human rights*. London: Oxford University Press.
2. Salzman, J., & Thompson, B. H. (2003). *Environmental law and policy*. New York: Foundation Press.
3. *The Protection Against Harassment of Women at Workplace Act, 2010* (As amended up to date)

This course deals with fashion history and tells the costumes have evolved over the centuries. Identify and discuss concepts related to the historical background of textiles and fashion will be a part of the study also. The major monuments and masterpieces of world painting, sculpture, and architecture will be studied as examples of humankind's achievements in the visual arts, as they are a source to tell about the style material, color and patterns used in the past. Their influences on the fashion and textile Industry while observing changes in form, style, and function are emphasized to learn, an attempt is also made to understand the development of unique and continuous traditions of visual imagery of Textile designing throughout world civilization. Works of art and Textile are placed in their intellectual, historical, cultural, or more purely artistic settings to indicate the origins of their specific achievements. The course focuses on broad regional design related to production as well as evaluation of textile and apparel products with its Culture will help to discuss concepts related to the cultural, social, and psychological aspects of textiles, dress and appearance. It will also help to examine important manifestations of dress and its context in a selection of world cultures. The historical range spans two millennia, and the settings include nomadic societies, rural communities and urban court and merchant groups. Description of the garments as well as the heights of fashions followed in the Rococo period all are discussed in this course. It will be helpful in comparative studies students would be able to study the evolution of civilization from the ancient to the elaborate cultures of the western world's costume.

Contents

1. Students will be introduced to the western costumes.
2. Ancient costumes.
3. Crete and Babylonian costumes.
4. Egyptian costumes.
5. Greek costumes.
6. Roman costumes.
7. Early European costumes.
8. Italian and English Renaissance.
9. Early and late Baroque.
10. French Rococo costumes.
11. rench Revolution.
12. Napoleon Bonaparte and Catharine Bonaparte.

Recommended Texts

1. Kohler, C. (1963). *History of costume*. Washington: Dover Publications.
2. Kumar, R., & Muscat, C. (2006). *Costumes and textiles of royal India. antique collectors' club*. New Delhi: Christies Wine Pubns.

Suggested Readings

1. English, B. (2007). *A cultural history of fashion in the twentieth century from Catwalk to the Sidewalk*. London: Berg.
2. Purdy, D. (2004). *The rise of fashion*. Minneapolis: University of Minnesota Press.
3. Byrde, P. (1992). *A visual history of costume*. NYC: B.T. Batsford.

Students will select their topics for final year projects and get a lot of exposure through demonstrations and discussions conducted by teachers. There are discussions and question-answer sessions as well in which students and professionals discuss advanced methods/ techniques and concepts of textile design regarding their topic for final year projects. Students are allowed to experiment with and realize different surfaces of textiles that they have sketched out according to the theme of their collection. They are encouraged to try alternative techniques to achieve the best possible option. However, unlike any other semesters, this is very focused on achieving a specific look of fabric design and product on the whole. Weekly tutorials and discussions and juries will form a part of this course. Students are allowed to work according to their design theme to develop different textures using textile materials or other alternative materials that can be used to achieve the garment look. Develop a textile portfolio and sufficient fabrics for garments.

Contents

1. Thesis /Collection.

Recommended Texts

1. Art, S. (1992). *The museum of modern aArt*. NYC: G. K. Hall.
2. Auping, M. (2002). *Modern art museum of fort worth 110*. London: Third Millennium Publ.

Suggested Readings

1. G.K. Hall. (1976). *Catalog of the Library of the Museum of Modern Art*, NYC: G. K. Hall.
2. Wilson, J. (2010). *Classic and modern fabrics*. NYC: Thames & Hudson.
3. Schoeser, M. (1995). *International textile design*. Hoboken: John Wiley.

The studio-based thesis is the culmination of the textile design course. The student chose a project or topic of their own choice; research it thoroughly and produce a body of work that not only demonstrates the personal style of the candidate but also confirms to the aesthetic and market requirements of the theme. Students work in close collaboration with the supervisor and a panel of external examiners evaluates the work after viva of the student. Use a variety of three-dimensional materials, techniques, processes and concepts to make sculptural objects or paintings. Compare sculptures or paintings by using a possible range of techniques and concepts. This course explores the tactile and visual elements of materials creating surface pattern and texture on flat artwork, textural fabrications and 3D forms for application in interior design, fashion and installations. The project aims to testify to students for independent design project planning, development, and execution. The project will be a reflection on the development and research compiled during the above-mentioned courses being offered in the term understanding of the possibilities and limitations of various materials. Present a completed work in an artistic setting.

Contents

1. Net surfing
2. Surveys
3. Interviews (if Required)
4. Thematic sketches with the help of story board
5. Sketches
6. Selection of material
7. Development of fabric rendered samples
8. Printing, Embroidery, Silk painting
9. Weaving
10. Slashing and smoking
11. Conceptual discussions
12. Discussions on process of work
13. Final Product for thesis display

Note: There is no restriction of mediums and materials. Maximum Body of work can be produce during the thesis. From which students can display best work.

Recommended Texts

1. Edwards, C. (2009). *How to read pattern*. London: Herbert Press Ltd.
2. Meller, S., Croner, T., & Elffers, J. (2002). *Textile designs – 200 Years of European and American patterns for printed fabrics organized by motif, style, col*. NYC: Thames & Hudson.

Suggested Readings

1. Civardi, G. (2006). *Drawing techniques*. London: Search Press, Ltd.
2. Edwards, B. (2016). *Drawing on the right side of the brain*. London: Souvenir Press Ltd.
3. Reyna, R. (2009). *How to draw what you see*. NYC: Watson-Guption Publ.
4. Rubin Wolf, R. (1999). *Keys to painting*. Ohio: North Light Books.



BS
FINE ARTS

This course is an introductory course, designed to acquaint the student with the fundamentals of drawing. Class goals include learning to allow the creative part of our minds to create more freely while learning basic techniques of drawing. It demonstrates an ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition and to develop and understand good composition principles. The focus of the subject will be on building up the technical skills such as simple drawing needed to render well-composed 2-dimensional designs. This course will develop students' creative and visual abilities in their practice and they will be able to evoke mood through the expressive use of drawing materials. The endeavor is to enable the students to draw spontaneously, energetically and accurately alternate gesture drawings with long methodical studies. This course also develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing.

Contents

1. Media: Graphite, Charcoal, Conte, Pen/ink on appropriate drawing surfaces.
2. Basic Drawing Practices
3. Line
4. Shape
5. volume
6. Introduction to perspective.
7. Depiction of basic three-dimensional geometric forms.
8. Light, shadow, tone
9. texture
10. Quick Sketching: Still life
11. Gesture and human figure
12. Portfolio development: Sketch Books
13. Maintenance of drawing port folio

Recommended Texts

1. Civardi, G. (2006). *Drawing techniques*. Tunbridge Wells, England: Search Press.
2. Thomas, P., & Taylor, A. (2003). *Drawing: foundation course*. Vacaville: Bounty Books.

Suggested Readings

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

This course is designed to develop a strong, broad-based foundation in the visual arts through instruction in drawing and design in both digital and studio settings. This course emphasizes the core fundamentals of 2-D design as the building blocks of visual literacy and requires looking at how artists and designers throughout history have used 2-D elements to advance the boundaries of artistic expressions and communication. Students will gain a working knowledge of concepts and visual vocabulary needed to facilitate understanding of the visual organization. This course will also develop technical skills, sensitivity, and perception in order to communicate effective artistic intent and vision. Technical skills such as simple drawing, painting and cutting skills will be needed to render well-composed 2-dimensional designs. It will develop creative and visual abilities, good craftsmanship and an outstanding work ethic and the commitment necessary to succeed in achieving the above-stated goals and objectives.

Contents

1. Elements of design: Color, Line, Light, Value, Perspective, Direction, Shapes, Form, Texture
2. Principles of Design: Repetition, Alteration, Conflict, Balance, Harmony, Contrast, Spacing
3. Introduction to Visual Arts
4. Painting
5. Sculpture
6. Miniature
7. Print Making
8. Ceramics
9. Textile
10. Photography
11. Interior Design
12. Performing Arts

Recommended Texts

1. Kauffmann, A., Valentine, H., & Wickham, A. (2020). *Angelica Kauffman - the elements of art*. London: Royal Academy of Arts
2. Sers, P., & Kandinsky, W. (2016). *Kandinsky - the elements of art*. London: Thames and Hudson.

Suggested Readings

1. Bednar, J. (2009). *The robust federation: principles of design*. Cambridge: Cambridge University Press.
2. Suh, N. P. (2010). *The principles of design*. Oxford: Oxford University Press.
3. Gage, J. (1999). *Color and meaning*. California: University of California Press.
4. Sers, P., & Kandinsky, W. (2016). *Kandinsky - the elements of art*. London: Thames and Hudson.

The printmaking is an exciting art form that enables the artist to take an image or idea, through a number of skilled printmaking techniques, to produce both striking and unique prints. This course is designed to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perceptions and to apply personal aesthetics in printmaking. Different printmaking processes: intaglio and relief, or linocut and wood-cut will be used to sound technical methods. The use of a multi-color printing process will be done in the course. This course will also demonstrate a cumulative knowledge of relief printmaking that combines increasingly complex original imagery, using multiple techniques learned in class. All artworks will be examined on a variety of levels, including the visual components of media (materials), technique, composition, style and subject, historical and social context, and the role of the artist.

Contents

1. Unique Prints
2. Experimental Backgrounds
3. Leaf Printing
4. Stenciling
5. Experimental Background
6. Floral Designs
7. Lino Cut (mono chrome) :Experiments with tinted and shaded colored papers, Figurative prints
8. Wood Cut (mono chrome)
9. Experiments with tinted and shaded colored papers
10. Conceptual Prints
11. Etching
12. Palate preparation,
13. Conceptual drawing on palate,
14. Printing

Recommended Texts

1. Grabowski, B., & Fick, B. (2012). *Printmaking: A complete guide to materials & processes Karakalem Kitabevi Yayınları*. London: Sanat Dizisi.
2. Andrew, P. (2005). Bamber Gascoigne, *How to identify prints. A complete guide to manual and mechanical processes from woodcut to inkjet*. London: The Art Book.

Suggested Readings

1. Andrew, P. (2005). Bamber Gascoigne, *How to identify prints. A complete guide to manual and mechanical processes from woodcut to inkjet*. London: The Art Book.
2. Klanten, R., & Hellige, H. (2010). *Impressive: printmaking, letterpress and graphic design*. Berlin: Gestalten.
3. Gage, J. (1999). *Color and meaning*. California: University of California Press.

The reasons for the existence of the sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. Sculpture-I is specifically designed to give the student the aesthetic, as well as technical, awareness to best express himself/ herself. Projects will deal with objective abstract and non-objective approaches. The student, with the guidance of the instructor, decides which avenue is best suited for him/her. It is intended to continue to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perceptions. We will examine the works on a variety of levels, including the visual components of media (materials), technique, composition, style and subject, historical and social context, and the role of the artist.

Contents

1. Brief Introduction to Sculpture
2. Types of Sculpture
3. History of Sculpture
4. New Materials
5. Contemporary Sculptures
6. Installation Art
7. Low Relief: Egyptian Sculptures, Material: Clay
8. High Relief: Greek Sculptures, Material: Clay
9. Molding, Material Plaster of Paris
10. Casting, Material Plaster of Paris
11. Study of Human Features, Material: Clay
12. Study of Birds, Material: Clay, Tech.: Terracotta
13. Study of Animals, Material: Clay, Tech.: Terracotta
14. Carving of Human Figures, Material: Soap
15. Carving of Horse, Material: Soap

Recommended Texts

1. Brown, C. (Ed.). (2006). *Sculpting Techniques Bible*. NYC: Chartwell.
2. Martns. (1989). *Sculpture today*. NYC :Metalliques Beaumont.

Suggested Readings

1. Rich, J. C. (1988). *The materials and methods of sculpture*. North Chelmsford: Courier Corporation.

The course introduces the students to the underlying rules to acquire and use language in an academic context. The course aims at developing grammatical competence of the learners to use grammatical structures in the context in order to make the experience of learning English more meaningful enabling the students to meet their real-life communication needs. The objectives of the course are to, reinforce the basics of grammar, understand the basic meaningful units of language, and introduce the functional aspects of grammatical categories and to comprehend language use by practically working on the grammatical aspects of language in academic settings. After studying the course, students would be able to use the language efficiently in academic and real-life situations and integrate the basic language skills in speaking and writing. The students would be able to work in a competitive environment at higher education level to cater to the long term learners' needs.

Contents

1. Parts of speech
2. Noun and its types
3. Pronoun and its types
4. Adjective and its types
5. Verb and its types
6. Adverb and its types
7. Prepositions and its types
8. Conjunction and its types
9. Phrases and its different types
10. Clauses and its different types
11. Sentence, parts of sentence and types of sentence
12. Synthesis of sentence
13. Conditional sentences
14. Voices
15. Narration
16. Punctuation
17. Common grammatical errors and their corrections

Recommended Texts

1. Eastwood, J. (2011). *A Basic English grammar*. Oxford: Oxford University Press
2. Swan, M. (2018). *Practical English usage* (8th ed.). Oxford: Oxford University Press

Suggested Readings

1. Thomson, A. J., & Martinet, A. V. (1986). *A practical English grammar*. Oxford: Oxford University Press
2. Biber, D., Johansson, S., Leech, G., Conrad, S., Finegan, E., & Quirk, R. (1999). *Longman grammar of spoken and written English*. Harlow Essex: MIT Press.
3. Hunston, S., & Francis, G. (2000). *Pattern grammar: A corpus-driven approach to the lexical grammar of English*. Amsterdam: John Benjamins.

The course is designed to acquaint the students of BS Programs with the rationale of the creation of Pakistan. The students would be apprised of the emergence, growth and development of Muslim nationalism in South Asia and the struggle for freedom, which eventually led to the establishment of Pakistan. While highlighting the main objectives of national life, the course explains further the socio-economic, political and cultural aspects of Pakistan's endeavors to develop and progress in the contemporary world. For this purpose, the foreign policy objectives and Pakistan's foreign relations with neighboring and other countries are also included. This curriculum has been developed to help students analyze the socio-political problems of Pakistan while highlighting various phases of its history before and after the partition and to develop a vision in them to become knowledgeable citizens of their homeland.

Contents

1. Contextualizing Pakistan Studies
2. Geography of Pakistan: Geo-Strategic Importance of Pakistan
3. Freedom Movement (1857-1947)
4. Pakistan Movement (1940-47)
5. Muslim Nationalism in South Asia
6. Two Nations Theory
7. Ideology of Pakistan
8. Initial Problems of Pakistan
9. Political and Constitutional Developments in Pakistan
10. Economy of Pakistan: Problems and Prospects
11. Society and Culture of Pakistan
12. Foreign Policy Objectives of Pakistan and Diplomatic Relations
13. Current and Contemporary Issues of Pakistan
14. Human Rights: Issues of Human Rights in Pakistan

Recommended Texts

1. Kazimi, M. R. (2007). *Pakistan studies*. Karachi: Oxford University Press.
2. Sheikh, J. A. (2004). *Pakistan's political economic and diplomatic dynamics*. Lahore: Kitabistan Paper Products.

Suggested Readings

1. Hayat, S. (2016). *Aspects of Pakistan movement*. Islamabad: National Institute of Historical and Cultural Research.
2. Kazimi, M. R (2009). *A concise history of Pakistan*. Karachi: Oxford University Press.
3. Talbot, I. (1998). *Pakistan: A modern history*. London: Hurst and Company.

The Miniature Painting course extends the vocabulary of a painting by drawing from a very traditional genre that has been reinterpreted to become part of the contemporary art vocabulary. The course emphasizes the traditional skills and techniques of miniature painting by studying and practicing the styles and conventions of masters from different stylistic schools. To understand the Modern Mughal style in its pure form, students initially reproduce miniatures especially from the Mughal traditions, which focus on understanding line, form, color and rendering (Purdakht). As part of the traditional training methods, students are taught to prepare their tools and materials under the guidance of their instructors. The preparation of pigments and surfaces (Wasli, the paper used for miniature painting) is integral to the course. Students are initiated to traditional techniques such as Gudrung as a means to understand the full range of the genre and its vocabulary. The course also integrates the appreciation of contemporary art practices within Miniature Painting through the gallery and studio visits, workshops and artists' talks.

Contents

1. Introduction
2. History of miniature painting
3. Traditional Techniques of Miniature
4. Method of Wasli making
5. Material and Process
6. Miniature in pencil shading: How to draw on Wasli? Drawing and Rendering
7. Traditional Miniature
8. Miniature in Siahqalam
9. Miniature in Gadrang
10. Persian miniature Portrait painting
11. Indian miniature painting
12. Mughal Portrait miniature painting

Recommended Texts

1. Chakraverty, A. (2005). *Indian miniature painting*. Netherland: Roli Books Private Limited
2. Rawson, P. S. (1961). *Indian painting*. Paris: Pierre Tisné, éditez

Suggested Readings

1. Stronge, S. (2002). *Painting for the mughal emperor: the art of the book, 1560-1660*. London: Victoria & Albert Museum.
2. Rawson, P. S. (1961). *Indian painting*. Paris: Pierre Tisné, éditeur.
3. Hollis, H. C. (1932). *A Mughal miniature*. Cleveland: Cleveland Museum of Art.
4. Ganpatye, P., & Chauhan, R. R. S. (1994). *A guide to the Indian miniature*. New Delhi: National Museum.

The printmaking is an exciting art form that enables the artist to take an image or idea, through a number of skilled printmaking techniques, to produce both striking and unique prints. This course is designed to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perceptions and to apply personal aesthetics in printmaking. Different printmaking processes: intaglio and relief, or linocut, wood-cut, Aquatint, Dry Point will be used to sound technical methods. The use of a multi-color printing process will be done in the course. This course will also demonstrate a cumulative knowledge of intaglio and relief printmaking that combines increasingly complex original imagery, using multiple techniques learned in class. All artworks will be examined on a variety of levels, including the visual components of media (materials), technique, composition, style and subject, historical and social context, and the role of the artist.

Contents

1. Colored Woodcut
2. Experimental Backgrounds Folk Paintings in Prints
3. Wood Engraving
4. Experimental Backgrounds, Geometrical Designs
5. Process of Aquatint and Material
6. Aquatint
7. Palate Preparation
8. Experiments with tinted and shaded colored papers
9. Conceptual Prints
10. Dry Point
11. Palate preparation
12. Conceptual drawing on palate
13. Printing

Recommended Texts

1. Gascoigne, B. (2004). *How to identify prints*. London: Thames & Hudson.
2. Grabowski, B., & Fick, B. (2012). *Printmaking: A complete guide to materials & processes* Karakalem Kitabevi Yayınları. London: Sanat Dizisi.
3. Andrew, P. (2005). Bamber Gascoigne, *How to identify prints. A complete guide to manual and mechanical processes from woodcut to inkjet*. London: The Art Book.

Suggested Readings

1. Andrew, P. (2005). Bamber Gascoigne, *How to identify prints. A complete guide to manual and mechanical processes from woodcut to inkjet*. London: The Art Book.
2. Klanten, R., & Hellige, H. (2010). *Impressive: printmaking, letterpress and graphic design*. Berlin: Gestalten
3. Gage, J. (1999). *Color and meaning*. California: University of California Press.

Drawing is a skill which through practice, can be learned and fostered. This course is designed to develop the students' drawing skills and awareness using a structured approach to drawing through lots of practice of the study of the human figure by using multiple mediums. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Still Life
2. Still life in Graphite
3. Drapery in Graphite
4. Drapery in Charcoal
5. Still life in pen and ink
6. Still life in Pastels
7. Portrait
8. Portrait in Graphite
9. Portrait in Pencil Colors
10. Portrait in Charcoal
11. Portrait in pen and ink
12. Portrait in Pastels
13. Life Drawing
14. Basic Measurements/Proportions
15. Quick Sketching in Pencil
16. Life Drawing Practice in Pencil (minimum 2 in a week)
17. Overlapping of Figures (Pencil)

Recommended Texts

1. Civardi, G. (2010). *The art of drawing*. Tunbridge Wells, England: Search Press.
2. Thomas, P., & Taylor, A. (2016). *Drawing foundation course*. Vacaville: Bounty Books.

Suggested Readings

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

The course introduces students to information and communication technologies and their current applications in their respective areas. Objectives include a basic understanding of computer software, hardware, and associated technologies. They can make use of technology to get maximum benefits related to their study domain. Students can learn how the Information and Communications systems can improve their workability and productivity. How Internet technologies, E-Commerce applications and Mobile Computing can influence the businesses and workplace. At the end of the semester, students will get a basic understanding of Computer Systems, Storage Devices, Operating systems, E-commerce, Data Networks, Databases, and associated technologies. They will also learn Microsoft Office tools that include Word, PowerPoint, and Excel. They will also learn Open office being used on other operating systems and platforms. Specific software's related to specialization areas are also part of course. The course will also cover Computer Ethics and related Social media norms and cyber laws.

Contents

1. Introduction, Overview and its types.
2. Hardware: Computer Systems & Components, Storage Devices and Cloud Computing.
3. Software: Operating Systems, Programming and Application Software,
4. Introduction to Programming Language
5. Databases and Information Systems Networks
6. The Hierarchy of Data and Maintaining Data,
7. File Processing Versus Database Management Systems
8. Data Communication and Networks.
9. Physical Transmission Media & Wireless Transmission Media
10. Applications of smart phone and usage
11. The Internet, Browsers and Search Engines.
12. Websites Concepts, Mobile Computing and their applications.
13. Collaborative Computing and Social Networking
14. E-Commerce & Applications.
15. IT Security and other issues
16. Cyber Laws and Ethics of using Social media
17. Use of Microsoft Office tools (Word, Power Point, Excel), mobile apps
18. Other IT tools/software specific to field of study of the students if any

Recommended Texts

1. Vermaat, M. E. (2018). *Discovering computers: digital technology, data and devices*. Boston: Course Technology Press.
2. Schneider, G. M., & Gersting, J. (2018). *Invitation to computer science*. Boston: Cengage Learning.

Suggested Readings

1. Timothy J. O'Leary & Linda. Ed 26. (2017). *Computing essentials*. San Francisco: McGraw Hill Higher Education.
2. Schneider, G. M., & Gersting, J. (2018). *Invitation to computer science*. Boston: Cengage Learning.

The course is designed for students with little or no drafting background. Course content includes the use of drafting equipment, drafting techniques, lettering, geometric construction, multi-view and isometric drawings, sectional and auxiliary views, and basic dimensioning. It will also help give the basic knowledge of mathematics, calculations and measurements. This course is built upon the mathematical concepts, principles and techniques that are useful in almost all undergraduate programs. The main objectives of the course are to enhance student's competency in the application of mathematical concepts in solving problems and to improve their level of quantitative approach.

Contents

1. Introduction to basic calculation and measurements.
2. Matrix: Introduction to Matrices
3. Determinants
4. Adjoin the inverse of 2x2 and 3x3 matrices
5. Simultaneous equations
6. Quadratic Equation: Introduction to Quadratic Equation
7. Equation reducible to the quadratic form
8. Synthetic Division: Introduction
9. Remainder theorem
10. Co-factor theorem
11. Sequences and Series: Introduction
12. Types of Sequences; A.P, A.M., G.P., H.P
13. Infinite geometric series
14. Binomial Theorem; Demonical Series and its Application
15. Trigonometry: Units of measure of angles
16. Formula ($\neq 0$) Formula law (without proof)
17. Deduction from Fundamental Law (only formula)
18. Sign of trigonometric function; Values of trigonometric functions
19. Solution Of Triangles And Area Of Triangles

Recommended Texts

1. Frank, S. B. (1993). *Applied mathematics for business, economics, and the social Sciences* (4th ed.). NYC: McGraw-Hill publisher.
2. Nauman, K. (2019). *Basic mathematics-I: algebra and trigonometry* (2nd ed.). Lahore: Al-Hassan Pub.

Suggested Readings

1. Kaufmann, J. E. (1994). *College algebra and trigonometry* (3th ed.). Boston: PWS-Kent Pub. Co.
2. Swokowski, E. W. (1993). *Fundamentals of algebra and trigonometry* (8th ed.). Boston: PWS-Kent Pub. Co.
3. Morris, I. H. (1915). *Geometrical drawing for art students*. London: Longmans, Green, and Co.

The course aims at developing linguistic competence by focusing on basic language skills in integration to make the use of language in context. It also aims at developing students' skills in reading and reading comprehension of written texts in various contexts. The course also assists in developing students' vocabulary building skills as well as their critical thinking skills. The contents of the course are designed based on these language skills: listening skills, pronunciation skills, comprehension skills and presentation skills. The course provides practice inaccurate pronunciation, stress and intonation patterns and critical listening skills for different contexts. The students require a grasp of the English language to comprehend texts as an organic whole, to interact with reasonable ease in structured situations, and to comprehend and construct academic discourse. The course objectives are to enhance students' language skill management capacity, to comprehend text(s) in context, to respond to language in context, and to write a structured response(s).

Contents

1. Listening skills
2. Listening to isolated sentences and speech extracts
3. Managing listening and overcoming barriers to listening
4. Expressing opinions (debating current events) and oral synthesis of thoughts and ideas
5. Pronunciation skills
6. Recognizing phonemes, phonemic symbols and syllables, pronouncing words correctly
7. Understanding and practicing stress patterns and intonation patterns in simple sentences
8. Comprehension skills
9. Reading strategies, summarizing, sequencing, inferencing, comparing and contrasting
10. Drawing conclusions, self-questioning, problem-solving, relating background knowledge
11. Distinguishing between fact and opinion, finding the main idea, and supporting details
12. Text organizational patterns, investigating implied ideas, purpose and tone of the text
13. Critical reading, SQ3R method
14. Presentation skills, features of good presentations, different types of presentations
15. Different patterns of introducing a presentation, organizing arguments in a presentation
16. Tactics of maintaining interest of the audience, dealing with the questions of audience
17. Concluding a presentation, giving suggestions and recommendations

Recommended Texts

1. Mikulecky, B. S., & Jeffries, L. (2007). *Advanced reading power: Extensive reading, vocabulary building, comprehension skills, reading faster*. NYC: Pearson.
2. Helgesen, M., & Brown, S. (2004). *Active listening: Building skills for understanding*. Cambridge: Cambridge University Press.

Suggested Readings

1. Roach, C. A., & Wyatt, N. (1988). *Successful listening*. NYC: Harper & Row.
2. Horowitz, R., & Samuels, S. J. (1987). *Comprehending oral and written language*. San Diego: Academic Press.

Islamic Studies engages in the study of Islam as a textual tradition inscribed in the fundamental sources of Islam; Qur'an and Hadith, history and particular cultural contexts. The area seeks to provide an introduction to and a specialization in Islam through a large variety of expressions (literary, poetic, social, and political) and a variety of methods (literary criticism, hermeneutics, history, sociology, and anthropology). It offers opportunities to get fully introductory foundational bases of Islam in fields that include Qur'anic studies, Hadith and Seerah of Prophet Muhammad (PBUH), Islamic philosophy, and Islamic law, culture and theology through the textual study of Qur'an and Sunnah. Islamic Studies is the academic study of Islam and Islamic culture. It majorly comprises of the importance of life and that after death. It is one of the best systems of education, which makes an ethical groomed person with the qualities which he/she should have as a human being. The basic sources of the Islamic Studies are the Holy Qur'an and Sunnah or Hadith of the Holy Prophet Muhammad ﷺ. The learning of the Qur'an and Sunnah guides the Muslims to live peacefully.

Contents

1. Study of the Qur'an
2. Study of the Hadith (Introduction to Hadith literature, Selected Ahadith (Text and Translation)
3. Introduction to Qur'anic Studies
4. Basic Concepts of Qur'an
5. History of Quran
6. Basic Concepts of Hadith
7. History of Hadith
8. Kinds of Hadith
9. Uloom –ul-Hadith
10. Sunnah & Hadith
11. Seerat ul-Nabi (PBUH)
12. Pact of Madinah, Khutbah Hajjat al-Wada' and ethical teachings of Prophet (PBUH).
13. Legal Position of Sunnah
14. Islamic Culture & Civilization
15. Characteristics of Islamic Culture & Civilization
16. Historical Development of Islamic Culture & Civilization
17. Comparative Religions and Contemporary Issues
18. Impact of Islamic civilization

Recommend Texts

1. Hassan, A. (1990). *Principles of Islamic jurisprudence*. New Dehli: Adam Publishers.
2. Zia-ul-Haq, M. (2001). *Introduction to al-Sharia al-Islamia*. Lahore: Aziz Publication.

Suggested Readings

1. Hameedullah, M. (1957). *Introduction to Islam*. Lahore: Sh M Ashraf Publisher.
2. Hameedullah, M. (1980). *Emergence of Islam*. New Dehli: Adam Publishers.
3. Hameedullah, M. (1942). *Muslim conduct of state*. Lahore: Sh M Ashraf Publisher

Drawing is a skill which through practice, can be learned and fostered. This course is designed to develop the students' drawing skills and awareness using a structured approach to drawing through lots of practice of the study of the human figure by using multiple mediums. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Hands and feet Practice in Pencil (once in a week throughout the semester)
2. Hands and feet Practice in water color (twice in a month till mid-term exam)
3. Hands and feet with still life and other experiments (once in a month after mid-term exam)
4. Life Drawing Practice in Pencil (once in a week throughout the semester)
5. Life Drawing Practice in water color (twice in a month till mid-term exam)
6. Life Drawing with experimental Backgrounds (once in a monthmid-term exam)
7. Arranged Still Life Compositions (once in a week throughout the semester)
8. Disarranged Still Life Compositions (once in a week throughout the semester)
9. Figurative Compositions (Overlapping) (once in a week after mid-term exam)

Recommended Texts

1. Civardi, G. (2010). *The art of drawing*. Tunbridge Wells, England: Search Press.
2. Thomas, P., & Taylor, A. (2016). *Drawing foundation course*. Vacaville: Bounty Books.

Suggested Readings

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

This course is designed for beginners and those who have minimal painting experience. Students will learn the basics of handling oil paints and brushes and explore a variety of techniques and subject matter (landscape, still life, and abstraction). The course will cover the fundamentals of composition, tone, and blending colors. One-on-one and group discussions will also touch upon concepts crucial to the creative process, including critical thinking, discipline, spontaneity, metaphor, and others. Technical demonstrations and short writing projects will complement our studio work. The goal of this course is to give students the basic tools and ideas necessary to begin their own personal painting practice. It is intended to continue to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perception. We will examine the works on a variety of levels, including the visual components of media (materials), technique, composition, style and subject, historical and social context, and the role of the artist.

Contents

1. Technical Skills.
2. Properly prepared surface.
3. Composition
4. Colour; optical; symbolic; properties of certain pigments and hue
5. Traditional and experimental approaches in painting the figure, landscape, non-objective and life.
6. Still life composition and Light Study
7. How to Compose a Still Life
8. Still Life with two Objects
9. Still life with more than 5 Objects
10. Still life (white object ,surface, background
11. Effects of light on still life
12. Still life (white object ,surface, background) with fruits or vegetables
13. Drapery Study
14. Study of different Textures
15. Study of Drapery
16. Drapery on Figure
17. Still life with colorful Drapery
18. Study of Furniture and Vehicles

Recommended Texts

1. Schmid, R. (1998). *Alla Prima: Everything I know about painting*. Roosevelt National Forest: Stove Prairie Press.
2. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. California: University of California Press.

Suggested Readings

1. Lee, I., & Pfalzgraf, L. M. (2009). *U.S. Patent No. 7,638,644*. Washington: Patent and Trademark Office.
2. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. California: University of California Press.

This course will discuss the meaning that our society has given to some 12,000 years of human history: beginning from the rise of 'civilization' to modern times. Throughout history we convince ourselves what is good, what should be celebrated, remembered and protected. This course will encourage students to apply critical standards to the way civilizations communicated with each other and how one differed from the other. This course will also encourage students to understand the meaning of art in context to communication. This course seeks to provide students with information about relevant characters, major events and general characteristics of different civilizations (culture, society, economy) through the course of time. The course intends to develop their understanding the definition of concepts such as Global History, Civilization, Society, Culture, Pre- History, and Ancient History. Within this context, students will learn about the politics, society, economy, and cultural expressions and development of some of the best-known civilizations of the period studied.

Contents

1. Cave Art
2. Paleolithic
3. Mesolithic
4. Neolithic
5. Mesopotamia
6. Introduction and Origin
7. Early City States of Mesopotamia
8. Art of Mesopotamia
9. Egyptian Art: Historical Background
10. Type of Egyptian Art, Characteristics
11. Sculptures and Painting Architecture
12. Art of Ancient Greece
13. Mythology
14. Greek God and Goddesses
15. Archaic Period, Classical Period Hellenistic Period
16. Roman Art and Architecture
17. Roman Mythology, Roman Gods
18. Roman Sculpture, Roman Architecture

Recommended Text

1. Janson, H.W. (1995). *History of art* (Vol-I). Prentice Hall. NYC: Harry N. Abrams, Inc Publishers.
2. Pointon, M. (1997). *History of art*. Abingdon: Rout ledge.

Suggested Readings

1. Murray, Chris. (2002). *Key Writers on art: from antiquity to 19th century*. Abingdon, England: Rout ledge.
2. Gardner, H., & Kleiner, F. S. (2016). *Gardner's art through the ages*. San Francisco : Wadsworth/Cengage Learning.

The Miniature Painting course extends the vocabulary of a painting by drawing from a very traditional genre that has been reinterpreted to become part of the contemporary art vocabulary. The course emphasizes traditional skills, experimental backgrounds, contemporary Fusion with Traditional techniques. Techniques of miniature painting by studying and practicing the styles and conventions of masters from different stylistic schools. The course is designed to understand the Modern Mughal style in its pure form, students initially reproduce miniatures especially from the Mughal traditions, which focus on understanding line, form, color and rendering (Purdakht). As part of the traditional training methods, students are taught to prepare their tools and materials under the guidance of their instructors. The course also integrates the appreciation of contemporary art practices within Miniature Painting through the gallery and studio visits, workshops and artists' talks. Critical evaluations are conducted regularly to help develop an independent body of work in the final term.

Contents

1. Portrait painting in Mughal style
2. Reproduction
3. Contemporary Fusion with Traditional Mughal Portrait
4. Modern miniature
5. History of Miniature
6. Modern Miniature Techniques
7. Modern Mughal style
8. Modern miniature painting
9. Experimental Backgrounds
10. Textures
11. Washes and new Techniques
12. Fusion of Contemporary and True miniature painting
13. Experimental Techniques with new and old fusion of topics
14. Contemporary issues and Miniature Painting

Recommended Texts

1. Ganpatye, P., & Chauhan, R. R. S. (1994). *A guide to the Indian miniature*. New Delhi: National Museum.
2. S. Rawson, P. (1961). *Indian painting*, Pierre Tisne .NYC: Universe Books.

Suggested Readings

1. Stronger, S. Ed 1. (2002). *Painting for the mughal emperor: The Art of the Book 1560-1660*. London: Victoria & Albert Museum.
2. Rawson, P. (1961). *Indian painting*, Pierre Tisne .NY: Universe Books.
3. Hollis, H. C. (1932). *A Mughal miniature*. Cleveland: Cleveland Museum of Art.

Academic writing is a formal, structured and sophisticated writing to fulfill the requirements for a particular field of study. The course aims at providing an understanding of the writer's goal of writing (i.e. clear, organized and effective content) and to use that understanding and awareness for academic reading and writing. The objectives of the course are to make the students acquire and master academic writing skills. The course would enable the students to develop argumentative writing techniques. The students would be able to the content logically to add specific details on the topics such as facts, examples and statistical or numerical values. The course will also provide insight to convey the knowledge and ideas objectively and persuasively. Furthermore, the course will also enhance the students' understanding of ethical considerations in writing academic assignments and topics including citation, plagiarism, formatting and referencing the sources as well as the technical aspects involved in referencing.

Contents

1. Academic vocabulary
2. Quoting, summarizing and paraphrasing texts
3. Process of academic writing
4. Developing argument
5. Rhetoric: persuasion and identification
6. Elements of rhetoric: Text, author, audience, purposes, setting
7. Sentence structure: Accuracy, variation, appropriateness, and conciseness
8. Appropriate use of active and passive voice
9. Paragraph and essay writing
10. Organization and structure of paragraph and essay
11. Logical reasoning
12. Transitional devices (word, phrase and expressions)
13. Development of ideas in writing
14. Styles of documentation (MLA and APA)
15. In-text citations
16. Plagiarism and strategies for avoiding it

Recommended Texts

1. Swales, J. M., & Feak, C. B. (2012). *Academic writing for graduate students: Essential tasks and skills* (3rd ed.). Ann Arbor: The University of Michigan Press.
2. Bailey, S. (2011). *Academic writing: A handbook for international students* (3rd ed.). NYC: Routledge.

Suggested Readings

1. Craswell, G. (2004). *Writing for academic success*. London: Sage.
2. Johnson-Sheehan, R. (2019). *Writing today*. Don Mills: Pearson.
3. Silvia, P. J. (2019). *How to write a lot: A practical guide to productive academic writing*. Washington: American Psychological Association.
4. Silvia, P. J. (2019). *How to write a lot: A practical guide to productive academic writing*. Washington: American Psychological Association.

This course is an introduction to the concepts, techniques and skills of the contemporary illustrator. The student will learn to understand that good illustration is a means of communication. Students will be introduced to drawing techniques, skills, and fundamentals using various black and white media. Students will learn the perspective construction of the human figure and principles of shading as they pertain to the illustration industry. Course Includes study of one and two-point perspectives, fundamental construction of the human head and figure, and the principles of shading. Course Emphasizes natural and technical drawing, and working in both the studio and the outdoor environment. Basic Illustration is a foundation course that develops and refines a student's ability and talent in drawing. The objective is to teach and familiarize students with the use of traditional and contemporary drawing media. Drawing is one of the most fundamental of all artists' disciplines. It is also the basis for communicating in almost all forms of art. It is a necessary part of all artists/designers' training.

Contents

1. The history of illustration, Historical product
2. Product illustration for this historical product in a modern style
3. Reproducing and altering illustration styles to help develop and enrich your own style
4. Use of dry media and techniques, Use of wet media and techniques, Grid technique sampler
5. Illustrations in brushwork, pen and ink mixed media and examine non-objective and portraits
6. Visual puns in illustration, Various illustration styles and Basic drawing techniques
7. Brainstorming, thumbnails, roughs and sketches and Different black and white media
8. Design contrasts: thick/thin line, volume, texture, dark/light, transparent/opaque
9. From doodle to comprehensive Stage, Daily sketchbook of ideas
10. Single and multiple lines/opaque and transparency/texture and pattern
11. Conceptual/narrative illustration, Advertising/editorial illustration styles
12. Comics/cartoon/caricature illustrations, Themes and clichés/portraits and self-portraits
13. Alternative, new wave, cutting edge, fringe, grunge = modern
14. Critique and critically evaluate, Product Illustration for Advertising
15. Advertising illustrations for products, Scratchboard technique
16. Modify an existing product illustration, Dimensional, extended, peripheral techniques
17. Scratchboard and stencil composition, Cut/paper, torn-paper collage and photo-collage
18. Illustrating various pieces of text and illustrating the same text in various ways and styles.
19. Review copyright usage of imagery

Recommended Texts

1. Dormor, R. (2010). *Art and design*. London: Edexcel.
2. A Harding, A. (1997). *Art and design*. London: Academy Group.

Suggested Readings

1. A Harding, A. (1997). *Art and design*. London: Academy Group.
2. Ger, M. (2009). *Art and design*. Cheltenham, London: Nelson Thornes.

In recent years, community engagement has become a central dimension of governance as well as policy development and service delivery. However, efforts to directly involve citizens in policy processes have been bedeviled by crude understandings of the issues involved, and by poor selection of techniques for engaging citizens. This course will provide a critical interrogation of the central conceptual issues as well as an examination of how to design a program of effective community engagement. This course begins by asking: Why involve citizens in planning and policymaking? This leads to an examination of the politics of planning, conceptualizations of "community" and, to the tension between local and professional knowledge in policymaking. This course will also analyze different types of citizen engagement and examine how to design a program of public participation for policymaking. Approaches to evaluating community engagement programs will also be a component of the course. Moreover, in order to secure the future of society, citizens must train younger generations in civic engagement and participation. Citizenship education is education that provides the background knowledge necessary to create an ongoing stream of new citizens participating and engaging with the creation of a civilized society.

Contents

1. Introduction to Citizenship Education and Community Engagement: Orientation
2. Introduction to Active Citizenship: Overview of the ideas, Concepts, Philosophy and Skills
3. Identity, Culture and Social Harmony: Concepts and Development of Identity
4. Components of Culture and Social Harmony, Cultural & Religious Diversity
5. Multi-cultural society and inter-cultural dialogue: bridging the differences, promoting harmony
6. Significance of diversity and its impact, Importance and domains of inter-cultural harmony
7. Active Citizen: Locally active, Globally connected
8. Importance of active citizenship at national and global level
9. Understanding community, Identification of resources (human, natural and others)
10. Human rights, Constitutionalism and citizens' responsibilities: Introduction to human rights
11. Universalism vs relativism, Human rights in constitution of Pakistan
12. Public duties and responsibilities
13. Social Issues in Pakistan: Introduction to the concept of social problem, Causes and solutions
14. Social Issues in Pakistan (Poverty, Equal and Equitable access of resources, unemployment)
15. Social Issues in Pakistan (Agricultural problems, terrorism & militancy, governance issues)
16. Social action and project: Introduction and planning of social action project
17. Identification of problem, Ethical considerations related to project
18. Assessment of existing resources

Recommended Texts

1. Kennedy, J. K., & Brunold, A. (2016). *Regional context and citizenship education in Asia and Europe*. NYC: Routledge Falmer.
2. Macionis, J. J., & Gerber, M. L. (2010). *Sociology*. NYC: Pearson Education.

Suggested Readings

1. British Council. (2017). *Active citizen's social action projects guide*. Scotland: British Council.
2. Larsen, K. A., Sewpaul, V., & Hole, G. O. (Eds.). (2013). *Participation in community work: International perspectives*. NYC: Routledge.

Drawing is a skill which through practice, can be learned and fostered. This course is designed to develop the students' drawing skills and awareness using a structured approach to drawing through lots of practice of the study of the human figure by using multiple mediums. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Foreshortening
2. Study of figure in Linear Perspective (Quick Sketching)
3. Experimental foreshortening drawings
4. Overlapping
5. Quick sketching to learn the overlapping
6. Figure with furniture
7. Three figures on plane sheet
8. Three or more than three figures on experimental sheet
9. Figures and Landscapes
10. Quick Sketching
11. Compositions
12. Life Drawing in Pastels
13. Quick Sketching
14. Life drawing practice
15. Life Drawing in Charcoal
16. Quick Sketching
17. Life drawing practice
18. Exploration of new Mediums and Sketching
19. Experimental backgrounds
20. Mix Media
21. Collage

Recommended Texts

1. Civardi, G. (2010). *The art of drawing*. Tunbridge Wells, England: Search Press.
2. Thomas, P., & Taylor, A. (2016). *Drawing foundation course*. Vacaville: Bounty Books.

Suggested Readings

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

This Subject is designed to introduce the students to the artistic tradition of Western culture. It will provide an introduction to works of art as the embodiment of cultural, social, and political values from ancient civilizations of the West to the present. The course will address various historical periods, artists, creative practices, and themes through the study of Western art objects that exhibit unique and significant means of expression in visual form. It will focus on pieces that exemplify each period, practicing detailed visual readings in order to better understand their function within the original culture's context as well as the impact which they have had on modern Western European and American artistic ideals. Students can recognize Fine Arts as representative of the historical moment in which it was produced while acknowledging its effect on later developments in design. The key interest of the study will be on the impact of social, cultural, technological and economic developments on art which will develop a critical vocabulary to discuss, write about, and create an art piece. It will articulate the relationships between art, the history of visual culture and world history to enhance civic and global engagement.

Contents

1. Medieval Period, Early Christian Art, Byzantine Art, Romanesque Art, Gothic Art
2. Renaissance Period, The Renaissance and the Reformation, Counter Reformation
3. Early Renaissance Art: The Art of Brunelleschi, Ghiberti, Donatello, Masaccio, Mantegna
4. Verrocchio High
5. Renaissance Art: The Art of Leonardo da Vinci, Michelangelo, Raphael and Titian
6. Mannerism: Origin and Development, Sculpture
7. Main Artists: Jacopo da Pontormo and Giambologna
8. Baroque Art: The causes and impacts of the Reformation and Counter Reformation on Art
9. Origin and Characteristics Artists: Velázquez, Caravaggio, Rembrandt, Rubens
10. Poussin, and Vermeer Central, Europe, and *Rococo*
11. Neo-Classicism: History, Painting and Printmaking, Sculpture, Art of Jacques Louis David
12. Romanticism
13. Defining Romanticism: Basic Characteristics, Etymology
14. The Period, Context and Place in History
15. Artists: Francisco Goya, Eugene Delacroix
16. Theodore Gericault, J. M. W. Turner and Caspar David Friedrich

Recommended Texts

1. Janson, H.W. (1995). *History of art* (Vol-I). Prentice Hall. New York: Harry N. Abrams, Inc Publishers.
2. Murray, C. (2002). *From Antiquity to 19th Century*. London: Rout ledge.

Suggested Readings

1. Murray, Chris. (2002). *Key Writers on art: from antiquity to 19th century*. Abingdon, England: Rout ledge.
2. Gardner, H., & Kleiner, F. S. (2016). *Gardner's art through the ages*. San Francisco: Wadsworth/Cengage Learning.

This studio art course introduces theoretical and practical aspects of large-scale painting, murals and public art. The course includes an actual practicum in large-scale media and experimentation of early and contemporary techniques including drawing, fresco, painting, aerosol and various industrial materials. The objective of this course is for students to develop an understanding about some of the social roles of art and the impact of murals in communities, based upon its historical and contemporary applications. The course will enable students to control scale, color, specific techniques and safety measures aimed at public spaces. Demonstrate a basic understanding of historical and contemporary techniques, terms and issues and implementation of public art. Develop a finance and process strategy to conduct public art in a foreign or local community. Explore a personal driving force and apply that stimulus visually to the public realm. Find the balance between personal, group and community vision. Be able to listen and then collaborate with individuals and communities to meet their artistic goals.

Contents

1. Egg Tempera: Surface Preparation, Egg Painting on any Topic
2. Egg Painting on panel, Egg painting on wall
3. Graffiti style murals: Exploration of Mediums
4. Theme based Wall Graffiti
5. Tile mural/ Mosaics:
6. Surface Preparation, Floral/Geometrical Designs
7. Process and Execution, Display
8. Fresco: Fresco Secco
9. Preparation of Surface, Theme, Material,
10. Process of Fresco Secco
11. Bon Fresco
12. Preparation of Surface
13. Theme
14. Material
15. Process of Bon Fresco

Recommended Texts

1. Campbell, B. (2003). *Mexican murals in times of crisis*. Tucson: University of Arizona Press.
2. Folgarait, L. (1998). *Mural painting and social revolution in Mexico, 1920-1940: Art of the new order*. Cambridge: Cambridge University Press.

Suggested Readings

1. Folgarait, L. (2017). *The mexican muralists and Frida Kahlo*. Oxford: In Oxford Research Encyclopedia of Latin American History.
2. Lozano Luis-Martín, Rivera, J. C., Doniz, R., Kochen, F., Taschen, B., Blackman, M. Rivera, D. (2017). *Diego rivera: the complete murals*. Colonge: Taschen.

This is an introductory studio course consisting of both hand and wheel methods of construction. The course will include an examination of clay, glaze, decoration methods, and the firing process. This course provides introductory exposure to the history of ceramics and a beginning level experience in the use of clay as a fine art medium. Forming techniques, surface development and glazing, and kiln firing practices will be introduced. Both the functional and sculptural ceramic traditions will be explored. Students will also be learning about differences in clay compositions, clay states and drying procedures. We will be finishing the surfaces of ceramic work using different colorants including engobes, underglazes, and glazes. Included in this course will be an understanding of the kiln operation and firing process. Ceramics I students will also learn about the preparation of clay through active participation in mixing, wedging and aging processes involved in reworking and recycling used clay.

Contents

- 1 Learn about Nature of Clay, Use of Ceramic Tools
- 2 Apply different non-glazing techniques: slip, s graffito, and mishima.
- 3 Glaze Application: Apply different glaze application techniques: pour, spray (airbrush), brush
- 4 Proper glazing techniques for: application, resists, waxing.
- 5 Firing: Understand different firing methods: electric, gas, alternative fuels (sawdust, raku, etc.)
- 6 Kilns and Firing Procedures
- 7 Hand building Techniques: pinch, slab (soft, stiff), coil, throwing, and extruding.
- 8 proper throwing techniques: center, open, pull up walls, and trim foot
- 9 Sculpture (bas relief), Mold Construction
- 10 Practice on Potter's wheel, Proper glazing techniques for: application resists, waxing.
- 11 Hand building Techniques: pinch, slab (soft, stiff), coil, throwing, and extruding (theme based)
- 12 Sculpture (low relief), Mold Construction (high relief).
- 13 Visit to any Ceramics Factory

Recommended Texts

1. Rahaman, M. N. (2017). *Ceramic processing*. Florida: CRC Press, Taylor & Francis Group.
2. Boch, P., & Niepce, J.-C. (2006). *Ceramic materials: processes, properties and applications*. London: ISTE.

Suggested Readings

1. Whitney, E. D. (1994). *Ceramic cutting tools: materials, development, and performance*. Norwich, NYC: Noyes Publications.
2. Boch, P., & Niepce, J.-C. (2006). *Ceramic materials: processes, properties and applications*. London: ISTE.

Figurative art, landscapes, architectural paintings and still life are the main forms of painting that retains strong reference to the world of aesthetics. Genre paintings not only portraits a real subject but can also reflect the cultural values of the time in which it was created. The course will cover the fundamentals of still life, landscapes, cityscapes and figurative art. It will also demonstrate the role of light, both natural and artificial, in genre paintings. One-on-one and group discussions will also touch upon concepts crucial to the creative process, including critical thinking, discipline, spontaneity, metaphor, and others. The courses within the Major subjects meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

Contents

1. Still life with fruits
2. Still life with furniture
3. Still life (outdoor)
4. Traditional and experimental approaches in painting the figure, landscape and still life.
5. Proportions of a Human Figure
6. Drawing Practice with Brush
7. Learning Chiaroscuro
8. Figure in Chiaroscuro
9. Effects of natural light on a figure
10. Landscapes
11. Study of different Times of Light
12. Impressionistic Paintings/Landscapes
13. Alla Prima technique

Recommended Texts

1. Curtis, D and Capon, R. (2012), *Capturing the moment in oils*. Batsford: Reprint edition.
2. Schmid, R. (1998). *Alla Prima: Everything I know about painting*. Roosevelt National Forest: Stove Prairie Press.
3. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. California: University of California Press.

Suggested Readings

1. Lee, I., & Pfalzgraf, L. M. (2009). *U.S. Patent No. 7,638,644*. Washington, DC: U.S. Patent and Trademark Office.
2. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. California: University of California Press.

The sculpture is the branch of visual arts that operates in three dimensions. It is one of the plastic arts. The reasons for the existence of the sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. Sculpture as a major subject is specifically designed to demonstrate the principles of sculptural design govern the approaches of sculptors to such fundamental matters as orientation, proportion, scale, articulation and balance. It will give the students the aesthetic, as well as technical, awareness to best express himself/ herself. Projects will deal with objective abstract and non-objective approaches. A wide variety of materials may be worked by removal such as carving, assembled by welding or modeling or molded or cast. This course includes both basic and traditional types of sculpting, carving and modeling techniques.

Contents

1. Relief (Additive Method)
2. High Relief (Architecture) Material: Clay, Molding & Casting Material: Plaster of Paris
- 2 Dimensional Sculptures
3. Study of Human Head/Portrait
4. How to prepare an Armature for human head/portrait?
5. Material: Wire, Nails, Basic Armature to prepare human portrait etc
6. Process: Clay modeling, Finishing, Molding (Plaster), Casting (Plaster), Finishing
7. Study of Hands and Feet, Material: Clay, Tech.: Terracotta
8. Study of Human Bust
9. How to prepare an Armature for human bust?
10. Material: Wire, Nails, Basic Armature to prepare bust etc
11. Process: Clay modeling, Finishing, Molding (Plaster), Casting (Plaster), Finishing
12. Carving: Geometrical/Floral Designs, Material: Plaster Block
13. Human Figure: Material: Wood, Style: Students' Choice

Recommended Texts

1. Brown, C. (Ed.). (2006). *Sculpting Techniques Bible*. NYC: Chartwell.
2. Martns. (1989). *Sculpture today*. NYC :Metalliques Beaumont.

Suggested Readings

1. Rich, J. C. (1988). *The materials and methods of sculpture*. North Chelmsford: Courier Corporation.

The course is designed to provide the familiarity and comprehension of English literary pieces. The students may not be familiar or well-versed in the various genres of literature before taking this course. The course provides training and skills necessary to engage, understand, critically analyze, and enjoy the literary genres of literature: short story, poetry, novel and drama. The students will explore the basic concepts of literary technique, narrative, poetic, and dramatic structures and innovations to engage with the more advanced cognitive aspects of literature. In addition to these theoretical skills, students will also read below the surface of the texts for their historical, ethical, psychological, social, and philosophical value by developing insights in how literature gives us a window into both the experiences of others and wider appreciation for the human condition. The course explores literary production in English against the local context in particular, by emphasizing shifts in thought as well as genre innovation, i.e. medieval to modern. It provides an introduction to key texts, authors and literary periods, exploring the relationship of texts to their contexts and considering multiple perspectives in the different literary genres.

Contents

1. Poems, Milton: *Book IX*, lines 897–959.
2. Shakespeare: All the World is a Stage.
3. Browning: My Last Duchess
4. Wordsworth: The Leech Gatherer
5. Keats: Ode to Autumn
6. Walter De La Mare: Tartary
7. Short Stories, *The Necklace*
8. The Woman Who had Imagination
9. Shadow in the Rose Garden
10. Essays, *My Tailor*
11. Whistling of the Birds
12. One Act Play, *Riders to the Sea*
13. Novel, *Animal Farm*

Recommended Readings

1. Kennedy, X.J. & Gioia, D. (2014). *Literature: An introduction to fiction, poetry, drama, and writing*. Boston: Pearson.
2. Mays, K. J. (2014). *The Norton introduction to literature*. NYC: Norton.

Suggested Readings

1. Bausch, R & Cassill, R.V. (2006). *The Norton anthology of short fiction*. NYC: Norton & Company.
2. Gardner, J. E., Lawn, B., Ridl, J., & Schakel, P. (2016). *Literature: A portable anthology*. Boston: Bedford St. Martins.

This course is designed to educate the students at large, the law, rules, regulations related to daily life. Students should behave and ensure order, predictability and security in some basic fields of life. This course is designed to aware the basic rights and obligations to make the civic. This course will develop basic necessary knowledge, skills and attitude for legal awareness among the students. to enlighten the basic principles and rules regarding basic Fundamental rights of citizens as given by The Constitution of the Islamic Republic of Pakistan, Human Rights Laws, Consumer Protection Laws, Environmental Laws and Women Protection Laws to gain insight into the law and legal system. It will provide basic acquaintance to legal principles and will advance social justice. Moreover, it will impart light on corners of life that will make the student more vibrant, civilized and law-abiding citizens.

Contents

1. The Constitution of Islamic Republic of Pakistan, 1973
2. Fundamental Rights Article 8 to 28
3. Framework for implementation of Fundamental Rights under Article 184 and 199
4. European Convention on Human Rights
5. Universal Declaration of Human Rights 1948
6. Theory and practice of Human Rights in Pakistan
7. The Punjab Consumer Protection Act, 2005
8. The Punjab Consumer Protection Rules, 2009
9. Environmental Laws
10. The Pakistan Environmental Protection Act, 1997
11. The Punjab Environmental Protection Act, 1997
12. Women Protection Laws The Women Protection Act, 2006
13. The Protection Against Harassment of Women at Workplace Act, 2010

Recommended Texts

1. Emanuel, S. L. (2019). *Constitutional law*. NYck: Wolters Kluwer.
2. Adil, Z. H. (2014). *The manual of consumer protection laws in Pakistan*. Lahore: Kashif Law Book House.
3. Book House.

Suggested Readings

1. Brownlie, I., & Goodwin-Gill, G. S. (Eds.). (2010). *Brownlie's documents on human rights*. London: Oxford University Press.
2. Salzman, J., & Thompson, B. H. (2003). *Environmental law and policy*. NYC: Foundation Press.

Figurative art describes any form of modern art that retains a strong reference to the real world and particularly to the human figure. Figurative art not only portrays a real subject but can also reflect the cultural values of the time in which it was created. The course will cover the fundamentals of figurative art. It will also demonstrate the role of light, both natural and artificial, in figurative paintings. One-on-one and group discussions will also touch upon concepts crucial to the creative process, including critical thinking, discipline, spontaneity, metaphor, and others. Painting as a key subject will create an ability to paint observationally, appropriately applying an understanding of basic painting and drawing skills, gesture, proportion, and artistic anatomy. This course meets the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

Contents

1. Perspective and Architecture
2. Study of Architecture in Linear Perspective (Quick Sketching)
3. Experimental foreshortening impressionistic drawings
4. Street Compositions(Impressionistic Style)
5. Quick sketching to learn the overlapping
6. Figure with furniture
7. Three figures on plane sheet
8. Three or more than three figures on experimental sheet
9. Figures with Movement (Alla Prima Technique)
10. Quick Sketching and Compositions
11. Life Drawing in Simplified Form
12. Quick Sketching
13. Life drawing practice
14. Life Drawing in Oil Paint (Realistic)
15. Quick Sketching, Life drawing practice
16. Collaboration of new Mediums with Oil Paints
17. Experimental backgrounds and Mix Media.Collage

Recommended Texts

1. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. California: University of California Press.
2. Lee, I., & Pfalzgraf, L. M. (2009). *U.S. Patent No. 7,638,644*. Washington, DC: U.S. Patent and Trademark Office.

Suggested Readings

1. Curtis, D and Capon, R. (2012), *Capturing the moment in oils*. Batsford: Reprint edition.
2. Schmid, R. (1998). *Alla Prima: Everything I know about painting*. Roosevelt National Forest: Stove Prairie Press.
3. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. California: University of California Press.

The sculpture is the branch of visual arts that operates in three dimensions. It is one of the plastic arts. The reasons for the existence of the sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. Sculpture as a major subject is specifically designed to demonstrate the principles of sculptural design govern the approaches of sculptors to such fundamental matters as orientation, proportion, scale, articulation and balance. It will give the students the aesthetic, as well as technical, awareness to best, express /themselves. Projects will deal with objective abstract and non-objective approaches. A wide variety of materials may be worked by removal such as carving, assembled by welding or modeling or molded or cast. This course includes both basic and traditional types of sculpting, carving and modeling techniques.

Contents

1. Relief (Additive Method)
2. Huge size Relief (Any Topic)
3. Material: Clay, Molding , Material: Plaster of Paris, Casting , Material: Fiber Glass
4. Dimensional Sculptures
5. Study of Human Figure-I
6. How to prepare an Armature for human figure?
7. Material: Wire, Nails, Basic Armature to prepare human portrait etc
8. Clay modeling
9. Proportion and Facial Features Study
10. Finishing, Molding (Plaster), Casting (Plaster), Finishing
11. Study of Human Figure-II
12. How to prepare an Armature for human figure?
13. Material: Wire, Nails, Basic Armature to prepare human portrait etc
14. Study of Animal Figure
15. How to prepare an Armature for an animal figure?
16. Material: Wire, Nails, Basic Armature to prepare bust etc
17. Clay Modeling, Proportions, Finishing, Molding (Plaster), Casting (Plaster), Finishing
18. Carving
19. Relief (Conceptual), Material: wood
20. Human Figure-II, Material: Wood

Recommended Texts

1. Rich, J. C. (1988). *The materials and methods of sculpture*. North Chelmsford: Courier Corporation.

Suggested Readings

1. Brown, C. (Ed.). (2006). *Sculpting Techniques Bible*. NYC: Chartwell.
2. Martns. (1989). *Sculpture today*. NYC: Metalliques Beaumont.

This course is intended to introduce students to basic digital imaging manipulation skills within the Fine Art context of creative expression. Students will use current computer-imaging software to create original art in a variety of final output formats. This digital studio art course explores the potential of the computer hardware and software medium for their visual, conceptual and practical uses in the visual arts. This studio course is an introduction to art using the computer. Digital approaches to imagery will be investigated using various tools (possibilities include cameras, scanners, printers, etc.) and software. Emphasis will be placed on creating original images as well as manipulating existing images. The purpose of Digital Art I is to introduce students to the computer and graphics software emphasizing visual and conceptual problem solving as related to various two-dimensional imagery. This course will also examine the interdependence of medium and image.

Contents

1. Understanding Photoshop
2. Mouse practice for drawings
3. Cartoons
4. Posters
5. Effects and Filters
6. Blending and shadow making
7. Texture making
8. Advance application of Adobe tools
9. Advance tracing and drawing techniques
10. Advance rendering of 3D objects
11. Drawings on Adobe Photoshop
12. Drawing with mouse/pen
13. Landscape/portraits/still life
14. Black and white shading in drawings
15. Cartoons
16. Digital Drawings/Paintings
17. Landscapes
18. Still Life
19. Figurative Practices
20. Conceptual drawings

Recommended Texts

1. Gere, C. (2005). *Art, time and technology (History of the Disappearing Body)*. NYC: Berg.
2. Christiane P. (2006). *Digital art*. London: Thames & Hudson.

Suggested Readings

1. Paul, C. (2015). *Digital art*. London: Thames & Hudson.
2. Gage, J. (1999). *Color and meaning*. California: University of California Press.

This course will develop the students' drawing skills and awareness using a structured approach to drawing through the study of the human figure and architectural drawings. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing. . This course demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Perspective and Architecture
2. Study of Architecture in Linear Perspective (Quick Sketching)
3. Experimental foreshortening drawings
4. Street Compositions
5. Quick sketching to learn the overlapping
6. Figure with furniture
7. Three figures on plane sheet
8. Three or more than three figures on experimental sheet
9. Figures with Movement
10. Quick Sketching
11. Compositions
12. Life Drawing in Pastels-II
13. Quick Sketching
14. Life drawing practice
15. Life Drawing in Charcoal-II
16. Quick Sketching
17. Life drawing practice
18. Exploration of new Mediums and Sketching-II
19. Experimental backgrounds
20. Mix Media, Collage

Recommended Texts

1. Bambach, C. C. (1999). *Drawing and painting in the Italian Renaissance workshop: theory and practice, 1300-1600*. Cambridge: Cambridge University Press.
2. Civardi, G. (2006). *Drawing techniques*. Tunbridge Wells, England: Search Press.

Suggested Readings

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

This course is meant as an introduction to the arts and architecture of the Islamic world, from the time of the Prophet to the present day. The course will concentrate on selected moments and monuments in the central historic regions—the Arab Middle East, North Africa, Spain, Iran, India, and Turkey—and consider the relationship of the visual arts to the history, geography, and traditions of each region. It will make students to understand Islamic art as essentially a devotional art. The course will demonstrate the philosophy of Islamic art in a historical and contemporary context and a working knowledge of Islamic Art and civilization with emphasis on philosophy, art, architecture, crafts, achievements in various fields and lifestyles. This course will increase the Knowledge of the place and practice of Islamic Arts in the contemporary Muslim world and will make students recognize the place of Islamic Arts in the history of art, design, and culture, including but not limited to Pakistan.

Contents

1. Art & Culture in the Islamic World
2. Umayyad: Historical Background
3. Umayyad Architecture: Dome of the Rock, Masjid al Aqsa, Ummayad Mosque in Damascus
4. The Great Mosque of Kairouan and The Desert Palaces
5. Abbasid: Historical Background
6. Abbasid Architecture: The Great Mosque of Sammara, Iraq
7. Abu Dulaf Mosque at Sammara, Iraq
8. Art of Book Development in Abbasid Period
9. Fatimids Architecture: Mosque Al-Azhar
10. Mongol Art
11. Timurid Art
12. Timurid Art Illustration
13. Timurid Art Metal Work
14. Ceramics and Carving
15. Safavid Art Ceramics
16. Safavid Art Metallic Art
17. Safavid Art of the Book and Architecture

Recommended Texts

1. Hatlstein, M and Delli, P. (2017). *Islamic art and architecture*. New Jersey: Wiley-Blackwell.
2. Wells, H.G. (2015). *A short history of the world*. London: Forgotten Books (1524).

Suggested Readings

1. Lassner, Jacob. (1987). *Islamic revolution and historical memory: An Inquiry into the Art of Abbasid Apologetics (American Oriental Series)*. Pennsylvania: Eisenbrauns.
2. Durant, V. (1997). *Our oriental heritage (Story of Civilization)*. NYC: Fine Communications.

This course begins with an examination of art before the French Revolution and studies examples of art that reveal cultural changes from the 18th to the end of the 20th century. The course will span the periods of Rococo and Neoclassicism (18th century) through the postmodern art of the late 20th century in Europe and the United States. It is intended to continue to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perceptions. The course will address various historical periods, artists, creative practices, and themes through the study of Western art objects that exhibit unique and significant means of expression in visual form. It will focus on pieces that exemplify each period, practicing detailed visual readings in order to better understand their function within the original culture's context as well as the impact which they have had on modern Western European and American artistic ideals.

Contents

1. Industrial Revolution and its relationship with Realism
2. Manifesto of Gustave Courbet
3. Main Realists: Gustave Courbet, Jean-François Millet, Honoré Daumier
4. Jean-Baptiste-Camille Corot and Édouard Manet
5. Overview of the Impressionism Movement, Impressionists Techniques
6. Content and Compositions
7. Main Impressionists: Claude Monet, Édouard Manet, Pierre-Auguste Renoir
8. Edgar Degas and Camille Pissarro
9. Post Impressionism; Emergence of New Styles within the Movement
10. Main Artists: Paul Cézanne, Paul Gauguin, Vincent van Gogh, Georges Seurat
11. Henri de Toulouse-Lautrec
12. Cubism: Proto Cubism 1907-1908, High Cubism 1909-1914
13. Abstraction and the Ready-made, Late Cubism 1914-1921
14. Expressionist Groups; Die Brücke (The Bridge), Der Blaue Reiter (The Blue Rider)
15. Expressionist Visual Artists: Edvard Munch, Wassily Kandinsky, Ernst Ludwig Kirchner
16. Franz Marc and Anselm Kiefer
17. Fauvism, Artists: Henri Matisse, André Derain
18. Dadaism: Collage, Cut-up Technique, Photomontage, Assemblage, Ready-mades
19. Surrealist Manifestoes: Artists: Salvador Dalí, René Magritte, Joan Miró
20. Feminism: Movement and Ideology

Recommended Texts

1. Murray, Chris. (2002). *Key Writers on art: from antiquity to 19th century*. Abingdon, England: Routledge.
2. Gardner, H., & Kleiner, F. S. (2016). *Gardner's art through the ages*. San Francisco: Wadsworth/Cengage Learning.

Suggested Readings

1. Janson, H.W. (1995). *History of art (Vol-I)*. NYC: Harry N. Abrams, Inc Publishers.
2. Murray, C. (2002). *From Antiquity to 19th Century*. London: Routledge.

The courses within the Major subjects meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals. The course will cover the fundamentals of figurative art. It will also demonstrate the role of light, both natural and artificial, in figurative paintings. One-on-one and group discussions will also touch upon concepts crucial to the creative process, including critical thinking, discipline, spontaneity, metaphor, and others. Painting as key subject will create an ability to paint observationally, appropriately applying an understanding of basic painting and drawing skills, gesture, proportion, and artistic anatomy. This course meets the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

Contents

1. Portrait (Human) and Portrait of a young boy
2. Portrait of an old man
3. Portrait of a woman
4. Portrait of a child
5. Portrait (Animal)
6. Portrait of a Horse
7. Portrait of different animals
8. Compositions (Figurative)
9. Compositions with three figures
10. Composition with more than three figures
11. Compositions(Architectural)
12. Quick sketching outdoor
13. Old street drawings
14. Life Drawing and life drawing practice two per month
15. Theme based drawings
16. Final Project on large scale

Recommended Texts

1. Giebelhausen, M. (2017). *Painting the bible: Representation and belief in mid-Victorian Britain*. NYC: Routledge.
2. Curtis, D and Capon, R. (2012), *Capturing the moment in oils*. Batsford: Reprint edition.

Suggested Readings

1. Giebelhausen, M. (2017). *Painting the bible: Representation and belief in mid-Victorian Britain*. NYC: Routledge.
3. Schmid, R. (1998). *Alla Prima: Everything I know about painting*. Roosevelt National Forest: Stove Prairie Press.
4. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. California: University of California Press.

The reasons for the existence of the sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. The sculpture is specifically designed to give the student the aesthetic, as well as technical, awareness to best, express him/her. Projects will deal with objective abstract and non-objective approaches. The student, with the guidance of the instructor, decides which avenue is best suited for him/her. Sculpture as a major subject is specifically designed to demonstrate the principles of sculptural design govern the approaches of sculptors to such fundamental matters as orientation, proportion, scale, articulation and balance. It will give the students the aesthetic, as well as technical, awareness to best, express him/her. Projects will deal with objective abstract and non-objective approaches. A wide variety of materials may be worked by removal such as carving, assembled by welding or modeling or molded or cast. This course includes both basic and traditional types of sculpting, carving and modeling techniques.

Contents

1. Figurative (standing, life size)
2. Sketching
3. Armature making
4. Clay Modeling and Molding
5. Material: Plaster of Paris
6. Casting
7. Material: Plaster of Paris
8. Finishing and Display
9. Figurative (Seated, life size)
10. Material: Plaster of Paris
11. Casting
12. Conceptual Sculptures
13. Additive, subtractive and direct methods
14. Construction and assemblage
15. Welding project in simplified form

Recommended Texts

1. Martns. (1989). *Sculpture today*. NYC :Metalliques Beaumont.
2. Hammacher, A.M. (1978). *The Evolution of Modern Sculpture*. NYC :Harry N. Abarms.

Suggested Readings

1. Brown, C. (Ed.). (2006). *Sculpting Techniques Bible*. NYC: Chartwell.
2. Naqvi, A. (1998). *Image and Identity*, Oxford: Oxford Press.
3. Hammacher, A.M. (1978). *The Evolution of Modern Sculpture*. NYC :Harry N. Abarms.

This course is designed to provide each student with an opportunity to synthesize her studies on South Asia. The study of South Asian Art and Design offers students a framework within which to carry out the interdisciplinary study of our region, tradition and culture, and the rise and fall of the empires of our ancestors. Making a rich discussion and research on the very topic will help students doing a valuable practice in their studio courses at advance level (animation and video production). This course will help them to visualize the artwork of the contemporary world as well as it will lead them to the world of research. This course will introduce the art and design of South Asia (India, Pakistan & Bangladesh), architectural embellishment and the art of various eras includes Buddhist Art, Gandhara, Ajanta, and Mughal Art with focus on the richness of the South Asian traditions and cultures of the glorious empires of this region.

Contents

1. Introduction to the Region South Asia
2. Paleolithic Age
3. Bhimbetka Caves
4. Mesolithic
5. Neolithic Age
6. MeherGarh and Indus Valley Civilization
7. Buddhist Art
8. Mauryan
9. Shunga
10. Kushan
11. andharan Dynasty
12. Indian Art and Architecture
13. Gupta and Post - Gupta Dynasty
14. Medieval Period
15. Sultanate Period in North India
16. Sultanate Period in Deccan
17. Introduction to Mughal Period
18. Mughal Art and Architecture

Recommended Texts

1. Clark, J. (1998). *Modern Asian art*. Honolulu, Hawaii: University of Hawaii Press.
2. Chang, T. (2013). *Travel, collecting, and museums of Asian Art in nineteenth-century*. NYC: Routledge.

Suggested Reading

1. Chang, T. (2013). *Travel, Collecting, and Museums of Asian Art in Nineteenth-Century*. NYC: Routledge.
2. McIntosh, J. (2008). *The ancient Indus Valley: new perspectives*. California: Abc-Clio.

In conceptual art, the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals. In its broadest sense, conceptual art can be traced back to the primitive artist who included the backbone in his drawing of a fish because he 'knew' it was there, even though it was outwardly invisible. The Renaissance, with its concern for accurate depiction, could be said to have firmly placed the emphasis on the perceptual rather than the conceptual.

Contents

1. Introduction to Conceptual Art
2. Conceptual Art Movement
3. Comparison of Worth of Idea and Aesthetics as Significance of Art
4. Discussion on Contemporary Conceptual Artists
5. Marcel Duchamp
6. Sol LeWitt
7. Joseph Kosuth
8. Robert Rauschenberg
9. Creation of Peace of Art (3D & Durable)
10. Theme: Theme will be selected by students.
11. (Individual Art piece)
12. Conceptual Painting/Sculpture
13. Theme: Self
14. Theme: Box or any geometrical form
15. Installation

Recommended Texts

1. Gardner, H., & Kleiner, F. S. (2016). *Gardner's art through the ages*. San Francisco : Wadsworth/Cengage Learning.
2. Fried, M. (1968). *The classic polemic advancing this position: Art and Object-hood*, in Gregory Battcock, ed., *Minimal Art*; NYC: Dutton.

Suggested Readings

1. Fried, M. (1968). *The classic polemic advancing this position: Art and Object-hood*, in Gregory Battcock, ed., *Minimal Art*; NYC: Dutton.
2. Hanover. (1994). *Culture: Images and Interpretations*, London: University Press of New England.

This course will develop the students' drawing skills and awareness using a structured approach to drawing through the study of the human figure. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing. . This course also demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Portrait (Human)
2. Portrait of a young boy in Pencil
3. Portrait of an old man in pencil
4. Portrait of a woman in Pencil
5. Portrait of a child in pencil
6. Portrait (Animal)
7. Portrait of a Horse
8. Portrait of different animals
9. Compositions (Figurative)
10. Compositions with three figures in pencil
11. Composition with more than three figures in pastels
12. Compositions(Architectural)
13. Quick sketching outdoor
14. Old street drawings in water color
15. Life Drawing
16. life drawing practice one per week in pencil
17. Theme based drawings
18. Final Project on large scale

Recommended Texts

1. Bambach, C. C. (1999). *Drawing and painting in the Italian Renaissance workshop: theory and practice, 1300-1600*. Cambridge: Cambridge University Press.
2. Civardi, G. (2006). *Drawing techniques*. Tunbridge Wells, England: Search Press.

Suggested Readings

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

This Subject is designed to introduce the student to the artistic tradition of European, Asian and American painting/sculpture. It will provide an introduction to works of art as the embodiment of cultural, social, and political values from ancient civilizations of the West to East till present. The course will address various historical periods, artists, creative practices, and themes through the study of Western and Eastern art objects that exhibit unique and significant means of expression in visual form. It will focus on pieces that exemplify each period, practicing detailed visual readings in order to better understand their function within the original culture's context as well as the impact which they have had on modern Western European and American artistic ideals. This course also includes the history of famous Pakistani painters or sculptors to introduce the students about the rich history of art of Pakistan and the contribution of the young emerging talent of Pakistani artists in modern art.

Contents

1. Indian Painting
2. Bengali Painting
3. Modern Indian Painting
4. 20th-Century modern and contemporary Painting in West
5. Pioneers of the 20th century
6. Pioneers of Modern Art
7. Towards Mid-Century
8. Abstraction Expressionism
9. Pop Art
10. Figurative, Landscape, Still-life, Seascape, and Realism
11. Art brut, New Realism, Bay Area Figurative Movement, neo-Dada, Photorealism
12. Hard-edge painting, Minimalism, Post-minimalism, Monochrome painting
13. Neo Expressionism
14. Contemporary painting into the 21st century
15. Famous Pakistani Contemporary Painters

Recommended Texts

1. Murray, Chris. (2002). *Key writers on art: from antiquity to 19th century*. Abingdon, England: Routledge.
2. Ali, Amjad. (1995), *Painters of Pakistan*. Islamabad: National Book Foundation.

Suggested Readings

1. Hugh Honour and John F. Fleming. (2005), *The visual arts: A history*. New Jersey: Prentice Hall.
2. Ali, Amjad. (1995), *Painters of Pakistan*. Islamabad: National Book Foundation.
3. Ali, Atteqa Iftikhar, (2012). *Impassioned play : social commentary and formal experimentation in contemporary Pakistani art*. Austin: University of Texas.

This Subject is designed to introduce the student to the artistic tradition of European, Asian and American painting/sculpture. It will provide an introduction to works of art as the embodiment of cultural, social, and political values from ancient civilizations of the West to East till present. The course will address various historical periods, artists, creative practices, and themes through the study of Western and Eastern art objects that exhibit unique and significant means of expression in visual form. It will focus on pieces that exemplify each period, practicing detailed visual readings to better understand their function within the original culture's context as well as the impact which they have had on modern Western European and American artistic ideals. This course also includes the history of famous Pakistani painters or sculptors to introduce the students about the rich history of the art of Pakistan and the contribution of the young emerging talent of Pakistani artists in modern art.

Contents

1. Sculpture in the Indian Sub-continent
2. Indus Valley Civilization (3300-1700 BC)
3. Greco-Buddhist art of Gandhara
4. The pink sandstone Hindu, Jain and Buddhist Sculptures of Mathura
5. Sculptures in the West
6. Prehistoric Sculpture
7. Sculpture of Classical Antiquity (c.1100-100 BCE)
8. Celtic Metal Sculpture (400-100 BCE)
9. Roman Sculpture (c.200 BCE-c. 200 CE)
10. Byzantine Sculpture (330-1450 CE)
11. Sculpture During The Dark Ages (c. 500-800)
12. Romanesque Sculpture (c. 800-1200)
13. Gothic Sculpture (c.1150-1300)
14. Italian Renaissance Sculpture (c. 1400-1600)
15. Baroque Sculpture (c. 1600-1700)
16. Rococo Sculpture (c. 1700-1789)
17. Neoclassical Sculpture (Flourished c. 1790-1830)
18. 19th Century Sculpture and 20th Century Sculpture: The advent of Modernism
19. Postmodernist Contemporary Sculpture
20. Famous Pakistani Contemporary Sculptors

Recommended Texts

1. Gardner, H., & Kleiner, F. S. (2016). *Gardner's art through the ages*. San Francisco: Wadsworth/Cengage Learning.
2. Sylvan Barnet. (2007), *A Short Guide to Writing About Art*. New Jersey: Prentice Hall.

Suggested Readings

1. Hugh, H and John F. F. (2005). *The Visual Arts: A History*. New Jersey: Prentice Hall.
2. Murray, C. (2002). *From Antiquity to 19th Century*. England: Routledge.

The courses within the Major subjects meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals. This is an opportunity to apply theory and method in a project, formulating a question and developing a potential answer. Students will explore the broader implications of their practice through aesthetic, social, political, economic and scientific considerations. A thesis is never a definite conclusion, but a moment within the students' artistic development that demonstrates the ability to continue work outside the confined of the institution. The final thesis review with the students' jury takes place during the final thesis exhibition. Students work in close collaboration with the supervisor and a panel of external examiners evaluates the work after viva of the student.

Contents

1. Creating of story board of students' own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if required)
6. Thematic sketches with the help of story board
7. Selection of thesis topic
8. Sketches
9. Painting Practices with written research
10. Selection of medium
11. Conceptual discussions
12. Final Work

Recommended Texts

1. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. California: University of California Press.
2. Lee, I., & Pfalzgraf, L. M. (2009). *U.S. Patent No. 7,638,644*. Washington, DC: U.S. Patent and Trademark Office.

Suggested Readings

1. Curtis, D and Capon, R. (2012), *Capturing the moment in oils*. Batsford: Reprint edition.
2. Schmid, R. (1998). *Alla Prima: Everything I know about painting*. Roosevelt National Forest: Stove Prairie Press.
3. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. California: University of California Press.
4. Cateura, Linda and Leffel, David A. (1995). *Oil painting secrets from a master*, Watson-Guption; Edition Unstated edition.

The reasons for the existence of the sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. Sculpture-I is specifically designed to give the student the aesthetic, as well as technical, awareness to best express himself/ herself. Projects will deal with objective abstract and non-objective approaches. The student, with the guidance of the instructor, decides which avenue is best suited for him/her. This is an opportunity to apply theory and method in a project, formulating a question and developing a potential answer. Students will explore the broader implications of their practice through aesthetic, social, political, economic and scientific considerations. A thesis is never a definite conclusion, but a moment within the students' artistic development that demonstrates the ability to continue work outside the confined of the institution. The final thesis review with the students' jury takes place during the final thesis exhibition. Students work in close collaboration with the supervisor and a panel of external examiners evaluates the work after viva of the student.

Contents

1. Creating of story board of students own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if Required)
6. Thematic sketches with the help of story board
7. Selection of thesis topic
8. Sketches
9. Painting Practices with written research
10. Selection of material
11. Conceptual discussions
12. Discussions on process of work
13. Process of making sculptures i-e Armature making, welding etc
14. Final Work

Recommended Texts

1. Martns. (1989). *Sculpture today*. NYC :Metalliques Beaumont.
2. Hammacher, A.M. (1978). *The Evolution of Modern Sculpture*. NYC: Harry N. Abarms.

Suggested Readings

1. Brown, C. (Ed.). (2006). *Sculpting Techniques Bible*. NYC: Chartwell.
2. Naqvi, A. (1998). *Image and Identity*, Oxford: Oxford Press.
3. Hammacher, A.M. (1978). *The Evolution of Modern Sculpture*. NYC: Harry N. Abarms.

This course will develop the students' drawing skills and awareness using a structured approach to drawing through the study of the human figure. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing. This course also demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Life Drawing
2. Conceptual Figurative Drawings
3. Experiments with backgrounds
4. Mix Media
5. Study of Animal Anatomy
6. Sketching Practice (Quick Sketches)
7. Conceptual Drawings
8. Compositions (Figurative)
9. Compositions (Architectural)
10. Linear Perspective in Architecture
11. Areal Perspective
12. Complex Architectural Angles
13. Conceptual Drawings
14. Conventional & Non-Conventional Approach
15. Drawings in Mix Medium with Themes
16. Theme based Drawings
17. New medium Exploration

Recommended Texts

1. Bambach, C. C. (1999). *Drawing and painting in the Italian Renaissance workshop: theory and practice, 1300-1600*. Cambridge: Cambridge University Press.
2. Civardi, G. (2006). *Drawing techniques*. Tunbridge Wells, England: Search Press.

Suggested Readings

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

Photography is picture language, the newest version of the oldest form of graphic communication. Unlike the spoken or written word, it is a form of communication that can be internationally understood. Since photographs can be so widely understood we should be concerned with whether what we have to say is worth saying. An increasing number of talented, creative people find in photography a relatively inexpensive means for self-expression. This beginner photography course is meant to help the students master their digital camera. Learn the basic functions of the camera so they can begin to shoot in manual mode, capturing higher-quality images of the people. Throughout the course, students will complete a series of photo projects that will help them practice the skills they are learning. The teacher will also work with students, reviewing their photos and helping them to improve their skills. The instructor will also organize trips with photography as the primary activity.

Contents

1. A Step Back in Time: The Film & Digital Process
2. You and Your Equipment: Cameras, Lenses and Filters
3. How to Use Your Camera (Shutters, Aperture & Their Relationships, Exposure & Metering)
4. Photography Principles
5. Developing Your Eye
6. Image Capture (Elements of Composition, Golden Ratio vs. Rule of Thirds)
7. Workflow and Image Editing (Retouching, Resolution & Printing)
8. Harnessing the Light: Natural and Available Light, Artificial Light-Continuous
9. Artificial Light-Flash, Light & Color
10. A Mix of Things: Macro Photography, Lines and Symmetry
11. Space and Balance
12. Photographing People and Places
13. Basic Portrait Lighting
14. Studio Portraiture
15. Environmental Portraiture
16. Landscape and Travel Photography
17. Decisive Moment Photography

Recommended Texts

1. Peterson, Bryan, (2010). *Understanding Exposure: Understanding Exposure, 3rd Edition: How to Shoot Great Photographs with Any Camera*. NYC: Amphoto Books.
2. Hallett, Tracy. (2011), *Close-Up & Macro Photography*. Florida: Ammonite Press.

Suggested Readings

1. Ctein, (2000). *Post-exposure: advanced techniques for the photographic printer*, Oxford UK: Focal Press.
2. Schaub, George. (1999). *The digital darkroom: black and white techniques using photo shop*, NYC: Silver Pixel.

This course is designed to develop students' knowledge and skills in the principles of installation art and contemporary installation art practice. Students will develop skills to respond to set projects, undertake individual research and present a body of individual installation artworks. Installation art is a relatively new genre of contemporary art - practiced by an increasing number of postmodernist artists - which involves the configuration or "installation" of objects in a space, such as a room or a warehouse. The resulting arrangement of material and space comprises the "artwork". Cause an installation usually allows the viewer to enter and move around the configured space and/or interact with some of its elements; it offers the viewer a very different experience from (say) a traditional painting or sculpture which is normally seen from a single reference point. Furthermore, an installation may engage several of the viewer's senses including touch, sound and smell, as well as vision.

Contents

1. Introduction: What is the meaning of installation art?
2. What is the purpose of installation art? What is the difference between installation art, sculpture?
3. What does public art mean?
4. Principles of Installation: Space, Site, Intention, Intervention, Context, Process and Materiality
5. Art and Object hood
6. Interactive Installations
7. Immersive Virtual Reality
8. Mix Media Art Work
9. Junk Art
10. Exploration of Different mediums
11. Individual Project (Indoor Project)
12. Site-Specific Work
13. Ideas and Sketches
14. Investigation/Exploration of Material
15. Model
16. Group Project (Outdoor Project)
17. Assemblage in Art: Construction and Assemblage, Ideas and Sketches, Selection of Material
18. Model Making Individual Project

Recommended Texts

1. Bishop, C. (2010). *Installation art*. London: Tate.
2. Curtis, D and Capon, R. (2012). *Capturing the moment in oils*. Batsford; Reprint edition.

Suggested Readings

1. Brown, C. (Ed.). (2006). *Sculpting techniques bible*. London: Chartwell.
2. Bishop, C. (2010). *Installation art*. London: Tate.

An overview of the description, interpretation, and evaluation of visual art as practiced in the discipline of art criticism. Both traditional and postmodern critical approaches to art will be considered with an emphasis on contemporary art criticism. Students will read a range of past and present art critics and write several examples of art criticism based on direct observation of contemporary artworks. Particular focuses include contemporary art, photography, Renaissance art, medieval art, 18th-century British painting, 19th-century French painting, modernism, aesthetics, Art Movements and the philosophy of art and film. This Criticism & Curatorial Practice program offers students an exceptional opportunity to explore and experiment with contemporary art, media and design through engagement with history, theory and criticism within curatorial practice.

Contents

1. Elements of Art/Design
2. Color Wheel, Line, Shape and Form, Light/Value, Textures ,Perspective etc
3. Principal of Art/Design
4. Balance. Harmony, Unity, Variety, Rhythm, Emphasis/Focal Point etc
5. Discussions on Various Topics
6. Theories of Plato and Aristotle on Mimesis and Idea
7. Aestheticism and Ideas in Art
8. Relation of Art and Religion
9. Art and Craft Movement
10. Modern Art Movements
11. Dadaism
12. Surrealism
13. Conceptual Art Movement
14. Pop and OP Art
15. Analytical Research
16. Formal Analysis(Description & Analysis)
17. Informal Analysis(Interpretation & Judgment)

Recommended Texts

1. Newman, B. (1990). *Selected writings interviews*. California: University of California Press.
2. Greenberg, C. (1961). *Art and culture critical essays*. Boston: Beacon Press.

Suggested Readings

1. William C. Seitz, Mark T and William C. Seitz. (1962). *The museum of modern art*, New York.
2. Greenberg, C. (1961). *Art and culture critical essays*. Bosten: Beacon Press.

This course will provide an opportunity for participants to establish or advance their understanding of research through a critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within a quantitative, qualitative, and mixed methods approach. Participants will use these theoretical underpinnings to begin to critically review the literature relevant to their field or interests and determine how research findings are useful in forming their understanding of their work, social, local and global environment. . This course offers "An overview of research methodology including basic concepts employed in quantitative and qualitative research methods. Identify, explain, compare, and prepare the key elements of a research proposal/report; demonstrate knowledge of research processes (reading, evaluating, and developing). Compare and contrast quantitative and qualitative research. Students will be able to become familiar with contemporary artists and artworks through first-hand viewing and careful reading of art criticism.

Contents

1. Research Problem
2. Types of Research
3. Creative research methods in practice
4. Creative research methods and ethics
5. Creative thinking
6. Gathering data
7. Analyzing data
8. Writing for research
9. Presentation
10. Dissemination, implementation and knowledge exchange
11. Formatting
12. Plagiarism

Recommended Texts

1. Flick, U. (2015). *Introducing research methodology: A beginner's guide to doing a research project*. NYC: Sage.
2. Mildred, L. Ed 7. (2009). *Understanding research methods: An overview of the essentials*. London: Patten

Suggested Readings

1. Mildred, L. Ed 7. (2009). *Understanding research methods: An overview of the essentials*. London: Patten.
2. Kara, H. (2015). *Creative research methods in the social sciences: A practical guide*. Chicago: University of Chicago Press.

An art portfolio is a small, representative collection of an artist's current or recent work. The art portfolio plays an important role in the art school admission review process by identifying the skills, abilities, and potential of the student. Student portfolios intended for art school admission review are quite different from the portfolios of working artists. Working artists' portfolios are highly focused on the type of job or client being sought, and they generally contain only highly polished works, in order to show a high level of artistic achievement. Prospective students' portfolios, however, are intended to show the potential of the artist. To this effect, a wider selection of mediums and techniques may be required, as well as works showing the creative process of the artist (i.e. sketches, life drawings, etc.). The subject will be evaluated based on art presentations of complete artwork done in the whole program with full knowledge of the program and portfolio.

Contents

1. Maintenance and preparation of Port Folio
2. How to maintain painting portfolio?
3. How to maintain Sculptures?
4. Process of preserving painting and sculptures for long time
5. Types of Port Folio Presentations (soft copy)
6. How to prepare slides of art work?
7. Academic Presentation
8. Professional Presentation
9. Maintenance of Port Folio (Hard Copy)
10. Academic Port Folio
11. Professional Port Folio
12. Presentation of work in professional manner
13. Discussion on port folio
14. Curriculum Vitae

Recommended Texts

1. Sullivan, J. (2016). *Simply Said: Communicating better at work and beyond*. NYC: Wiley.
2. Reynolds, G. (2011). *Presentation Zen: Simple ideas on presentation design and delivery (Voices That Matter)* NYC: New Riders.

Suggested Readings

1. Reynolds, G. (2011). *Presentation Zen: Simple ideas on presentation design and delivery (Voices That Matter)*. NYC: New Riders.
2. Schoenberg, A., Carpenter, P., & Neff, S. (2006). *The musical idea and the logic, technique and art of its presentation*. Bloomington, Indiana: Indiana University Press.

An art thesis needs to combine both artistic talent and knowledge of theory. The studio-based thesis exhibition from each student is the culmination of the BFA. The students choose a project or topic. Research it thoroughly and produce a body of work that not only demonstrates the personal style of the student but also conforms to the aesthetic and market requirements of the theme. This is an opportunity to apply theory and method in a project, formulating a question and developing a potential answer. Students will explore the broader implications of their practice through aesthetic, social, political, economic and scientific considerations. A thesis is never a definite conclusion, but a moment within the students' artistic development that demonstrates the ability to continue work outside the confined of the institution. The final thesis review with the students' jury takes place during the final thesis exhibition. Students work in close collaboration with the supervisor and a panel of external examiners evaluates the work after viva of the student.

Contents

1. Creating of story board of students own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if Required)
6. Thematic sketches with the help of story board
7. Selection of thesis topic
8. Sketches
9. Painting Practices with written research
10. Selection of material
11. Conceptual discussions
12. Discussions on process of work
13. Process of making sculptures i-e Armature making, welding etc
14. Final Work

Recommended Texts

1. Curtis, D and Capon,R. (2012).*Capturing the moment in oils* London: Batsford.
2. Hammacher, A.M. (1978). *The evolution of modern sculpture*. NYC: Harry N. Abrams.

Suggested Readings

1. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. California: University of California Press.
2. Cateura, Linda and Leffel, David A. (1995). *Oil painting secrets from a master*. London: Watson-Guption.
3. Martns. (1989). *Sculpture today*. NYC: Metalliques Beaumont.

This course is designed to teach the students to plan, design and write a structured report, ensuring that only suitable content is included and that the argument provided is logical and provides suitable calls to action. At the end of the course, students will be able to operate within 3 main spheres, namely the academic environment, a commercial environment, or one that aims for various reasons at influencing policymakers. They will be able to understand some basic concepts of research and its methodologies. The main purpose of the subject is to identify. Appropriate research topics and to select and define appropriate research problems and parameters. All they need to be prepared is a project proposal (to undertake a project), organize and conduct research (advanced project) in a more appropriate manner. Students' will be able to write a research proposal and a complete thesis report on their practical work.

Contents

1. Data analysis
2. Introduction
3. Problem Identification
4. Review of Literature
5. Research Design
6. Title of the Problem
7. Objectives of the Study
8. Sampling Design
9. Significance of the Research
10. Hypothesis
11. Data Collection
12. Financial & Statistical Tools for Measurement
13. Period of Analysis
14. Limitation of Study
15. References
16. Plagiarism

Recommended Texts

1. Flick, U. (2015). *Introducing research methodology: A beginner's guide to doing a research project*. NYC: Sage.
2. Mildred, L. Ed 7. (2009). *Understanding research methods: An overview of the essentials*. London: Patten.

Suggested Readings

1. Mildred, L. Ed 7. (2009). *Understanding research methods: An overview of the essentials*. London: Patten.
2. Kara, H. (2015). *Creative research methods in the social sciences: A practical guide*. Chicago: University of Chicago Press.



**BS
INTERIOR
DESIGN**

This course is an introductory course, designed to acquaint the student with the fundamentals of drawing. Class goals include learning to allow the creative part of our minds to create more freely while learning basic techniques of drawing. Students who complete this class will be able to demonstrate an ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition to develop and understand good composition principles. Develop and understand technical skills such as simple drawing needed to render well-composed 2-dimensional designs. Develop their creative and visual abilities in their practice. The focus of the subject will be on building up the technical skills such as simple drawing needed to render well-composed 2-dimensional designs. This course will develop students' creative and visual abilities in their practice and they will be able to evoke mood through the expressive use of drawing materials. The endeavor is to enable the students to draw spontaneously, energetically and accurately alternate gesture drawings with long methodical studies.

Contents

1. Media
2. Graphite
3. Charcoal
4. Conte
5. Pen/ink on
6. Appropriate drawing surfaces.
7. Basic Drawing Practices
8. Line, shape and volume.
9. Introduction to perspective.
10. Depiction of basic three-dimensional geometric forms.
11. Light, shadow, tone, and texture.
12. Quick Sketching
13. Still life
14. Gesture and human figure
15. Portfolio development
16. Sketch Books
17. Maintenance of drawing port folio

Recommended Texts

1. Civardi, G. (2010). *The art of drawing*. London: Search Press.
2. Taylor, A., & Thomas, P. (2003). *Drawing*. London: Cassell Illustrated.

Suggested Readings

1. 1. Civardi, G. (2010). *The art of drawing*. London: Search Press.
2. Berger, K. (1960). *Dénes Pataky, Master drawings from the collection of the budapest museum of fine arts*. NYC: Harry N. Abrams.

Decorative arts and fabric embellishments are related to fabrics ornamentation, to make them more beautiful, because of the nature of decorative patterns, which they create. This course entails a buildup of different ornamentation techniques in the form of a sample book. This will include the derivation of different stitches from traditional textiles, finishing and edging details. Students will be introduced to a variety of decorative materials such as beads, tassels, sequins and metal thread used in combination with basic stitches and their variations. Students will also learn surface embellishment. Embellishment is the ultimate tool of the decorator. Students are also required to make a product that incorporates the techniques mentioned above. Students will be able to define the term decoration and embellishments as used on innovative products. Recognize the significance of surface embellishments on textiles as Value additions. List the categories of interior products. Classify the techniques of surface embellishments.

Contents

1. Introduction: The History of the Theory of Decorative Art, The Functions of the Decorative Arts
2. On Metal-work, Modern Manufacture and Design
3. The Arts and Crafts of To-day, the Significance of Applied Art
4. Manifesto of the Staatliche Bauhaus
5. Formal Principles of Ornament and Its Significance as Artistic Symbol
6. Materials and Techniques of the Decorative Arts
7. Science, Art, and Industry, The Revival of Handicraft, Hand Work - Machine Work
8. The Importance of the Applied Arts, and Their Relation to Common Life the Decorative Arts
9. Observations Toward a Synthesis of Art, The Art and Craft of the Machine
10. The Decorative Art of Today, Ornament and Style in the Decorative Arts
11. Reflections on the Origin, Growth, and Decline of Decoration in the Fine Arts
12. Preliminary Ideas on the Theory of Ornament
13. General Principles in the Arrangement of Form and Color in Architecture, the Decorative Arts
14. Ornament in Architecture, the Textile Art and The Geometric Style
15. Forms in the Realm of Space

Recommended Texts

1. Alembert, J. L. R. (1995). *Preliminary discourse to the encyclopedia of Diderot*. Chicago: University of Chicago Press.
2. Hearle, J. W. S., & Miles, L. W. C. (1971). *The setting of fibres and fabrics*. Herts: Merrow.

Suggested Readings

1. Jacobs, F. F. (1952). *Textile printing: materials, methods, and formulae*. Kent: Chartwell House.
2. Aspland, J. R. (1997). *Textile dyeing and coloration*. North Carolina: AATCC.
3. Alan, B., & Wallwork, H. D. (1960). *U.S. Patent No. 2,940,863*. Washington: U.S. Patent and Trademark Office.
4. Williams, K., Laing, J., & Frost, W. (Eds.). (2013). *Fashion, design and events*. NYC: Routledge.

Students deal with small as well as large-scale interior design problems. These include residences, office environments. Every attempt is made to simulate professional working conditions with "real" sites and requirements. Programming and space planning are central issues in solving these design problems. In the beginning, this subject deals with our relation to space, form and the environment in a broad sense. Emphasis is on human factors: scale, materials and structures. The subject progress from the abstract to problem-solving through analysis and include consideration of professional design problems of moderate scope. In this course students will develop the following program learning outcomes: Conceptualize and engage in research through design as part of the creative process to open the potential for new understandings, experimentation and innovation. Communicate your ideas and designs verbally, visually and textually through a range of media to your peers as well as professional, academic and public audiences. Reflect, analyze, synthesize, critique and evaluate your work as well that of your peers and apply your knowledge and skills with initiative and insight in professional practice and/or scholarship.

Contents

1. Residential Interiors
2. Retail Interiors
3. Technical Drawings and Technical Research
4. Site Analysis
5. Photographic Survey
6. Relationship Diagram

Recommended Texts

1. O'Shea, L., Grimley, C., & Love, M. (2013). *The interior design reference & specification book: everything interior designers need to know every day*. Beverly: Rockport Publishers.

Suggested Readings

1. Mesher, L. (2010). *Basics interior design 01: retail design*. Lausanne: Ava Publishing.
2. Chiara, J. D., Panero, J., & Zelnik, M. (1991). *Time-saver standards for interior design and space planning*. NYC: McGraw-Hill.

A shape is the form of an object or its external boundary, outline, or external surface, as opposed to other properties such as color, texture, or material composition. The shape has the quality of a thing that depends on the relative position of all points composing its outline or external surface physical or spatial form. Students will be able to: Use a variety of three-dimensional materials, techniques, processes and concepts to make sculptural objects. Compare sculptures using a possible range of techniques and concepts. Students will understand the possibilities and limitations of various materials. Create a sculpture using the cast and manipulative methods of construction. Create a public sculpture that works in a specific site. Present a completed work in an artistic setting.

Contents

1. 1-Introduction to shape
2. Shape &uses of shapes
3. Balance
4. Control of direction & attention
5. Visual harmony
6. Shape character
7. 2- Elements of Design
8. Line, Shape and Direction
9. Size
10. Texture
11. Colour
12. Value
13. 3- Principal of Design
14. unity
15. Balance
16. Harmony
17. Rhythm
18. Continuity
19. Emphasis
20. Contrast
21. 4-Volumes & plans
22. 5- Perspective

Recommended Texts

1. Fichner-Rathus, L. (2012). *Understanding art*. Boston: Cengage Learning.
2. Lupton, E., & Phillips, J. C. (2008). *Graphic design: the new basics*. NYC: Princeton Architectural Press.

Suggested Readings

1. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. Berkeley: University of California Press.
2. Nimkulrat, N. (2012). *Hands-on intellect: integrating craft practice into design research*. Finland: Rowley.

This digital communication course uses standard design terminology to describe types of digital designs and layouts. Students incorporate design techniques, such as fonts, images, blending and shading, to their pieces in this course. They experiment with ways to encourage potential customers to purchase a product or use a service. Through the course, students examine software programs that familiarize them with the necessary tools and methods used to create digital designs. Typically, students take this course at the beginning of a degree program. The course is an introduction to modern digital communications at a senior undergraduate level. The primary goal of the course is to provide the student with an understanding of the principles, techniques, trade-offs, and fundamental limits in modern digital communication systems. This course introduces the fundamentals of digital signaling, information theory and coding, digital transmission and reception. After studying this course, students will be able to: Develop multiple page documents, symbolism, branding as communication and communication systems. Initiate research, analysis, critique and review skills of multiple page documents. Critique the graphic language for multiple documents as communication. Apply a body of theoretical and practical knowledge and specific Communication Design skills in which to base their professional practice or future study. Demonstrate creativity, critical thinking and innovation when identifying and solving problems in diverse Communication Design contexts.

Contents

1. Building Blocks of Digital Communication
2. Use of Microsoft office for Assignments and Presentations
3. AutoCAD
4. Adobe Photoshop
5. Digital Illustration
6. Drawing and Illustration
7. Power Point
8. Microsoft Word
9. Excel Sheets
10. Typography
11. Visual Communication through Symbols

Recommended Texts

1. Robert, G., & Gallager, (2008). *Principles of digital communication*, Cambridge: Cambridge University Press.
2. Proakis, J. G., & Salehi, M. (2001). *Digital communications*. NYC: McGraw-hill.

Suggested Readings

1. Hayes, M. H. (2009). *Statistical digital signal processing and modeling*. New Jersey: John Wiley & Sons.
2. Lauer, D. A., & Pentak, S. (2011). *Design Basics (with Art Course Mate with eBook Printed Access Card)*. London: Cengage Learning.
3. Donald A. N. (2002). *The design of everyday Things*. NYC: MIT Press.

The course introduces the students to the underlying rules to acquire and use language in an academic context. The course aims at developing grammatical competence of the learners to use grammatical structures in the context in order to make the experience of learning English more meaningful enabling the students to meet their real-life communication needs. The objectives of the course are to, reinforce the basics of grammar, understand the basic meaningful units of language, and introduce the functional aspects of grammatical categories and to comprehend language use by practically working on the grammatical aspects of language in academic settings. After studying the course, students would be able to use the language efficiently in academic and real-life situations and integrate the basic language skills in speaking and writing. The students would be able to work in a competitive environment at higher education levels to cater to the long term learners' needs.

Contents

1. Parts of speech
2. Noun and its types
3. Pronoun and its types
4. Adjective and its types
5. Verb and its types
6. Adverb and its types
7. Prepositions and its types
8. Conjunction and its types
9. Phrases and its different types
10. Clauses and its different types
11. Sentence, parts of sentence and types of sentence
12. Synthesis of sentence
13. Conditional sentences
14. Voices
15. Narration
16. Punctuation
17. Common grammatical errors and their corrections

Recommended Texts

1. Eastwood, J. (2011). *A basic English grammar*. Oxford: Oxford University Press.
2. Swan, M. (2018). *Practical English usage* (8th ed.). Oxford: Oxford University Press.

Suggested Readings

1. Thomson, A. J., & Martinet, A. V. (1986). *A practical English Grammar*. Oxford University Press.
2. Hunston, S., & Francis, G. (2000). *Pattern grammar: A corpus-driven approach to the lexical grammar of English*. London: John Benjamins Publishing.

The course is designed to acquaint the students of BS Programs with the rationale of the creation of Pakistan. The students would be apprised of the emergence, growth and development of Muslim nationalism in South Asia and the struggle for freedom, which eventually led to the establishment of Pakistan. While highlighting the main objectives of national life, the course explains further the socio-economic, political and cultural aspects of Pakistan's endeavors to develop and progress in the contemporary world. For this purpose, the foreign policy objectives and Pakistan's foreign relations with neighboring and other countries are also included. This curriculum has been developed to help students analyze the socio-political problems of Pakistan while highlighting various phases of its history before and after the partition and to develop a vision in them to become knowledgeable citizens of their homeland.

Contents

1. Contextualizing Pakistan Studies
2. Geography of Pakistan: Geo-Strategic Importance of Pakistan
3. Freedom Movement (1857-1947)
4. Pakistan Movement (1940-47)
5. Muslim Nationalism in South Asia
6. Two Nations Theory
7. Ideology of Pakistan
8. Initial Problems of Pakistan
9. Political and Constitutional Developments in Pakistan
10. Economy of Pakistan: Problems and Prospects
11. Society and Culture of Pakistan
12. Foreign Policy Objectives of Pakistan and Diplomatic Relations
13. Current and Contemporary Issues of Pakistan
14. Human Rights: Issues of Human Rights in Pakistan

Recommended Texts

1. Kazimi, M. R. (2007). *Pakistan studies*. Karachi: Oxford University Press.
2. Sheikh, J. A. (2004). *Pakistan's political economic and diplomatic dynamics*. Lahore: Kitabistan Paper Products.

Suggested Readings

1. Hayat, S. (2016). *Aspects of Pakistan movement*. Islamabad: National Institute of Historical and Cultural Research.
2. Kazimi, M. R (2009). *A concise history of Pakistan*. Karachi: Oxford University Press.
3. Talbot, I. (1998). *Pakistan: A modern history*. London: Hurst and Company.

The design of large-scale spaces is studied with an emphasis on planning institutional, public and commercial spaces. The subject includes an exploration of complete solutions to the environmental interior, and architectural problems based on spatial analysis and planning. Coordination of furnishings, materials, user needs, and accessories is emphasized. Upon successful completion of this course, students will be able to: Engage in creative design practice. Use an investigative approach to design. Be familiar with the structure of project-based design work. Communicate design ideas using a variety of representational methods. Students will Present design ideas through the formal and informal verbal presentation. Employ essential design conventions in projects. In this course students will develop the following program learning outcomes: Conceptualize and engage in research through design as part of the creative process to open the potential for new understandings, experimentation and innovation. Communicate your ideas and designs verbally, visually and textually through a range of media to your peers as well as professional, academic and public audiences. Reflect, analyze, synthesize, critique and evaluate your work as well that of your peers and apply your knowledge and skills with initiative and insight in professional practice and/or scholarship.

Contents

1. Hospitality Interiors
2. Corporate Interiors
3. Commercial Interior
4. Modern Furniture
5. Contemporary Furniture
6. Technical Drawings
7. Technical Research
8. Site Analysis
9. Photographic Survey
10. Relationship Diagram

Recommended Texts

1. O'Shea, L., Grimley, C., & Love, M. (2013). *The interior design reference & specification book: everything interior designers need to know every day*. NYC: Rockport Publishers.

Suggested Readings

1. Mesher, L. (2010). *Basics interior design 01: retail design*. Lausanne: Ava Publishing.
2. Chiara, J. D., Panero, J., & Zelnik, M. (1991). *Time-saver standards for interior design and space planning*. NYC: McGraw-Hill.

Credit for the birth of interior design is most often given to the Ancient Egyptians, who decorated their humble mud huts with simple furniture enhanced by animal skins or textiles, as well as murals, sculptures, and painted vases. Beautiful gold ornaments found in Egyptian tombs (such as that of King Tutankhamen) revealed the importance of more lavish decoration for wealthier and powerful Egyptians. The Roman and Greek civilizations built upon the Egyptian art of interior decorating and accessorizing. Both cultures celebrated civic pride through their development of domed-roof public buildings. In the home, elaborate Greek wooden furniture had ivory and silver ornamentation. The Romans placed special emphasis on combining beauty and comfort, and home interiors reflected wealth and status. Roman furniture made of stone, wood, or bronze was accented by cushions and tapestries. Both the Romans and Greeks used vases, mosaic floors, and wall paintings or frescoes to beautify interior spaces. Students will be able to understand the historical evolution of interior history. Students will explore and innovate the new textile and interior accessories to contemporary design.

Contents

1. History and evolution of interior design and interior decorating
2. Interior Design of Ancient Egypt
3. Interior of Egyptian Tombs
4. Greek Interior Design
5. Greek wooden furniture with ivory and silver ornamentation
6. Art of Greek Vases
7. Interior Design of Romans
8. Roman interior and role of beauty and comfort
9. Roman Furniture
10. Roman Vases
11. The Dark Ages
12. Renaissance

Recommended Texts

1. Robyn, M. (2003). *Textiles of southeast asia. tradition, trade and transformation*. Singapore: Periplus Editions (HK) Ltd.
2. Kumar, R. (2006). *Costumes and textiles of royal India*. New Delhi: Antique Collectors Club Limited.

Suggested Readings

1. Yacopino, F. (1977). *Threadlines Pakistan. Ministry of industries*. Islamabad: Government of Pakistan.
2. Ritu, Kumar. Muscat, Cathy. *Costumes and textiles of royal*. Antique Collectors' Club, 2006. Oakland: The University of California.

The course goal is for the student to develop, understand and be able to demonstrate the fundamental drafting skills required for both subsequent classroom training and finally, the workplace. Manual drafting, lettering, Auxiliary views, etc will be covered. Objectives of this course are to continue the development of students' expertise – technically, conceptually and professionally – in the field of still life drawing and figure drawing and to nurture students' ability to establish personal focus and direction as artists. To help students create a body of drawing that has consistency and sophistication. Upon successful completion of this course, students will have reliably demonstrated the ability to use a variety of drawing media to communicate two-dimensionally. Class goals include learning to allow the creative part of our minds to create more freely while learning basic techniques of drawing. Students who complete this class will be able to demonstrate an ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition develop and understand good composition principles develop and understand technical skills such as simple drawing needed to render well-composed 2-dimensional designs develop creative and visual abilities through practice. Students in this course will develop both technical abilities and creative responses to material and subject matter.

Contents

1. Equipment: Proper use of drafting equipment
2. Line work: Accurate and competent line quality.
3. Shapes: 2-Dimensional Objects, Inscribed and Circumscribed Polygons, Ellipse and Oval Shapes
4. Forms: Orthographic views of 3-Dimensional Objects (Cube, Pyramid, Cylinder, Cone)
5. Shades and Shadows
6. Lettering: Architectural lettering
7. Scale: Knowledge of the Architectural scale and how to use scale. (Dimensioning, Labeling, etc)
8. Drawing Types: Plan, Elevation, Section Orthographic Projection, Oblique Drawings, Sketching
9. Perspective: Perspective Views Term and Concept. One Point and two Point Perspective Views

Recommended Texts

1. Civardi, G. (2010). *The art of drawing*. London: Search Press.

Suggested Readings

1. Taylor, A., & Thomas, P. (2003). *Drawing*. London: Cassell Illustrated.
2. Civardi, G. (2006). *Drawing techniques*. London: Search Press.
3. Curtis, B. (2001). *Drawing from observation: an introduction to perceptual drawing*. NYC: McGraw-Hill Education.

This course is for the student to develop, understand and be able to demonstrate the fundamental drafting skills required for both subsequent classroom training and finally, the workplace. Manual drafting, lettering, Auxiliary views, etc. will be covered. This course will provide students with the basics of technical drawing using the computer-aided drafting program AutoCAD and associated textbook Mechanical Drawing (CAD Communications). This course introduces basic drafting practices used in residential and light commercial design. Topics include floor plans, foundations, details, electrical components, elevations, and dimensioning practice. Upon completion, students should be able to draw simple geometric forms. Extrude sketches into 3D. Draw and extrude geometry on cylinders. Create cutaways to draw and rotate geometry around a circumference. Make assemblies from previously drawn parts or stock parts from the Autodesk Inventor content center. Create a finished drawing of a part that can be printed out and used for the production of that part. Create freehand sketches of a visual expression of technical ideas.

Contents

1. Intro to Technical Drafting, Geometry for drafting, Geometry for Technical Drawing
2. 3-D modeling, AutoCAD literacy, Architectural design, Structural drafting
3. Sketching and Lettering, Use and Care of Drafting Equipment
4. Multiview Drawing and Dimensioning
5. Auxiliary Views and Revolutions, Sectional Views and Conventions
6. Working Drawings & Pictorial Drawing
7. Drawing with AutoCAD, Equipment: Proper use of drafting equipment
8. Line work: Accurate and competent line quality.
9. Shapes: 2-Dimensional Objects, Inscribed and Circumscribed Polygons, Ellipse and Oval Shapes
10. Forms: Orthographic views of 3-Dimensional Objects (Cube, Pyramid, Cylinder, Cone)
11. Shades and Shadows
12. Lettering: Architectural lettering
13. Scale: Knowledge of the Architectural scale and how to use scale. (Dimensioning, Labeling, etc.)
14. Drawing Types: Plan, Elevation, Section Orthographic Projection, Oblique Drawings, Sketching
15. Perspective: Perspective Views Term and Concept. One Point and two Point Perspective Views

Recommended Texts

1. Ching, F. D., & Mulville, M. (2014). *European building construction illustrated*. Hoboken: John Wiley & Sons.
2. Human, T. E. I. (1992). *The role of failure in successful design*. NYC: Vintage.

Suggested Readings

1. Moran, C. D. (1983). *U.S. Patent No. 4,380,872*. Washington: Patent and Trademark Office.
2. Jefferis, A., & Madsen, D. A. (2005). *Architectural drafting and design*. Boston: Cengage Learning.
3. Shih, R. (2013). *Parametric modeling with autodesk inventor 2014*. Kansas: Sdc Publications.

This course is designed for familiarization of students with dimensions in 3D models and objects. This course will help them to develop a better understanding of different materials in interior design. This course is designed to know the material, with physical, chemical and aesthetical properties in the context of organic, inorganic and manmade with suitable usage in the first year and upcoming major departments. Provide an opportunity for students towards specialized and particular education suited to their interests and needs. This course is used to generate a pool of highly trained and skilled practitioners, researchers, educators and also provide resources to building interiors. Create designers which show curiosity, flexibility, empathy, imagination, expansive thinking and critical analysis not only in design but also in their various ways of life. For the successful completion of the course, the student is expected to demonstrate the ability to visualize an idea and express it graphically. Demonstrate an understanding of principles of design and color and the ability to apply them effectively to assignments. Demonstrate knowledge and understanding of concepts and terms learned in 3D Modeling I and new concepts and terms introduced in 3D Modeling II. Demonstrate the ability to apply them effectively to assignments. Demonstrate the ability to write clearly and meaningfully about issues in computer graphics.

Contents

1. Introduction of subject and Behaviors of materials.
2. Introduction of different group of tools. (Experience different tools,
3. Their names and uses)
4. Dimension and Proportion with measurement and scale.
5. Documentation and Division. (To realize the division in its different aspects)
6. Characters of Surface (Texture and Structure)
7. Wood (Types of wood)
8. Metal (Types of Metals use in interior design)
9. Glass (Types of building glass)
10. Stone (Types of precious and semi-precious stones)
11. Ceramic tiles
12. Plastic Materials and their uses in interior design.

Recommended Texts

1. Turner, A. (Ed.). (2008). *Extruder, mold & tile: forming techniques*. Ohio: The American Ceramic Society.
2. Plunkett, D. (2009). *Drawing for interior design*. London: Laurence King.

Suggested Readings

1. Kilmer, R., & Kilmer, W. O. (2014). *Designing interiors*. Hoboken: John Wiley & Sons.
2. Nguyen, N. (2016). *U.S. Patent No. 9,380,885*. Washington: Patent and Trademark Office.
3. Lauren, L. (2019). *Down to earth: laid-back interiors for modern living hardcover*. NYC: Harry N. Abrams.

The course aims at developing linguistic competence by focusing on basic language skills in integration to make the use of language in context. It also aims at developing students' skills in reading and reading comprehension of written texts in various contexts. The course also assists in developing students' vocabulary building skills as well as their critical thinking skills. The contents of the course are designed based on these language skills: listening skills, pronunciation skills, comprehension skills and presentation skills. The course provides practice inaccurate pronunciation, stress and intonation patterns and critical listening skills for different contexts. The students require a grasp of the English language to comprehend texts as an organic whole, to interact with reasonable ease in structured situations, and to comprehend and construct academic discourse. The course objectives are to enhance students' language skill management capacity, to comprehend text(s) in context, to respond to language in context, and to write a structured response(s).

Contents

1. Listening skills
2. Listening to isolated sentences and speech extracts
3. Managing listening and overcoming barriers to listening
4. Expressing opinions (debating current events) and oral synthesis of thoughts and ideas
5. Pronunciation skills
6. Recognizing phonemes, phonemic symbols and syllables, pronouncing words correctly
7. Understanding and practicing stress patterns and intonation patterns in simple sentences
8. Comprehension skills
9. Reading strategies, summarizing, sequencing, inferencing, comparing and contrasting
10. Drawing conclusions, self-questioning, problem-solving, relating background knowledge
11. Distinguishing between fact and opinion, finding the main idea, and supporting details
12. Text organizational patterns, investigating implied ideas, purpose and tone of the text
13. Critical reading, SQ3R method
14. Presentation skills, features of good presentations, different types of presentations
15. Different patterns of introducing a presentation, organizing arguments in a presentation
16. Tactics of maintaining interest of the audience, dealing with the questions of audience
17. Concluding a presentation, giving suggestions and recommendations

Recommended Texts

1. Mikulecky, B. S., & Jeffries, L. (2007). *Advanced reading power: extensive reading, vocabulary building, comprehension skills, reading faster*. NYC: Pearson.
2. Helgesen, M., & Brown, S. (2004). *Active listening: building skills for understanding*. Cambridge: Cambridge University Press.

Suggested Readings

1. Roach, C. A., & Wyatt, N. (1988). *Successful listening*. NYC: Harper & Row.
2. Horowitz, R., & Samuels, S. J. (1987). *Comprehending oral and written language*. San Diego: Academic Press.

Islamic Studies engages in the study of Islam as a textual tradition inscribed in the fundamental sources of Islam; Qur'an and Hadith, history and particular cultural contexts. The area seeks to provide an introduction to and a specialization in Islam through a large variety of expressions (literary, poetic, social, and political) and a variety of methods (literary criticism, hermeneutics, history, sociology, and anthropology). It offers opportunities to get fully introductory foundational bases of Islam in fields that include Qur'anic studies, Hadith and Seerah of Prophet Muhammad (PBUH), Islamic philosophy, and Islamic law, culture and theology through the textual study of Qur'an and Sunnah. Islamic Studies is the academic study of Islam and Islamic culture. It majorly comprises of the importance of life and that after death. It is one of the best systems of education, which makes an ethical groomed person with the qualities which he/she should have as a human being. The basic sources of the Islamic Studies are the Holy Qur'an and Sunnah or Hadith of the Holy Prophet Muhammad ﷺ. The learning of the Qur'an and Sunnah guides the Muslims to live peacefully.

Contents

1. Study of the Qur'an
2. Study of the Hadith (Introduction to Hadith literature, Selected Ahadith (Text and Translation))
3. Introduction to Qur'anic Studies
4. Basic Concepts of Qur'an
5. History of Quran
6. Basic Concepts of Hadith
7. History of Hadith
8. Kinds of Hadith
9. Uloom –ul-Hadith
10. Sunnah & Hadith
11. Seerat ul-Nabi (PBUH)
12. Pact of Madinah, Khutbah Hajjat al-Wada' and ethical teachings of Prophet (PBUH).
13. Legal Position of Sunnah
14. Islamic Culture & Civilization
15. Characteristics of Islamic Culture & Civilization
16. Historical Development of Islamic Culture & Civilization
17. Comparative Religions and Contemporary Issues
18. Impact of Islamic civilization

Recommended Texts

1. Hassan, A. (1990). *Principles of Islamic jurisprudence*. New Dehli: Adam Publishers.
2. Zia-ul-Haq, M. (2001). *Introduction to al-Sharia al-Islamia*. Lahore: Aziz Publication.

Suggested Readings

1. Hameedullah, M. (1957). *Introduction to Islam*. Lahore: Sh M Ashraf Publisher.
2. Hameedullah, M. (1980). *Emergence of Islam*. New Dehli: Adam Publishers.
3. Hameedullah, M. (1942). *Muslim conduct of state*. Lahore: Sh M Ashraf Publisher.

This course will introduce students to basic drawing, perspective, and sketching techniques using various media, to depict a variety of subjects. Through in-class lectures, exercises and projects, this course will examine the principles of one-point, two-point, and three-point perspectives, as well as the most common perspective problems encountered by artists and their practical applications and solutions. This class is geared toward assisting artists with illustration, and general representational drawing and painting, but because of its broad application this class will also inform practices such as interior design, game concept and design, digital painting, animation in general, storyboarding, 2D architectural rendering or general 2D concept and design. In reference to basic shapes and objects, interior and exterior spaces, urban landscapes, and the human figure, students will solidify their foundation knowledge while developing their ability to solve perspective problems and better understand how to represent convincing volume and depth in their work.

Contents

1. Introduction to perspective
2. Types of perspective
3. Linear perspective, Aerial Perspective, Radial perspective, Environmental perspective
4. Proportion
5. The relationship of height to width and scale
6. The relationship of the subject to a measurement system.
7. Three-dimensional geometric forms
8. Furniture drawings
9. Furniture drawings and linear perspective
10. Study of furniture and perspective in different timings of light to create the Environment
11. Line work: Accurate and competent line quality.
12. Shapes: 2-Dimensional Objects, Inscribed and Circumscribed Polygons, Ellipse and Oval Shapes
13. Forms: Orthographic views of 3-Dimensional Objects (Cube, Pyramid, Cylinder, Cone)
14. Lettering: Architectural lettering
15. Scale: Knowledge of the Architectural scale and how to use scale. (Dimensioning, Labeling, etc)
16. Drawing Types: Plan, Elevation, Section Orthographic Projection, Oblique Drawings, Sketching.
17. Perspective: Perspective Views Term and Concept. One Point and two Point Perspective Views

Recommended Texts

1. Ernest W. Watson (1993). *Creative perspective for artists and illustrators*. NYC: Dover Publications.

Suggested Readings

1. Phil Metzger (2007). *The art of perspective: the ultimate guide for artists in every medium*. NYC: North Light Books.
2. Norling, E. R. (1999). *Perspective made*. NYC: Dover Publications.

This course provides an introductory-level primer on the planning and management of physical space. The course includes basic space planning and management vocabulary and concepts, and details the fundamental policies involved in developing and implementing a space management plan. This course is open to all facility planners and designers, operations management, space planners, facility managers, resource and space analysis management, financial planners, architects and engineers, consultants, and software, furniture and casework providers. Make the Environments Fundamentally Safe Through the Right Planning. Develop Space Standards, Metrics and Tools. Apply Space Planning/Management Strategically. Space planning is fundamental to interior design. In this lesson, you'll learn why space planning is important, what it means and involves, and how the process works within the phases of design. Space planning is one of the services of interior design. It's the most important aspect of the profession; because space planning makes new buildings or, like in your case, existing ones perform at their best for the special needs and requirements of clients or users.

Contents

1. Definition of spaces and uses of spaces
2. Detail explanation of space
3. Definition of Relationship of spaces
4. Types of relationship diagrams
5. Relationships diagrams according the spaces
6. How these relationship will help you in your panning
7. Explanation of services in the design and their operations
8. Different diagrams of provided services and their relationship to the space
9. Explanation of the problems the problems that accrues in your planning
10. Orientation of the planning according to the surroundings
11. Develop your planning according to the rules and bylaws
12. overview of the standard sizes
13. uses of standard tools and software's
14. An Overview of Space Planning and Management
15. Understanding Relationships
16. Incorporating Support Services & Operational Processes
17. Implementation of all the rules on your planning
18. Finalize your planning on the main ground/space

Recommended Texts

1. Karlen, M., Ruggeri, K., Hunchar, K., & Kang, M. (2009). *Space planning basics*. Hoboken: John Wiley & Sons.
2. Coles, J. (2015). *The fundamentals of interior architecture*. NYC: Fairchild Books.

Suggested Readings

1. Coles, J. (2015). *The fundamentals of interior architecture*. NYC: Fairchild Books.

The profession of interior design is just over 100 years old. In these hundred years, what began as the art of decorating, embracing form and function, has evolved by leaps and bounds into today's world of highly specialized areas of interior design that require years of study and experience. The history of interior design continues to rapidly evolve in a world that is at once becoming ever more global and at the same time demanding the fine-focus of specialized areas of critical knowledge. Interior design specialties are now widely accepted as part of the norm in building environments where the health, safety and welfare of the public are of foremost importance, including, but not limited to, Design for Aging in Place, Universal Design, Healthcare Design, Educational & Institutional Design, Specialty Workplace Design and more. Understand the historical evolution modern of interior history. Students will identify and interpret the historical culture of fabric development in modern clothing. Explore and innovate the new textile and interior accessories in relation to contemporary design. To be able to recognize the changes in the interior through various ages / from the simple accessories of different eras.

Contents

1. Baroque: France , England
2. The New World: America
3. Neo-Classical: France, England , America
4. 19th Century : French Empire , English Regency & Victorian, American Classic Revivals
5. Biedermeier
6. Industrial Revolution , Aesthetic Movements
7. Art Nouveau
8. Arts and Crafts
9. 20th Century –Art Deco
10. Bauhaus
11. Prairie Style
12. Modern
13. Contemporary: 20th and 21st century furnishings and accessories
14. Seven issues that always impact Interior Design
15. Political, Religious, Inventions and Discoveries, Economic, Climate and Geography
16. Trade Relations

Recommended Texts

1. Maxwell, R. J., & Gittinger, M. (2014). *Textiles of Southeast Asia: tradition, trade and transformation*. NYC: Tuttle.
2. Kumar, R., & Muscat, C. (2006). *Costumes and textiles of royal India*. New Delhi: Antique Collectors' Club.

Suggested Readings

1. Kumar, R. (1999). *Costumes and textiles of royal India*. London: Christie's.

The course is broken down into a set of simple exercises specifically focused on interior design digital presentation skills. Adobe Photoshop is an extremely powerful industry-leading software used for pixel-based image creation and image manipulation, used by many professional photographers and designers. This specific course is designed with Interior Designers in mind. Students will learn how to use Photoshop's powerful tools to cut out objects from their backgrounds, clean up images, learn basic techniques to add depth to your hand-drawn plans, or any CAD generated JPEG image using colors. The course is laid out in an easy to follow series of exercises focused on generating images for Interior Design digital and print presentations. Develop space planning using basic furniture layouts. Demonstrate the ability to produce drawings that show appropriate line weights and a specific scale. Recognize the elements and principles of design and their applications. Identify and evaluate the technical aspects of interior design projects. Practice the application of basic rules of space planning and organization.

Contents

1. Illustration techniques and applications
2. Design process for 2D and 3D forms
3. Colour theory and application to design
4. Conceptualization and the phases of the design process
5. Soft Furnishings and their application in an interior space including suppliers, trades
6. Styling, providing interior styling services and researching and recommending furniture
7. Presentation of sample boards and specifications for clients
8. Developing your design identity and setting up your business
9. Drawing and documentation of design concepts and ideas.

Recommended Texts

1. Ding, S. (2014). *Photoshop for interior designers: a nonverbal communication*. NYC: Fairchild Books.
2. Winchip, S. M. (2017). *Fundamentals of lighting*. NYC: Bloomsbury Publishing Inc.

Suggested Readings

1. Binggeli, C. (2016). *Building systems for interior designers*. Hoboken: Wiley.
2. Jefferis, A., & Madsen, D. A. (2005). *Architectural drafting & design*. NYC: Thomson Delmar Learning.

Quite frequently these days, people talk of research. Several research studies are undertaken and accomplished year after year. But in most cases, very little attention is paid to an important dimension relying on research, namely, that of research methodology. Thus a great deal of research tends to be useless. It may be noted that the significance of research lays in its quality and not in quantity. The need, therefore, is for those concerned with research to pay due attention to designing and adhering to the appropriate methodology throughout for improving the quality of research. The methodology may differ from problem to problem, yet the basic approach towards research remains the same. This course is to enable researchers, irrespective of their discipline, in developing the most appropriate methodology for their research studies. Students will be familiar with the art of using different research methods and techniques. The significance of research lays in its quality and not in quantity.

Contents

1. Introduction of subject/outlines etc.
2. What is research methodology? Why we conduct research
3. Tools and instruments to conduct research
4. Research Process flow diagram and Understand key concept and terminologies of research
5. Introduction of types and Classification of Research,
6. Introduction of various methods of Research (Scientific & Survey Method of Research)
7. Test Hypothesis, Classification of Hypothesis
8. Research Process- Research Proposal outline
9. Problem Identification and Problem Statement
10. Research Question
11. Literature Review and its importance
12. Aim and Objectives of Research Study,
13. Significance and limitation of the Research Study.
14. Research Design, Material and Apparatus, Work plan
15. Understand Citation and Referencing
16. Citation and Referencing Practice
17. Poster presentations
18. Planning an effective presentation
19. Structuring a presentation
20. Use of visual aids and PowerPoint

Recommended Texts

1. Kapoor, D. R., & Saigal, P. (2013). *Research methodology: methods and techniques*. New Delhi: Regal Publications.
2. Tandon. (2010). *Research methodology: methods and techniques*. New Delhi: Anmol Publications Pvt Lt.

Suggested Readings

1. Tufte, E. R. (2013). *The visual display of quantitative information*. Kansas: Graphics Press.
2. LeFever, L. (2013). *The art of explanation: making your ideas, products, and services easier to understand*. Hoboken: John Wiley & Sons.

This course is a two-credit hour course designed to give a very early start on the process of career planning and development. The process involves thoughtful self-assessment, career exploration, planning and follow-through with preliminary employment strategies. The philosophy of the course is that this process is ongoing, systematic, and aimed toward a fulfilling work life, which is part of your overall plan for personal development. Engaging in this ongoing process should be challenging, interesting, and enjoyable. Taking advantage of the options in this course will aid you in your transition from college student to professional employee and give you a more direct route to your long-term career goals by anticipating and acquiring the requisite skill sets, courses, and experiences for an entry-level job that will be the best starting point on your chosen career path. Have many opportunities to explore your interests, values and skills and to begin developing those skills and qualities that will enable you to be highly successful in the workplace. This career planning course was designed following a very simple model of assessment, exploration, goal setting and follow-through.

Contents

1. What do I want to do with my life?
2. What careers interest me?
3. What skills do I have?
4. What skills do I need?
5. What new skills would I like to acquire?
6. How do I best prepare for my career?
7. Which courses, and supplemental education, would be best for me?
8. How do I get practical experience while in school?
9. Should I take an internship? Should I study abroad? Where? When?
10. How can I develop leadership and other skills?

Recommended Texts

1. Powell, C. R. (2004). *Career planning strategies: hire me*. Iowa: Kendall/Hunt Pub. Co.
2. Gerson, R. E. (2020). *Achieve career success: discover and get the job you want*. Texas: Upbeat Press.

Suggested Readings

1. Johnstone, J. (2006). *Planning a career change*. NYC: How To Books.
2. Johnstone, J. (2004). *Planning a career change: rethink your way to a better working life*. NYC: How To Books.

Academic writing is a formal, structured and sophisticated writing to fulfill the requirements for a particular field of study. The course aims at providing an understanding of the writer's goal of writing (i.e. clear, organized and effective content) and to use that understanding and awareness for academic reading and writing. The objectives of the course are to make the students acquire and master academic writing skills. The course would enable the students to develop argumentative writing techniques. The students would be able to the content logically to add specific details on the topics such as facts, examples and statistical or numerical values. The course will also provide insight to convey the knowledge and ideas objectively and persuasively. Furthermore, the course will also enhance the students' understanding of ethical considerations in writing academic assignments and topics including citation, plagiarism, formatting and referencing the sources as well as the technical aspects involved in referencing.

Contents

1. Academic vocabulary
2. Quoting, summarizing and paraphrasing texts
3. Process of academic writing
4. Developing argument
5. Rhetoric: persuasion and identification
6. Elements of rhetoric: Text, author, audience, purposes, setting
7. Sentence structure: Accuracy, variation, appropriateness, and conciseness
8. Appropriate use of active and passive voice
9. Paragraph and essay writing
10. Organization and structure of paragraph and essay
11. Logical reasoning
12. Transitional devices (word, phrase and expressions)
13. Development of ideas in writing
14. Styles of documentation (MLA and APA)
15. In-text citations
16. Plagiarism and strategies for avoiding it

Recommended Texts

1. Swales, J. M., & Feak, C. B. (2012). *Academic writing for graduate students: Essential tasks and skills* (3rd ed.). Ann Arbor: The University of Michigan Press.
2. Bailey, S. (2011). *Academic writing: A handbook for international students* (3rd ed.). NYC: Routledge.

Suggested Readings

1. Craswell, G. (2004). *Writing for academic success*. London: SAGE.
2. Johnson-Sheehan, R. (2019). *Writing today*. Don Mills: Pearson.
3. Silvia, P. J. (2019). *How to write a lot: A practical guide to productive academic writing*. Washington: American Psychological Association.

In recent years, community engagement has become a central dimension of governance as well as policy development and service delivery. However, efforts to directly involve citizens in policy processes have been bedeviled by crude understandings of the issues involved, and by poor selection of techniques for engaging citizens. This course will provide a critical interrogation of the central conceptual issues as well as an examination of how to design a program of effective community engagement. This course begins by asking: Why involve citizens in planning and policymaking? This leads to an examination of the politics of planning, conceptualizations of "community" and, to the tension between local and professional knowledge in policymaking. This course will also analyze different types of citizen engagement and examine how to design a program of public participation for policymaking. Approaches to evaluating community engagement programs will also be a component of the course. Moreover, to secure the future of society, citizens must train younger generations in civic engagement and participation. Citizenship education is education that provides the background knowledge necessary to create an ongoing stream of new citizens participating and engaging with the creation of a civilized society.

Contents

1. Introduction to Citizenship Education and Community Engagement: Orientation
2. Introduction to Active Citizenship: Overview of the ideas, Concepts, Philosophy and Skills
3. Identity, Culture and Social Harmony: Concepts and Development of Identity
4. Components of Culture and Social Harmony, Cultural & Religious Diversity
5. Multi-cultural society and inter-cultural dialogue: bridging the differences, promoting harmony
6. Significance of diversity and its impact, Importance and domains of inter-cultural harmony
7. Active Citizen: Locally active, Globally connected
8. Importance of active citizenship at national and global level
9. Understanding community, Identification of resources (human, natural and others)
10. Human rights, Constitutionalism and citizens' responsibilities: Introduction to human rights
11. Universalism vs relativism, Human rights in constitution of Pakistan
12. Public duties and responsibilities
13. Social Issues in Pakistan: Introduction to the concept of social problem, Causes and solutions
14. Social Issues in Pakistan (Poverty, Equal and Equitable access of resources, unemployment)
15. Social Issues in Pakistan (Agricultural problems, terrorism & militancy, governance issues)
16. Social action and project: Introduction and planning of social action project
17. Identification of problem, Ethical considerations related to project
18. Assessment of existing resources

Recommended Texts

1. Kennedy, J. K., & Brunold, A. (2016). *Regional context and citizenship education in Asia and Europe*. NYC: Routledge Falmer.
2. Macionis, J. J., & Gerber, M. L. (2010). *Sociology*. NYC: Pearson Education.

Suggested Readings

1. British Council. (2017). *Active citizen's social action projects guide*. Scotland: British Council.
2. Larsen, K. A., Sewpaul, V., & Hole, G. O. (Eds.). (2013). *Participation in community work: international perspectives*. NYC: Routledge.

Students will leave the course having created a number of completed drawings. Students will feel confident to sketch from a plan and you'll be able to create realistic 3D sketches to fully communicate your ideas to clients, colleagues and manufacturers. Students will compose elements on a two-dimensional plane to produce various effects. Students will create the illusion of light, shadow, tone, and texture on a two-dimensional plane. Use basic one-point and two-point perspectives to produce the illusion of three dimensions on a two-dimensional surface. . About basic shapes and objects, interior and exterior spaces, urban landscapes, and the human figure, students will solidify their foundation knowledge while developing their ability to solve perspective problems and better understand how to represent convincing volume and depth in their work. Produce drawings that accurately represent still life and figurative subjects. Assess their body of work and compile drawing components for the fundamentals portfolio. Articulate concepts related to drawing through written and or oral rationales.

Contents

1. Scale and proportion
2. How does the object relate to what surrounds it and what is the relationship of height to width.
3. Reality and Appearance
4. Reality and appearance of buildings from different view point.
5. In perspective drawing you draw you see, not your idea or mental image of the subject
6. Reality and appearance example: Park bench from different viewpoint
7. How we see for perspective drawing
8. Cone of vision..... Central visual ray..... picture plane
9. Basics of perspective ,Lines of sight through a picture plane
10. Why appearance differs from reality (Theory)
11. "Lines of sight through picture plane" Applied to diminution
12. "Line of sight through picture plane" Applied to diminution and convergence
13. "Lines of sight through picture plane" Applied to foreshortening and overlapping.
14. Principal aids vanishing points and eye level (horizontal line)
15. Vanishing point. All lines which in reality are parallel will converge toward a single point.
16. Vanishing point (cont) when there are many sets of parallel lines going in different directions.
17. MEDIA throughout the semester will be: Pencil, Graphite, charcoal, conte, pen/ink and Dry

Recommended Texts

1. Tangaz, T. (2006). *Interior design course: practices and techniques for the aspiring designer*. Haupauge: Barron's Publishers.
2. Gilliatt, M. (2001). *Mary gilliatt's interior design course*. NYC: Watson-Guptill Publications.

Suggested Readings

1. Tomris Tangaz (2006). *Interior design course: practices and techniques for the aspiring designer*. Haupauge: Barron's Publishers.
2. Mary Gilliatt (2001) *Mary gilliatt's interior design course*. NYC: Watson-Guptill Publications.

This Subject is designed to introduce the student of interior design to major architectural development throughout history. It will provide an introduction to architecture as the embodiment of cultural, social, and political values from ancient civilizations of the East and West to the present. The course will address various historical periods, and themes. The History of Art and Architecture concentration offers training in the historical interpretation and critical analysis of the visual arts and architecture. It develops the skills of visual discrimination and verbal expression fundamental to art historical analysis. Architecture stands at the intersection of creative imagination, practical realization, and social use, comprising not only material structures of human occupation but also the dynamic processes that shape human action and experience. The study of architecture integrates technical and humanistic methods of inquiry with written and visual modes of representation. It develops the skills of visual discrimination and verbal expression fundamental to art historical analysis.

Contents

1. Concept and Philosophy of Stone Hedge
2. Structure of Megaliths
3. Buildings and Town planning of Indus civilization
4. Buddish Architecture
5. Ajanta and Ellora caves
6. Chatiya hall and buddish temples
7. Structure of Stupas
8. Architecture of Mughal Era
9. Architecture and Structure of Ziggurats
10. Architecture of Egyptian
11. Temples
12. Structure of Pyramids
13. Architecture of Greeks
14. Greek orders of Architecture (Ionic, Doric and Corinthian)
15. Structure of Parthenon temple
16. Architecture of Romans
17. Development of Arches and Vaults
18. Structure of Pantheon temple
19. Architecture of Byzantine and Medieval period
20. Architecture of Renaissance period
21. Architecture of Victorian Era
22. Architecture of 19th century
23. Modern Architecture of 20th and 21st Century

Recommended Texts

1. Kleiner, F. S. (2015). *Gardner's art through the ages*. Ohio: Wadsworth.
2. Murray, C. (2002). *From antiquity to 19th century*. Abingdon: Routledge.

Suggested Readings

1. Adams, L. S., (1994). *A history of western art*. Ohio: Brown & Benchmark Publishers.
2. Kleiner, F. S. (2015). *Gardner's art through the ages*. Ohio: Wadsworth.

Photoshop for Interior Design students will introduce step-by-step techniques to successfully use Adobe Photoshop to visually communicate their design concept through graphic images and to illustrate design ideas through a visual thinking process. Instructions show how to integrate hand drawings and freehand sketches into digital drawings. Basic and advanced techniques presented include creating floor plans and elevations, preparing perspectives or isometric drawings, and applying materials, lightings, background and entourages for interior design presentations. Taking a multi-media approach, the text demonstrates how to use Photoshop to refine and modify drawings created in AutoCAD and other 3D software programs, and introduces how to use InDesign to seamlessly create graphic layouts for presentation to clients. Illustrate the interior space scene with the natural and/or artificial light and environment. Gain basic rendering skills of a floor plan using Photoshop's built-in colors and pattern. Show an understanding of refinement on the visual sense of aesthetics. Recognize types and degrees of interior enclosure, volumetric accommodation of activities and functions, and spatial scale and continuity.

Contents

1. Visual Communications and Photoshop Fundamentals
2. Shooting
3. Editing in Lightroom
4. Working with Floor Plans and Elevations
5. Working with Perspectives and Isometric Drawings
6. Working with Materials
7. Working with Lighting
8. Special Effects in Photoshop
9. Adding Entourage
10. Working with Freehand Drawings
11. Composing Drawings with InDesign
12. Creating Presentation Drawings by Multi-Media

Recommended Texts

1. Ding, S. (2014). *Photoshop for interior designers: a nonverbal communication*. NYC: Fairchild Books.
2. Wissinger, J. (1995). *The interior design handbook*. NYC: H. Holt.

Suggested Readings

1. Henderson, E. (2015). *Styled: secrets for arranging rooms, from tabletops to bookshelves*. London: Potter Style.
2. Williams, N. (2015). *The kinfolk home: interiors for slow living*. Muskogee: Artisan.

This course is designed to deploy the full range of architectural communication skills at a professional level and Implement sophisticated social and ethical sensibilities in the architectural design process. Demonstration of compositional skills will be given. Exercise problem definition and gather information towards the development of a design proposal. Develop awareness of the sources of specialist information and expertise, when to seek such advice, and how to evaluate and apply it in a design context. Apply analysis and critical judgment and utilize speculation, iteration and reflection in the creation of a design solution. Reconcile divergent factors and integrate domains of knowledge in the articulation of an architectural proposition. Define personal values systems and ethical positions in response to complex architectural project requirements.

Contents

1. Concept
2. Innovation
3. Speculation
4. Poetics
5. Design development: Refinement, Resolution, Completeness
6. Technical Integration
7. Tectonics
8. Environmental
9. Sustainability
10. Contextual Awareness
11. Social, Ethical, Hhistorico-theoretical
12. Communication and Presentation
13. Lucid
14. Comprehensive
15. Engraving

Recommended Texts

1. Ching, F. D. K. (1996). *Architecture: form, space & order*. Hoboken: John Wiley.
2. McMorrough, J. (2018). *The architecture reference + specification book: everything architects need to know every day*. London: Rockport Publishers.

Suggested Readings:

1. McMorrough, J. (2018). *The architecture reference + specification book: everything architects need to know every day*. Beverly: Rockport Publishers.
2. Borden, D., & Elzanowski, J. (2008). *Architecture: a world history*. NYC: Abrams.

This exploration of the materials used in interior environments concentrates on the functional aspects of finishes and materials and how they are communicated in design projects including estimation, specification writing and contract documentation. Codes and appropriate testing of materials will also be addressed. The course covers the technical aspects of surface and structural materials in relation to function and appropriate application in the interior environment. It covers ways in which materials are communicated in design projects including estimation, specification writing and contract documentation. The course increases professional competence in the area of interior materials and their application, enhances the ability to work as a team and enhances communication skills (written, graphic, and oral). Technological competence is supported through product research using the Internet. Teamwork and leadership skills are developed through the activity of functioning as a design team to present product research and problem solve. Students will understand of the functional aspects of interior materials. Understanding of research processes for the interior specification.

Contents

1. Physical environment
2. Air quality
3. LEED certification
4. Paint and finishes
5. Components ,Types ,Finishes ,Color ,Application ,Estimation ,Specification
6. Floors
7. Types , Applications , Estimation ,Specification
8. Walls
9. Types ,Applications ,Estimation ,Specification
10. Ceilings
11. Types ,Applications , Estimation ,Specification

Recommended Texts

1. Riggs, J. R. (2013). *Materials and components of interior architecture*. Boston: Pearson.
2. Reznikoff, S. C. (1989). *Specifications for commercial interiors: professional liabilities, regulations, and performance criteria*. NYC: Whitney Library of Design.

Suggested Readings:

1. Beall, C. (1993). *Masonry design and detailing: for architects, engineers, and contractors*. NYC: McGraw-Hill.
2. Riggs, J. R. (2013). *Materials and components of interior architecture*. Boston: Pearson.

The course is designed to provide the familiarity and comprehension of English literary pieces. The students may not be familiar or well-versed in the various genres of literature before taking this course. The course provides training and skills necessary to engage, understand, critically analyze, and enjoy the literary genres of literature: short story, poetry, novel and drama. The students will explore the basic concepts of literary technique, narrative, poetic, and dramatic structures and innovations to engage with the more advanced cognitive aspects of literature. In addition to these theoretical skills, students will also read below the surface of the texts for their historical, ethical, psychological, social, and philosophical value by developing insights in how literature gives us a window into both the experiences of others and wider appreciation for the human condition. The course explores literary production in English against the local context in particular, by emphasizing shifts in thought as well as genre innovation, i.e. medieval to modern. It provides an introduction to key texts, authors and literary periods, exploring the relationship of texts to their contexts and considering multiple perspectives in the different literary genres.

Contents

1. Poems, Milton: *Book IX*, lines 897–959.
2. Shakespeare: All the World is a Stage.
3. Browning: My Last Duchess
4. Wordsworth: The Leech Gatherer
5. Keats: Ode to Autumn
6. Walter De La Mare: Tartary
7. Short Stories, *The Necklace*
8. The Woman Who had Imagination
9. Shadow in the Rose Garden
10. Essays, *My Tailor*
11. Whistling of the Birds
12. One Act Play, *Riders to the Sea*
13. Novel, *Animal Farm*

Recommended Readings

1. Kennedy, X.J. & Gioia, D. (2014). *Literature: An introduction to fiction, poetry, drama, and writing*. Boston: Pearson.
2. Mays, K. J. (2014). *The Norton introduction to literature*. NYC: Norton.

Suggested Readings

1. Bausch, R & Cassill, R.V. (2006). *The Norton anthology of short fiction*. NYC: Norton & Company.
2. Gardner, J. E., Lawn, B., Ridl, J., & Schakel, p. (2016). *Literature: A portable anthology*. Boston: Bedford St. Martins.

The course is designed for students with little or no drafting background. Course content includes the use of drafting equipment, drafting techniques, lettering, geometric construction, multi-view and isometric drawings, sectional and auxiliary views, and basic dimensioning. It will also help give the basic knowledge of mathematics, calculations and measurements. This course is built upon the mathematical concepts, principles and techniques that are useful in almost all undergraduate programs. The main objectives of the course are to enhance student's competency in the application of mathematical concepts in solving problems and to improve their level of quantitative approach.

Contents

1. Introduction to basic calculation and measurements.
2. Matrix: Introduction to Matrices
3. Determinants
4. Adjoin the inverse of 2x2 and 3x3 matrices
5. Simultaneous equations
6. Quadratic Equation: Introduction to Quadratic Equation
7. Equation reducible to the quadratic form
8. Synthetic Division: Introduction
9. Remainder theorem
10. Co-factor theorem
11. Sequences and Series: Introduction
12. Types of Sequences; A.P, A.M., G.P., H.P
13. Infinite geometric series
14. Binomial Theorem; Demonical Series and its Application
15. Trigonometry: Units of measure of angles
16. Formula ($\neq 0$) Formula law (without proof)
17. Deduction from Fundamental Law (only formula)
18. Sign of trigonometric function; Values of trigonometric functions
19. Solution Of Triangles And Area Of Triangles

Recommended Texts

1. Frank, S. B. (1993). *Applied mathematics for business, economics, and the social Sciences* (4th ed.). NYC: McGraw-Hill publisher.
2. Nauman, K. (2019). *Basic mathematics-I: algebra and trigonometry* (2nd ed.). Lahore: Al-Hassan Pub.

Suggested Readings

1. Kaufmann, J. E. (1994). *College algebra and trigonometry* (3th ed.). Boston: PWS-Kent Pub. Co.
2. Swokowski, E. W. (1993). *Fundamentals of algebra and trigonometry* (8th ed.). Boston: PWS-Kent Pub. Co.
3. Morris, I. H. (1915). *Geometrical drawing for art students*. London: Longmans, Green, and Co.

The primary focus of this course is the study of the thermal, luminous and acoustic behavior of buildings. The course examines the basic scientific principles underlying these phenomena and introduces students to a range of technologies and analysis techniques for designing comfortable indoor environments. Students will be challenged to apply these techniques and explore the role energy and light can play in shaping architecture. Following a review of how to analyze a site's climate and local energy mix, the first part of the course is dedicated to the principles of heat storage and heat flow in and around buildings. Basic manual and computer-based methods to predict the energy use of buildings will also be discussed. In order to introduce students to the effective use of computer simulations during design, a Building Optimization Game that mimics a LEED design charrette will be organized during class on October 22. The course format consists of semiweekly lectures and weekly labs. Individual and group assignments as well as in-class presentations and exercises will help students to study the use of environmental technologies in contemporary buildings.

Contents

1. Course Introduction | Energy Use in Society
2. Energy Use in Buildings
3. Understanding Climate – Solar Radiation
4. Shading Study + Ladybug [Reinhart & Mackey]
5. Wind Understanding Climate - Temperature and Rel. Humidity | Climate Consultant
6. Thermal Comfort + Case Studies
7. Window Technologies and Internal Gains
8. Infiltration and Manual Load Calculations
9. Photometry, Daylight and Daylighting
10. 18 Daylight Availability Rules of Thumb and Massing Studies
11. Material Properties + DIVA III Daylight Availability Calculations
12. Building Acoustics I
13. Building Acoustics II

Recommended Texts

1. Hensen, J. L., & Lamberts, R. (Eds.). (2012). *Building performance simulation for design and operation*. NYC: Routledge.

Suggested Readings

1. Lechner, N., & Heating, C. (1991). *Lighting: design methods for architects*. Canada: John Wiley Sons.
2. Hegger, M., Fuchs, M., Stark, T., & Zeumer, M. (2012). *Energy manual: sustainable architecture*. Berlin: Walter de Gruyter.

This course is going to help students to gain the skill of photorealistic 3d visualization in 3ds Max and V-ray. Students will learn all the secrets of photorealistic rendering, complex Vray materials and correct post-processing in Photoshop. In this course, students will learn in detail several materials, which are widely used in interior visualization. This course provides an introduction to the processes of interior design and the various aspects and considerations involved in the practice of both residential and commercial design. It exposes the students to interior design as a profession and provides a framework for future courses. Communication through visual means of drawing and digital modeling is the predominant student competency developed by this course. Critical thinking and problem-solving are developed through space planning and design. Students demonstrate an active, analytical approach to the creation of interior projects. Although the primary output is by individual students, teamwork is required in small groups through peer critique and learning exercises. Information technology skills develop as students use CAD drafting, 3D Modeling, image editing, page layout, e-mail, and the Internet to complete homework assignments.

Contents

1. Interior modeling
2. Settings of composite Vray materials
3. 6 lighting types
4. Postprocessing
5. Correct work with the scene
6. Frame composition in interior
7. Rules of applying textures
8. Uvw mapping
9. Texturing Concrete
10. Texturing wood
11. Texturing cloth
12. 3Ds Max
13. V-ray
14. Sketchup
15. Adobe Photoshop
- 16.** Adobe Illustrator

Recommended Texts

1. Aubin, P. F. (2006). *Mastering autodesk architectural desktop 2007*. NYC: Autodesk, Incorporated.
2. Omura, G. (2002). *Mastering autodesk VIZ 4*. Hoboken: SYBEX Inc.
3. Dawkins, J., & Pable, J. (2018). *Sketching interiors at the speed of thought*. NYC. Bloomsbury Publishing.

Suggested Readings

1. Ching, F. D. (2014). *Architecture: form, space, and order*. Hoboken: John Wiley & Sons.
2. Ching, F. D., Onouye, B. S., & Zuberbuhler, D. (2013). *Building structures illustrated: patterns, systems, and design*. Hoboken: John Wiley & Sons.

The focus of the subject will be on building up the technical skills such as simple drawing needed to render well-composed 2-dimensional designs. This course will develop students' creative and visual abilities in their practice and they will be able to evoke mood through the expressive use of drawing materials. The endeavor is to enable the students to draw spontaneously, energetically and accurately alternate gesture drawings with long methodical studies. By the end of this course, students will have demonstrated the ability to represent and convey a variety of three-dimensional subject matter that incorporate sketching and perspective drawing upon successful completion of this course, students will have reliably demonstrated the ability to: Use a variety of drawing media to communicate two-dimensionally. Compose elements on a two-dimensional plane to produce various effects. Create the illusion of light, shadow, tone, and texture on a two-dimensional plane. Use a basic one-point and two-point perspective to produce the illusion of three dimensions on a two-dimensional surface. Produce drawings that accurately represent still life and figurative subjects. Assess their body of work and compile drawing components for the fundamentals portfolio. Articulate concepts related to drawing through written and or oral rationales.

Contents

1. Perspective Drawing, tools, and other Essential Information
2. Drawing Basic Geometric Forms in Perspective
3. Drawing Furniture and Interior Spaces in One-Point Perspective
4. Drawing Furniture and Interior Spaces in Two-Point Perspective
5. Sketching Furniture and Interior Space in One- or Two-Point Perspective
6. Using Plan and Elevation Views for One-point Perspective Drawings
7. Using Plan and Elevation Views for Two-point Perspective Drawings
8. Creating Other Interior Details in One- and Two-Point Perspective
9. Creating Exterior Details in One-and Two-Point Perspective
10. Drawing Furniture and Interior Spaces in Three-Point Perspective

Medium throughout the semester will be: Pencil, Graphite, charcoal, conte, pen/ink and water color on appropriate drawing surfaces.

Recommended Texts

1. Xia, J. (2016). *Global best interior designer, art power*. London: International Publish Company, Limited.
2. Vinny, L. (2011). *10 Principles of good interior design*. London: Vivays Publishers.

Suggested Readings

1. Fawcett, R. (2008). *On the art of drawing*. NYC: Courier Corporation.
2. Kentridge, W. (2014). *Six drawing lessons*. Cambridge, MA: UK: Harvard University Press.
3. Civardi, Giovanni. (2010). *The art of drawing*. London: Search Press.
4. Taylor, A., & Thomas, P. (2003). *Drawing foundation course*. London: Cassell Illustrated.

This exploration of the materials used in interior environments concentrates on the functional aspects of finishes and materials and how they are communicated in design projects including estimation, specification writing and contract documentation. Codes and appropriate testing of materials will also be addressed. The course covers the technical aspects of surface and structural materials in relation to function and appropriate application in the interior environment. It covers ways in which materials are communicated in design projects including estimation, specification writing and contract documentation. The course increases professional competence in the area of interior materials and their application, enhances the ability to work as a team and enhances communication skills (written, graphic, and oral). Technological competence is supported through product research using the Internet. Teamwork and leadership skills are developed through the activity of functioning as a design team to present product research and problem solve. Students in this class develop Understanding of the functional aspects of interior materials. Students will understand the estimation of materials for budget assessment. Students will understand the CSI format for specifications. Students will be given Awareness of codes and standard testing procedures for interior materials. Students will understand how to specify furniture fabric and equipment for interiors. Understanding of research processes for the interior specification.

Contents

1. Carpet history and function
2. Fibers
3. Construction methods of Dyeing, Testing, Estimation, Specification and Installation
4. Curtains Types, Applications, Estimation and Specification
5. Components
6. Types
7. Application
8. Specification
9. Cabinet construction
10. Kitchen and baths
11. Application of materials specifically for these environments.
12. J. Field trips – to be determined by professor-of-record.

Recommended Texts

1. Curtis, G., & Cobham, D. (2008). *Business information systems: Analysis, design and practice*. NYC: Pearson Education.
2. Reznikoff, S. C. (1989). *Specifications for commercial interiors*. NYC: Watson-Guptill Publications.

Suggested Readings

1. Harrison, W. T., & Horngren, C. T. (2006). *Financial accounting*. NYC: Prentice Hall.
2. Piotrowski, C. M., & Rogers, E. A. (2010). *Designing commercial interiors*. Hoboken: John Wiley and Sons.

Photography is picture language, the newest version of the oldest form of graphic communication. Unlike the spoken or written word, it is a form of communication that can be internationally understood. Since photographs can be so widely understood we should be concerned with whether what we have to say is worth saying. An increasing number of talented, creative people find in photography a relatively inexpensive means for self-expression. This beginner photography course is meant to help the students master their digital camera. Learn the basic functions of the camera so they can begin to shoot in manual mode, capturing higher-quality images of the people. Throughout the course, students will complete a series of photo projects that will help them practice the skills they are learning. The teacher will also work with students, reviewing their photos and helping them to improve their skills. The instructor will also organize trips with photography as the primary activity. Upon successful completion of the program students should be able to: Demonstrate artistry by creating images that evoke an emotional response. Apply the principles of lighting and color theory to a variety of photographic scenarios by measuring, evaluating, and adjusting light and color to create quality images.

Contents

1. A Step Back in Time: The Film & Digital Process
2. What is Visual Art? Why Go Digital?
3. You and Your Equipment, Eye of the Photographer, Cameras, Lenses and Filters
4. How to Use Your Camera (Shutters, Aperture & Their Relationships, Exposure & Metering)
5. Photography Principles Developing Your Eye
6. And Image Capture (Elements of Composition, Golden Ratio vs. Rule of Thirds)
7. Workflow and Image Editing (Retouching, Resolution & Printing)
8. Harnessing the Light, Developing Your Visual Signature, Natural and Available Light
9. Artificial Light-Continuous, Artificial Light-Flash, Light & Color
10. A Mix of Things, Macro Photography
11. Lines and Symmetry (Vertical vs. Horizontal, The Importance of the Horizon)
12. Depth of Field and Distance (Background, Middle ground and Foreground)
13. Space and Balance, Photographing People and Places, Revisualization
14. Basic Portrait Lighting, Studio Portraiture
15. Environmental Portraiture and Landscape and Travel Photography
16. Decisive Moment Photography

Recommended Texts

1. Peterson, B. (2016). *Understanding exposure: how to shoot great photographs with any camera*. NYC: AmPhoto books.
2. Sakr, M. U., Bilal, A. G. A., & Emara, M. H. (2019). *Rationing multi-shot techniques to maximizing depth of field*. *International Design Journal*, 9(3), 373-381.

Suggested Readings

1. Ctein. (2000). *Post exposure: advanced techniques for the photographic printer*. London: Taylor & Francis.
2. Schaub, G. (1999). *The digital darkroom: black-and-white techniques using photoshop*. Hauppauge: Tiffen Company LLC.

This course offers an introduction to the history, theory, and construction of basic structural systems as well as an introduction to energy issues in buildings. Students will be learning the basic systematic and elemental behavior, principles of structural behavior, and analysis of individual structural elements and strategies for load carrying. Students will also be able to have the competency on the fundamentals. This course will introduce and train students in the basic skills necessary to pursue a career in construction. This course covers foundations, flooring, framing, plumbing, electrical, sheetrock, windows, doors, cabinetry, blueprint reading, use of hand tools, and construction math. Models to full-sized partitions are constructed in the shop. Projects at actual job sites are included. Upon completion of this course, students will have the opportunity to apply for summer work with several industry partners. Students will develop technical and job skills related to careers in the construction industry. Students will develop teamwork and problem-solving skills necessary in the construction industry. Develop and use proper safe work practices in accordance with OSHA standards for the construction industry. Learn and apply measurement and math applications associated with construction. Recognize the various phases associated with simple residential and commercial construction.

Contents

1. History and Theory of Building Systems and Architectural Components
2. Statics of Architectural Structures
3. Basic structural elements and force systems
4. Material behavior
5. Building Systems
6. Performance requirements
7. Identification and specification of elements
8. Sustainable Strategies
9. Materials
10. Understanding of construction process

Recommended Texts

1. Schmidt III, R., & Austin, S. (2016). *Adaptable architecture: theory and practice*. NYC: Routledge.
2. Plunkett, D. (2001). *Construction and detailing for interior design*. London: Laurence King Publishers.

Suggested Readings

1. Ching, F. D. K. (2014). *Building construction illustrated*. Hoboken: John Wiley & Sons.

This course is designed to educate the students at large, the law, rules, regulations related to daily life. Students should behave and ensure order, predictability and security in some basic fields of life. This course is designed to aware the basic rights and obligations to make the civic. This course will develop basic necessary knowledge, skills and attitude for legal awareness among the students. to enlighten the basic principles and rules regarding basic Fundamental rights of citizens as given by The Constitution of the Islamic Republic of Pakistan, Human Rights Laws, Consumer Protection Laws, Environmental Laws and Women Protection Laws in order to gain insight into law and legal system. It will provide basic acquaintance to legal principles and will advance social justice. Moreover, it will impart light on corners of life that will make the student more vibrant, civilized and law-abiding citizens.

Contents

1. The Constitution of Islamic Republic of Pakistan, 1973
2. Fundamental Rights Article 8 to 28
3. Framework for implementation of Fundamental Rights under Article 184 and 199
4. European Convention on Human Rights
5. Universal Declaration of Human Rights 1948
6. Theory and practice of Human Rights in Pakistan
7. The Punjab Consumer Protection Act, 2005
8. The Punjab Consumer Protection Rules, 2009
9. Environmental Laws
10. The Pakistan Environmental Protection Act, 1997
11. The Punjab Environmental Protection Act, 1997
12. Women Protection Laws The Women Protection Act, 2006
13. The Protection Against Harassment of Women at Workplace Act, 2010

Recommended Texts

1. Emanuel, S. L. (2019). *Constitutional law*. NYC: Wolters Kluwer.
2. Adil, Z. H. (2014). *The manual of consumer protection laws in Pakistan*. Lahore: Kashif Law Book House.

Suggested Readings

1. Brownlie, I., & Goodwin-Gill, G. S. (Eds.). (2010). *Brownlie's documents on human rights*. London: Oxford University Press.
2. Salzman, J., & Thompson, B. H. (2003). *Environmental law and policy*. NYC: Foundation Press.
3. *The Protection Against Harassment of Women at Workplace Act, 2010* (As amended up to date)

In this course, students learn how to use 3D Studio Max to model, apply the material, add lights and cameras, render still images and animate architectural or interior scenes. Scenes could be imported from AutoCAD as 3D or as 2D and fully modeled in Max. This course expands knowledge and use of the primary digital media required for the production and presentation of professional interior design projects. A small scale non-residential design project provides the site for students to further their skills in AutoCAD, 3D Studio-Viz, Photoshop, In-design and PowerPoint. In addition, students are introduced to lightscapes and animation. Students continue to improve their quick sketching skills. Students in this course gain knowledge. Students will have the interior design profession, the design process. Students will learn the technical aspects of interior design projects. Students will take Interior design as a business.

Contents

1. Intro to 3ds Max or Sketchup (3D plans, Sections and Importing 2D plans from CAD into 3ds)
2. AutoCad Integration with 3ds Max
3. Draw a Floor Plan
4. 3D Modeling Tools
5. 3D Modification Tools
6. GUI & Special features of 3DS MAX Software
7. Canvas: Transforming 3D Scans into Designed Spaces
8. LayOut
9. Photorealistic Rendering
10. Lighting Plan Template (LayOut)
11. Use the Interface
12. Use Selection and Transformation Tools
13. Create and Modify Mesh Objects
14. Create and Modify Poly Objects
15. Import AutoCAD 2D Files and Model in Max
16. Organize AutoCAD Files Using Layers and Plines
17. Import Plines from AutoCAD Files to Create 3D Objects in Max
18. Use Standard Lights
19. Create a Night View Using Photometric Lights
20. Create Daylight Systems
21. Add and Modify Cameras
22. Create a Basic Animation
23. Create, Get, Modify, and Save Materials
24. Import a 3D Hut from AutoCAD to Assign Materials, Add Backgrounds, and Render

Recommended Texts

1. Aubin, P. F. (2006). *Mastering autodesk architectural desktop 2007*. NYC: Autodesk, Incorporated.
2. Omura, G. (2002). *Mastering autodesk VIZ 4*. Hoboken: SYBEX Inc.

Suggested Readings

1. Gordon, G. (2003). *Interior lighting for designers*. Hoboken: John Wiley & Sons.
2. Steffy, G. (2002). *Architectural lighting design*. Hoboken: John Wiley & Sons.

It adequately covers significant topics related to textile merchandising. Its focus will be inquiries handling, product pricing, and coordination with production departments and fluent communication with customers. This course will make participants able to handle customer's inquiries sampling process, pricing, and formal coordination with other departments as well as with customers. Students who take classes in merchandising management learn the skills necessary to work mainly in fashion retail as store buyers, market analysts or fashion event planners. These courses are typically part of a degree program in retail merchandising, fashion merchandising or marketing. Here are some common concepts taught in merchandising management classes: Human relations, Product development and presentation, Local, global markets, Consumers, Business fundamentals and Retailing.

Contents

1. What is Marketing and Merchandising
2. An introduction of Marketing terms and Marketing Process
3. Textile Product Consumption & Customers
4. Key skills, Role and Responsibilities of Merchandiser
5. Buyer & Buying Houses, Direct and Indirect buying
6. Marketing Research for Product information (New developments and Sampling)
7. International Marketing and Export Merchandising
8. Inquiry management and Sampling mechanism
9. Costing and Pricing (Product Evaluation, Measurement, Material/ Accessories Calculation, Packing)
10. Purchase order, PO Detail and order assortment
11. Production Management
12. Coordination with Production Planning & Control, Production Follow-up and Inline Inspection
13. Building Customer Satisfaction through Quality, Services and Value: Quality (Q.A, QC) Shipment
14. Logistics Management

Recommended Texts

1. Ebster, C. (2011). *Store design and visual merchandising: creating store space that encourages buying*. NYC: Business Expert Press.
2. Grose, V. (2011). *Basics fashion management 01: Fashion merchandising (Vol. 1)*. London: A&C Black.

Suggested Readings

1. Bertola, P., Colombi, C., & Vacca, F. (2017). *Managing the creative process. In new luxury management (pp. 159-188)*. London: Palgrave Macmillan, Cham.
2. Wolfe, M. G. (2014). *Fashion marketing & merchandising*. NYC: Goodheart-Willcox Company, Incorporated.

This course emphasizes both theoretical and analytical aspects of investment decision making, analysis and evaluation of different corporate securities as investments, portfolio diversification and management. Special attention is given to the formulation of investment policy and strategy. The course provides the target audience with a broad knowledge on the key topics of investment analysis and management. This course will go through the basic theory and principles on how to construct a stock investment portfolio of financial assets, how to invest in the stock market and about portfolio and risk management. Learn how to calculate the expected return and risk from an investment. Specifically, this course will teach you about constructing a minimum variance stock portfolio, based on modern portfolio theory in finance, constructing an optimal portfolio of stocks and risk-free asset and constructing a portfolio of multiple assets.

Contents

1. Investment environment and investment management process
2. Investing versus financing
3. Direct versus indirect investment
4. Investment environment, Investment vehicles
5. Financial markets, Investment management process
6. Key-terms, References and further readings, Relevant websites
7. Quantitative methods of investment analysis
8. Investment income and risk
9. Return on investment and expected rate of return
10. Investment risk. Variance and standard deviation
11. Relationship between risk and return Covariance
12. Correlation and Coefficient of determination
13. Relationship between the returns on stock and market portfolio
14. Characteristic line and Beta factor, Questions and problems
15. References and further readings
16. Theory for investment portfolio formation
17. Portfolio theory
18. Markowitz portfolio theory
19. The expected rate of return and risk of portfolio
20. Capital Asset Pricing Model
21. Arbitrage Price Theory, Market Efficiency Theory

Recommended Texts

1. Grose, V. (2011). *Basics fashion management 01: Fashion merchandising*. London: A&C Black.

Suggested Readings

1. Bertola, P., Colombi, C., & Vacca, F. (2017). *Managing the creative process. In New Luxury Management*. London: Palgrave Macmillan, Cham.

This course focuses on the various furniture styles and designs from the Arts and Crafts movement to the contemporary designs of today. The objective of the AutoCAD program is to impart the basic knowledge of creating 2D drafting from scratch to computer-generated 2D professional presentations. The user can draft plot computer-generated 2D drawings for a given project. You will be able to use AutoCAD to quickly create professional-quality 2D drawings & presentations. Students will study drawing and sketching methods of furniture and interior spaces. Students will be able to develop drawing techniques for interior perspective views of buildings. Explores the use of axonometric drawing and the use of various media to present the three-dimensional delineation of interior design. Students examine the balance and proportions of interior items within a three-dimensional space. Students will be able to use drawing techniques and color to define light and shadow, textures, material characteristics.

Contents

1. Manual (hand drawings) detailed drafting
2. Introduction to AutoCAD
3. Advanced Software
4. Auto Desk 3D MAX
5. Layout of Commands
6. Creating pre define prototype drawing.
7. Draw (Line, Plane, polygon, rectangle, Arc, Circle, ellipse etc)
8. Modify (erase, copy, mirror, offset, move, rotate, scale, stretch, trim, extend, fillet, chamfers).
9. Working with Blocks, Attribute Array, Insert, Hatch, Text, Layout Paper space, printing.
10. Handling a Project, 2D CAD Presentation

Recommended Texts

1. Omura, George. (1997). *AutoCAD 14 instant reference book*, California: Sybex Inc.
2. Leach, James. (2017). *AutoCAD 2017 instructor*, Kansas: SDC Publications.

Suggested Readings

1. Myers, B. A., Giuse, D. A., & Zanden, B. V. (1992). *Declarative programming in a prototype-instance system: object-oriented programming without writing methods*. San Diego: ACM Sigplan Notices.
2. Beaudouin-Lafon, M., & Mackay, W. E. (2009). *Prototyping tools and techniques. In human-computer interaction (pp. 137-160)*. Florida: CRC Press.

This course focuses on lighting design for interior spaces. Students gain knowledge of the perception and psychological aspects of light as well as technical information related to current fixture types and appropriate applications. Students learn professional communication through the means of reflected ceiling plans and fixture schedules. Technological competence is gained by Internet searches of products, online learning tools, e-mail, and word processing. The course requires critical thinking and problem solving through the application of knowledge gained in the classroom to a project completed in the concurrent design studio course. The course teaches professional competence through the learning of industry-specific vocabulary and the development of written and graphic communication. In this course, students learn: How light is seen and perceived through the human eye and brain. Students will study the Psychological and emotional impact of light. Students will understand electrical distribution and control systems as related to lighting. Standard means of communicating lighting design through reflected ceiling plans and fixture schedules.

Contents

1. Perception of light
2. Psychology of light
3. Brightness
4. Color
5. Daylight
6. Incandescent lamps
7. Discharge lamps
8. Auxiliary equipment
9. Light control
10. Photo metrics
11. Electricity
12. Luminaries
13. Design issues
14. Reflected ceiling plans and schedules

Recommended Texts

1. Gordon, G. (2003). *Interior lighting for designers*. Hoboken: John Wiley & Sons.

Suggested Readings

1. Steffy, G. (2002). *Architectural lighting design*. Hoboken: John Wiley & Sons
2. Ferrari, F., & Ferrari, N. (2006). *The furniture of carlo*. Mollino: Phaidon.

The course title reflects the importance of design linked with the practical processes adopted by furniture manufactures, set within a business context. Students will explore traditional and contemporary materials and manufacturing methods unique to the furnishing industry as well as those common in other fields. The objective is to understand the complex process of furniture design and address issues of function, structure, context culture and resolve their design solutions. During the course, students will develop practical skills and work on an exciting and realistic furniture design project. Students will improve knowledge of product design through lively discussion in classes and personal feedback from your tutor. By the end of the course, you will be able to interpret a design brief. Students will be able to analyze markets and consumers. They will understand the materials and techniques. Students will create a technical production drawing. Students will be able to communicate your designs in 2D and 3D. Students will be able to produce a finished scale model of your design.

Contents

1. History of Furniture Design
2. Material and Fabrication
3. Professional Practice
4. Major Furniture Design (Research, case studies, conceptual drawings, presentation, execution)
5. Tools and Machinery (wood workshop)
6. Drafting (plans, sections)
7. Model Making

Recommended Texts

1. Ferrari, F. (2010). *The furniture of carlo*. Mollino: Phaidon Press.
2. Karasova, D. (2013). *The history of modern furniture design*. Czechia: Arbor Vitae/Museum of Decorative Arts in Prague.

Suggested Readings

1. Ferrari, F., & Ferrari, N. (2006). *The furniture of carlo*. Mollino: Phaidon.
2. Postell, J. (2012). *Furniture design*. Hoboken: John Wiley & Sons.
3. Lawson, S. (2013). *Furniture Design: an introduction to development, materials and manufacturing book*. London: Laurence King Publishing.

Entrepreneurship is the art of starting a business, basically a startup company offering a creative product, process or service. This is an activity of full creativity. This course is designed to introduce the concept of entrepreneurship. The course will cover the characteristics and types of entrepreneurs, identifying problems and opportunities, creative problem solving, developing a viable business model and entrepreneurial ethics. The general aim of the study of entrepreneurship is to understand best practices of managing people, managing growth, and innovation an industry, which can then be applied to other industries and larger companies alike. At the end of the course, students will be able to understand the importance of entrepreneurship as a tool for development, the basic principles of entrepreneurship, the concept and basic principles of innovation. The purpose of the study is to distinguish the typologies of entrepreneurship, the financial sources for startups, and the modes of business networking. This course will develop the capabilities and skills necessary to assume entrepreneurial activity and implement theoretical knowledge acquired by designing a small virtual enterprise.

Contents

1. Entrepreneurship and Entrepreneurship
2. Definitions, theoretical approaches
3. Personality traits of the entrepreneur, motivation, and demographics.
4. Similarities and differences between entrepreneurs and managers.
5. Entrepreneurial Intention.
6. Global Entrepreneurship Monitor (GEM).
7. Early stage entrepreneurial activity and established entrepreneurship
8. Opportunity and necessity entrepreneurship.
9. Economic crisis & business activity, Implementation of business idea. Business Plan
10. Startups strategy. Analysis of market and competition.
11. Finance & accounting program of startups, marketing program of startups.
12. Alternative forms of small business.
13. Self-employment, Tele-working, Home-entrepreneurship
14. Youth entrepreneurship & Female entrepreneurship.
15. Entrepreneurship & innovation, Economic exploitation of inventions
16. Patents license, Excellence Centers, Spin-offs.

Recommended Texts

1. Papanek, V. J. (2016). *Design for the real world: human ecology and social change*. London: Thames and Hudson.
2. Hisrich, R. (2016). *Entrepreneurship*. London: McGraw-Hill Higher Education.

Suggested Readings

1. Daniel. (2017). *Blockchain basics: a non-technical introduction in 25 steps*. NYC: Apress.

This course will provide an opportunity for participants to establish or advance their understanding of research through a critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within a quantitative, qualitative, and mixed methods approach. Participants will use these theoretical underpinnings to begin to critically review the literature relevant to their field or interests and determine how research findings are useful in forming their understanding of their work, social, local and global environment. They will be able to understand some basic concepts of research and its methodologies. The main purpose of the subject is to identify appropriate research topics and to select and define appropriate research problems and parameters. All they need to be prepared is a project proposal (to undertake a project), organize and conduct research (advanced project) in a more appropriate manner. Students' will be able to write a research proposal and a complete thesis report on their practical work.

Contents

1. Research Problem
2. Types of Research
3. Creative research methods in practice
4. Creative research methods and ethics
5. Creative thinking
6. Gathering data
7. Analyzing data
8. Writing for research
9. Presentation
10. Dissemination, implementation and knowledge exchange
11. Formatting
12. Plagiarism

Recommended Texts

1. Flick, U. (2015). *Introducing research methodology: a beginner's guide to doing a research project*. London: Sage.
2. Kara, H. (2015). *Creative research methods in the social sciences: a practical guide*. London: Policy Press.

Suggested Readings

1. Dawson, C. (2019). *Introduction to research methods 5th edition: a practical guide for anyone undertaking a research project*. Singapore: Robinson.
2. Patten, M. L., & Newhart, M. (2017). *Understanding research methods: an overview of the essentials*. Milton: Taylor & Francis.

This course is designed to introduce pioneering and contemporary and historical designs. It will also brief substantive answers to students' questions about function, materials, manufacture and sustainability; integrating guidance on all of this subjects-particularly material and manufacturing properties, in one accessible and structure volume. Students will explore traditional and contemporary materials and manufacturing methods unique to the furnishing industry as well as those common in other fields. The objective of the subject is to understand the complex process of furniture design and address issues of function, structure, context culture and resolve their design solutions. Overview of the history of modern furniture design will help the students to create innovative designs. The purpose of the subjects is to learn the style of furniture design, materials and techniques, and expertise of furniture built-up with conceptual artifact designing. Workshops (residential, office furniture) is the essence of this subject to give a vast exposure of furniture design to the students.

Contents

1. Overview in history of modern furniture design.
2. Methodology of Furniture design
3. Production of sketches.
4. Materials and Techniques
5. Studio (scale modeling)
6. Technology of Furniture Manufacturing.
7. Construction Principles.
8. Conceptual Product Designing.
9. Workshop (residential, office furniture)

Recommended Texts

1. Gura, Judith. (2017). *Postmodern design complete: design, furniture, graphics, architecture, interiors*. NYC: Thames & Hudson.
2. Karasova, Daniela. (2013). *The history of modern furniture design*. Czechia: Arbor Vitae/Museum of Decorative Arts in Prague.

Suggested Readings

1. Lawson, Stuart. (2013). *Furniture design: an introduction to development, materials and manufacturing book*. London: Laurence King Publishing.
2. Ferrari, Fulvio. (2010). *The furniture of carlo*. Mollino: Phaidon Press.

Landscaping is a formal process of study, design, and construction by which new landscapes are created to meet the aspirations of the people concerned. It involves framing proper planning projects, more particularly those affected by changes and the badly damaged areas. This course will make students to be capable to differentiate the mechanisms involved in plant physiology and growth and to categorize plants based on growth, morphological, and taxonomic characteristics. It will also assist to design a landscape or interiorscape project. Students will demonstrate employability skills in the field of horticulture. Students will also be able to schedule a landscape or interiorscape maintenance program. This course will provide a complete knowledge of plants and its type and will focus on the drawings and presentation techniques. Professional tasks such as site-specific work and design group projects (outside the department or university) will incorporate the professional landscaping skills in the students.

Contents

1. Introduction of Plants/Shrubs/trees.
2. Identification of Plants/ Shrubs/ trees.
3. Basic Site grading
4. Surveying.
5. Landscape Drawings
6. Presentation Techniques
7. Design Studio
8. Site Visits
9. Design projects
10. Site-Specific Work
11. Ideas and Sketches
12. Investigation/Exploration of Plants
13. Model
14. Group Project (Outdoor Project)

Recommended Texts

1. Tallamy, D.W. (2020). *Nature's best hope: a new approach to conservation that starts in your yard*. Portland: Timber Press.
2. Rainer, T. West, C. (2015). *Planting in a post-wild world: Designing plant communities for resilient landscapes*. Portland: Timber Press.

Suggested Readings

- 1 Weaner, L. Christopher, T. (2016). *Garden revolution: how our landscapes can be a source of environmental change*. Portland: Timber Press.
- 2 Darke, R. Tallamy, D. (2014). *The living landscapes: designing for beauty and biodiversity in the home garden*. Portland: Timber Press.

The courses within the Major subjects meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The first level of thesis project subject will help to gain expertise in one subject which will assist them to pursue their thesis to the next level. An art thesis needs to combine both artistic talent and knowledge of theory. The students are required to choose a project or topic and research it thoroughly and produce a body of work that not only demonstrates the personal style of the student but also conforms to the aesthetic and market requirements of the theme. This is an opportunity to apply theory and method in a project, formulating a question and developing a potential answer. Students will explore the broader implications of their practice through aesthetic, social, political, economic and scientific considerations.

Contents

1. Creating of story board of students own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if Required)
6. Thematic sketches with the help of story board
7. Selection of thesis topic
8. Sketches
9. Painting Practices with written research
10. Selection of material
11. Conceptual discussions
12. Discussions on process of work
13. Process of making sculptures i-e Armature making, welding etc
14. Final Work

Recommended Texts

1. McMorrough, J. (2018). *The architecture reference + specification book: everything architects need to know every day*. Beverly: Rockport Publishers.
2. Tallamy, D.W. (2020). *Nature's best hope: a new approach to conservation that starts in your yard*. Portland: Timber Press.

Suggested Readings

1. Mesher, L. (2010). *Basics interior design 01: retail design*. Lausanne: Ava Publishing.
2. Donald A. N. (2002). *The design of everyday things*. NYC: MIT Press.

Note: There is no restriction of mediums and materials. Maximum Body of work can be produce during the thesis. From which students can display best work.

Students can use previous references given with all course contents. And they must search books and references according to their topic and research project by themselves.

This course provides you with an overview of project management and the essential tools needed to deliver successful projects on time and budget. You will learn the fundamental principles of project management including project initiation, project definition, creation of work breakdown structures, scheduling using Gantt charts and network diagrams, risk management, budgeting and controlling resources, quality assurance, auditing and project termination. Upon successful completion of this course, the student will have reliably demonstrated the ability to describe project management and its key elements, including project stakeholders, project management knowledge areas, tools and techniques, and success factors. They will also be able to create a work breakdown structure with the related organizational and cost control structures. This course also includes critical Path Method (CPM), Program, Evaluation Review Techniques (PERT) and Gantt project control tools. Analyze and solve simple resource leveling problems. Students will also be able to develop a project implementation plan for a simple project.

Contents

1. Scope Management
2. Project Constraints
3. Schedule Management Techniques
4. Resource Allocation Methods
5. Project Monitor and Control Methods
6. Cost Management
7. Risk Management
8. Project Charters
9. Project Communication Plans
10. Project Implementation Plans
11. Project Status Reports

Recommended Texts

1. Shore, D. A. (2014). *Launching and leading change initiatives in health care organizations: Managing successful projects*. San Francisco: Jossey-Bass.

Suggested Readings

1. Guay, M. Schreiber, D.Briones, S. (2016). *The ultimate guide to project management: learn everything you need successfully manage projects and get them done*. San Francisco: Zapier, Inc.
2. Mason MD, B.S. (2020). *A guide to the project management body of knowledge (PMBOK Guide)*. Margaret: Movement Publishing.

This course is designed to teach the students to plan, design and write a structured report, ensuring that only suitable content is included and that the argument provided is logical and provides suitable calls to action. At the end of the course, students will be able to operate within 3 main spheres, namely the academic environment, a commercial environment, or one that aims for various reasons at influencing policymakers. They will be able to understand some basic concepts of research and its methodologies. The main purpose of the subject is to identify appropriate research topics and to select and define appropriate research problems and parameters. All they need to be prepared is a project proposal (to undertake a project), organize and conduct research (advanced project) in a more appropriate manner. Students' will be able to write a research proposal and a complete thesis report on their practical work.

Contents

1. Data analysis
2. Introduction
3. Problem Identification
4. Review of Literature
5. Research Design
6. Title of the Problem
7. Objectives of the Study
8. Sampling Design
9. Significance of the Research
10. Hypothesis
11. Data Collection
12. Financial & Statistical Tools for Measurement
13. Period of Analysis
14. Limitation of Study
15. References

Recommended Texts

1. Flick, U. (2015). *Introducing research methodology: a beginner's guide to doing a research project*. London: Sage.
2. Kara, H. (2015). *Creative research methods in the social sciences: a practical guide*. London: Policy Press.

Suggested Readings

1. Dawson, C. (2019). *Introduction to research methods 5th edition: a practical guide for anyone undertaking a research project*. Singapore: Robinson.
2. Patten, M. L., & Newhart, M. (2017). *Understanding research methods: an overview of the essentials*. Milton: Taylor & Francis.

An art thesis needs to combine both artistic talent and knowledge of theory. The studio-based thesis exhibition from each student is the culmination of the BS. The students choose a project or topic. Research it thoroughly and produce a body of work that not only demonstrates the personal style of the student but also conforms to the aesthetic and market requirements of the theme. This is an opportunity to apply theory and method in a project, formulating a question and developing a potential answer. Students will explore the broader implications of their practice through aesthetic, social, political, economic and scientific considerations. A thesis is never a definite conclusion, but a moment within the students' artistic development that demonstrates the ability to continue work outside the confined of the institution. The final thesis review with the students' jury takes place during the final thesis exhibition. Students work in close collaboration with the supervisor and a panel of external examiners evaluates the work after viva of the student.

Contents

1. Creating of story board of students own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if Required)
6. Thematic sketches with the help of story board
7. Selection of thesis topic
8. Sketches
9. Painting Practices with written research
10. Selection of material
11. Conceptual discussions
12. Discussions on process of work
13. Process of making sculptures i-e Armature making, welding etc
14. Final Work

Recommended Texts

1. McMorrough, J. (2018). *The architecture reference + specification book: everything architects need to know every day*. Beverly: Rockport Publishers.
2. Tallamy, D.W. (2020). *Nature's Best Hope: A new Approach to Conservation that Starts in Your Yard*. Portland: Timber Press.

Suggested Readings

1. Mesher, L. (2010). *Basics interior design 01: retail design*. Lausanne: Ava Publishing.
2. Donald A. N. (2002). *The design of everyday things*. USA: MIT Press.

Note: There is no restriction of mediums and materials. Maximum Body of work can be produce during the thesis. From which students can display best work. Students can use previous references given with all course contents. And they must search books and references according to their topic and research project by themselves.



MA
FINE ARTS

This course is designed to develop a strong, broad-based foundation in the visual arts through instruction in drawing and design in both digital and studio settings. This course emphasizes the core fundamentals of 2-D design as the building blocks of visual literacy and requires looking at how artists and designers throughout history have used 2-D elements to advance the boundaries of artistic expressions and communication. Students will gain a working knowledge of concepts and visual vocabulary needed to facilitate understanding of the visual organization. This course will also develop technical skills, sensitivity, and perception in order to communicate effective artistic intent and vision. Technical skills such as simple drawing, painting and cutting skills will be needed to render well-composed 2-dimensional designs. It will develop creative and visual abilities, good craftsmanship and an outstanding work ethic and the commitment necessary to succeed in achieving the above-stated goals and objectives.

Contents

1. Elements of Art/Design
2. Principal of Art/Design
3. Theories of Plato and Aristotle on Mimesis and Idea
4. Aestheticism and Ideas in Art
5. Relation of Art and Religion
6. Art and Craft Movement
7. Abstract Expressionism
8. Pop and OP Art
9. Minimalism
10. Conceptual Art Movement
11. Formal Analysis (Description & Analysis)
12. Informal Analysis (Interpretation & Judgment)

Recommended Texts

1. Fichner-Rathus, L. (2012). *Understanding art*. Boston: Cengage Learning.
2. Newman, B. (1992). *Barnett Newman: Selected writings and interviews*. Oakland: University of California Press.

Suggested Readings

1. Gage, J. (1999). *Color and culture: Practice and meaning from antiquity to abstraction*. Oakland: University of California Press.
2. Tung, F. W. (2012). *Weaving with rush: Exploring craft-design collaborations in revitalizing a local craft*. *International Journal of Design*, 6(3).
3. Howe, T., & Dillon, P. (2001). *Cultural niche and the contexts of craft, design and fine art*. *The Design Journal*, 4(3), 50-57.
4. Adamson, G. (2010). *The craft reader*. Oxford: Berg Publishers.

This Subject is designed to introduce the students to the artistic tradition of Western culture. It will introduce works of art as the embodiment of cultural, social, and political values from ancient civilizations of the West to the present. The course will address various historical periods, artists, creative practices, and themes through the study of Western art objects that exhibit unique and significant means of expression in visual form. It will focus on pieces that exemplify each period, practicing detailed visual readings in order to better understand their function within the original culture's context as well as the impact which they have had on modern Western European and American artistic ideals. Students can recognize Fine Arts as representative of the historical moment in which it was produced while acknowledging its effect on later developments in design. The key interest of the study will be on the impact of social, cultural, technological and economic developments on art which will develop a critical vocabulary to discuss, write about, and create an art piece. It will articulate the relationships between art, the history of visual culture and world history to enhance civic and global engagement.

Contents

1. Early Christian Art
2. Byzantine Art
3. Romanesque Art
4. Gothic Art
5. The Reformation and Counter Reformation
6. Early Renaissance Art: The Art of Brunelleschi, Ghiberti, Donatello, Masaccio, Mantegna
7. High Renaissance Art: The Art of Leonardo da Vinci, Michelangelo, Raphael and Titian
8. Mannerism: Main Artists: Jacopo da Pontormo and Giambologna
9. The causes and impacts of the Reformation and Counter Reformation on Baroque Art
10. Baroque Artists: Velázquez, Caravaggio, Rembrandt, Rubens, Poussin, and Vermeer
11. Central Europe and Rococo
12. Neo-Classicism: Art of Jacques Louis David
13. Romanticism: Artists: Francisco Goya, Eugène Delacroix, Théodore Géricault, J. M. W. Turner

Recommended Texts

1. Gardner, H., De la Croix, H., & Tansey, R. G. (1975). *Gardner's art through the ages: Renaissance, modern, and non-European art (Vol. 1)*. California: Harcourt Brace Jovanovich.
2. Barnet, S. (2014). *A short guide to writing about art*. London: Pearson Education.

Suggested Readings

1. Honour, H., & Fleming, J. (2010). *The visual arts: A history*. London: Pearson Education.
2. Murray, C. (2005). *Key writers on art: From antiquity to the nineteenth century*. Abingdon: Routledge Publishers.

This course is an introductory course, designed to acquaint the student with the fundamentals of drawing. Class goals include learning to allow the creative part of our minds to create more freely while learning basic techniques of drawing. It demonstrates an ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition and to develop and understand good composition principles. The focus of the subject will be on building up the technical skills such as simple drawing needed to render well-composed 2-dimensional designs. This course will develop students' creative and visual abilities in their practice and they will be able to evoke mood through the expressive use of drawing materials. The endeavor is to enable the students to draw spontaneously, energetically and accurately alternate gesture drawings with long methodical studies. This course also develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing.

Contents

1. Line, shape and volume.
2. Introduction to perspective.
3. Depiction of basic three-dimensional geometric forms.
4. Light, shadow, tone, and texture.
5. Use of Graphite, Charcoal, Conte and pen/ink on appropriate drawing surfaces.
6. Still life.
7. Gesture and human figure
8. Still life in Graphite
9. Drapery in Graphite
10. Drapery in Charcoal
11. Still life in pen and ink
12. Still life in Pastel
13. Portrait in Graphite
14. Portrait in Pencil Colors
15. Portrait in Charcoal
16. Portrait in pen and ink
17. Portrait in Pastels

Recommended Texts

1. Civardi, G. (2010). *Drawing: a complete guide*. Westminster: Search Press.
2. Reed, K. (2017). *Easy drawing lessons for ultimate beginners: Start to sketch*. California: CreateSpace Independent Publishing Platform.

Suggested Readings

1. Civardi, G. (2006). *Drawing techniques*. Westminster: Search Press.
2. Ilatovskaya, T., Visson, L., & Hermitage [Sint-Petersburg]. (1996). *Master drawings rediscovered: treasures from prewar German collections*. St. Petersburg: State Hermitage Museum.

This course is designed for beginners and those who have minimal painting experience. Students will learn the basics of handling oil paints and brushes and explore a variety of techniques and subject matter (landscape, still life, and abstraction). The course will cover the fundamentals of composition, tone, and blending colors. One-on-one and group discussions will also touch upon concepts crucial to the creative process, including critical thinking, discipline, spontaneity, metaphor, and others. Technical demonstrations and short writing projects will complement our studio work. The goal of this course is to give students the basic tools and ideas necessary to begin their own personal painting practice. It is intended to continue to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perception. We will examine the works on a variety of levels, including: the visual components of media (materials), technique, composition, style and subject, historical and social context, and the role of the artist.

Contents

1. How to prepare surface
2. How to compose a still life
3. Color; optical; symbolic; properties of certain pigments and hue
4. Traditional and experimental approaches in painting the figure, landscape and still life.
5. Still Life with two Objects
6. Still life with more than 5 Objects
7. Still life (white object ,surface, background
8. Effects of light on still life
9. Still life (white object ,surface, background) with fruits or vegetables
10. Study of different Textures
11. Study of Drapery
12. Drapery on Figure
13. Still life with colorful Drapery
14. Study of Furniture and Vehicles

Recommended Texts

1. Curits, D., & Capon, R. (2012). *Capturing the moment in oils*. London: Batsford Press.
2. Weber, M. C. (2010). *Brushwork essentials*. Ohio: North Light Books.

Suggested Readings

1. Schmid, R. (1998). *Alla Prima: everything I know about painting*. London: Stove Prairie Press.
2. Cuthbert, R. (1993). *The oil painter's pocket palette: Practical visual guidance to over 600 color mixes*. London: Batsford Press.
3. Macpherson, K. (2000). *Fill your oil paintings with light & color*. Ohio: North Light Books.
4. Kreutz, G. (1997). *Problem solving for oil painters*. New York: Watson-Guption.

The reasons for the existence of the sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. Sculpture-I is specifically designed to give the student the aesthetic, as well as technical, awareness to best express himself/ herself. Projects will deal with objective abstract and non-objective approaches. The student, with the guidance of the instructor, decides which avenue is best suited for him/her. It is intended to continue to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perceptions. We will examine the works on a variety of levels, including: the visual components of media (materials), technique, composition, style and subject, historical and social context, and the role of the artist.

Contents

1. Brief Introduction to Sculpture and its Types
2. History of Sculpture
3. New Materials
4. Contemporary Sculptures
5. Installation Art
6. Low Relief: Egyptian Sculptures, Material: Clay
7. High Relief: Greek Sculptures, Material: Clay
8. Molding, Material Plaster of Paris
9. Casting, Material Plaster of Paris
10. Study of Human Features, Material: Clay
11. Study of Birds, Material: Clay, Tech.: Terracotta
12. Study of Animals, Material: Clay, Tech.: Terracotta
13. Carving of Human Figures, Material: Soap
14. Carving of Horse, Material: Soap

Recommended Texts

1. Faraut, P. (2004). *Portrait sculpting: Anatomy & expressions in clay*. NYC: PCF Studios, Inc.
2. Rubino, P. (2010). *Sculpting the figure in clay: An artistic and technical journey to understanding the creative and dynamic forces in figurative sculpture*. NYC: Watson-Guption.

Suggested Readings

1. Brown, C. (2006). *Sculpting techniques bible*. NYC: Chartwell Books.
2. Spielmann, M. H. (2015). *British sculpture and sculptors of today*. Ebooks: Andesite Press.

The printmaking is an exciting art form that enables the artist to take an image or idea, through a number of skilled printmaking techniques, to produce both striking and unique prints. This course is designed to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perceptions and to apply personal aesthetics in printmaking. Different printmaking processes: intaglio and relief, or linocut and wood-cut will be used to sound technical methods. The use of a multi-color printing process will be done in the course. This course will also demonstrate a cumulative knowledge of relief printmaking that combines increasingly complex original imagery, using multiple techniques learned in class. All artworks will be examined on a variety of levels, including the visual components of media (materials), technique, composition, style and subject, historical and social context, and the role of the artist.

Contents

1. Unique Prints
2. Experimental Backgrounds
3. Leaf Printing
4. Stenciling
5. Experimental Backgrounds
6. Floral Designs
7. Lino Cut (mono chrome)
8. Experiments with tinted and shaded colored papers
9. Figurative prints
10. Wood Cut (mono chrome)
11. Experiments with tinted and shaded colored papers
12. Conceptual Prints
13. Etching
14. Palate preparation
15. Conceptual drawing on palate
16. Printing

Recommended Texts

1. Klanten, R., & Hellige, H. (2010). *Impressive: Printmaking, letterpress and graphic design*. London: Gestalten.
2. Grabowski, B., & Fick, B. (2009). *Printmaking: A complete guide to materials & processes*. London: Pearson.

Suggested Readings

1. Gascoigne, B. (1986). *How to identify prints. a complete guide to manual and mechanical processes from woodcut to ink jet*. Melbourne: Thames & Hudson.
2. Cycleback, D. R. (2007). *Judging the authenticity of prints by the masters by art historian*. London: Cycleback.com
3. Morley, N. (2016). *Linocut for artists & designers*. Marlborough: Crowood Press.

This course begins with an examination of art before the French Revolution and studies examples of art that reveal cultural changes from the 18th to the end of the 20th century. The course will span the periods of Rococo and Neoclassicism (18th century) through the postmodern art of the late 20th century in Europe and the United States. It is intended to continue to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perceptions. The course will address various historical periods, artists, creative practices, and themes through the study of Western art objects that exhibit unique and significant means of expression in visual form. It will focus on pieces that exemplify each period, practicing detailed visual readings to better understand their function within the original culture's context as well as the impact which they have had on modern Western European and American artistic ideals.

Contents

1. Industrial Revolution and its relationship with Realism, Manifesto of Gustave Courbet
2. Main Realists: Gustave Courbet, Jean-François Millet, Honoré Daumier
3. Jean-Baptiste-Camille Corot and Édouard Manet
4. Overview of the Impressionism Movement, Impressionists Techniques, Content
5. Main Impressionists: Claude Monet, Édouard Manet
6. Pierre-Auguste Renoir, Edgar Degas and Camille Pissarro
7. Post Impressionism; Emergence of New Styles within the Movement
8. Main Artists: Paul Cézanne, Paul Gauguin, Vincent van Gogh
9. Georges Seurat and Henri de Toulouse-Lautrec
10. Cubism: Proto Cubism 1907-1908, High Cubism 1909-1914
11. Abstraction and the Ready-made, Late Cubism 1914-1921
12. Expressionist Groups; Die Brücke (The Bridge), Der Blaue Reiter (The Blue Rider)
13. Expressionist Visual Artists: Edvard Munch, Wassily Kandinsky
14. Ernst Ludwig Kirchner, Franz Marc and Anselm Kiefer
15. Fauvism, Artists: Henri Matisse, André Derain
16. Dadaism: Collage, Cut-up Technique, Photomontage, Assemblage, Ready-mades
17. Surrealist Manifestoes: Artists: Salvador Dalí, René Magritte, Joan Miró
18. Feminism: Movement and Ideology

Recommended Texts

1. Gardner, H., De la Croix, H., & Tansey, R. G. (1975). *Gardner's art through the ages: renaissance, modern, and non-European art (Vol. 1)*. California: Harcourt Brace Jovanovich.
2. Barnett, S. (2014). *A short guide to writing about art*. London: Pearson Education.

Suggested Readings

1. Honour, H., & Fleming, J. (2010). *The visual arts: A history*. London: Pearson Education.
2. Murray, C. (2005). *Key writers on art: From antiquity to the nineteenth century*. Abingdon: Routledge Publishers

Drawing is a skill which through practice, can be learned and fostered. This course is designed to develop the students' drawing skills and awareness using a structured approach to drawing through lots of practice of the study of the human figure by using multiple mediums. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Hands and feet Practice in Pencil (once in a week throughout the semester)
2. Hands and feet Practice in water color (twice in a month till mid-term exam)
3. Hands and feet with still life and other experiments (once in a month after mid-term exam)
4. Life Drawing Practice in Pencil (once in a week throughout the semester)
5. Life Drawing Practice in water color (twice in a month till mid-term exam)
6. Life Drawing with experimental Backgrounds (once in a monthmid-term exam)
7. Arranged Still Life Compositions (once in a week throughout the semester)
8. Disarranged Still Life Compositions (once in a week throughout the semester)
9. Figurative Compositions (Overlapping) (once in a week after mid-term exam)

Recommended Texts

1. Civardi, G. (2010). *Drawing: A complete guide*. Westminster: Search Press.
2. Reed, K. (2017). *Easy drawing lessons for ultimate beginners: Start to sketch*. California: CreateSpace Independent Publishing Platform.

Suggested Readings

1. Civardi, G. (2006). *Drawing techniques*. Westminster: Search Press.
2. Ilatovskaya, T., Visson, L., & Hermitage [Sint-Petersburg]. (1996). *Master drawings rediscovered: Treasures from prewar German collections*. St. Petersburg: State Hermitage Museum.

Figurative art, landscapes, architectural paintings and still life are the main forms of painting that retains strong reference to the world of aesthetics. Genre paintings not only portraits a real subject but can also reflect the cultural values of the time in which it was created. The course will cover the fundamentals of still life, landscapes, cityscapes and figurative art. It will also demonstrate the role of light, both natural and artificial, in genre paintings. One-on-one and group discussions will also touch upon concepts crucial to the creative process, including critical thinking, discipline, spontaneity, metaphor, and others. The courses within the Major subjects meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

Contents

1. Still life with fruits
2. Still life with furniture
3. Still life (outdoor)
4. Traditional and experimental approaches in painting the figure, landscape and still life.
5. Proportions of a Human Figure
6. Drawing Practice with Brush
7. Learning Chiaroscuro
8. Figure in Chiaroscuro
9. Effects of natural light on a figure
10. Landscapes
11. Study of different Times of Light
12. Impressionistic Paintings/Landscapes
13. Alla Prima technique

Recommended Texts

1. Curits, D., & Capon, R. (2012). *Capturing the moment in oils*. London: Batsford Press.
2. Weber, M. C. (2010). *Brushwork essentials*. Ohio: North Light Books.

Suggested Readings

1. Schmid, R. (1998). *Alla Prima: Everything I know about painting*. London: Stove Prairie Press.
2. Cuthbert, R. (1993). *The oil painter's pocket palette: Practical visual guidance to over 600 color mixes*. London: Batsford Press.
3. Macpherson, K. (2000). *Fill your oil paintings with light & color*. Ohio: North Light Books.
4. Kreutz, G. (1997). *Problem solving for oil painters*. NYC: Watson-Guption.

The sculpture is the branch of visual arts that operates in three dimensions. It is one of the plastic arts. The reasons for the existence of the sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. Sculpture as major subject is specifically designed to demonstrate the principles of sculptural design govern the approaches of sculptors to such fundamental matters as orientation, proportion, scale, articulation and balance. It will give the students the aesthetic, as well as technical, awareness to best express himself/ herself. Projects will deal with objective abstract and non-objective approaches. A wide variety of materials may be worked by removal such as carving, assembled by welding or modeling or molded or cast. This course includes both basic and traditional types of sculpting, carving and modeling techniques.

Contents

1. Relief (Additive Method)
2. High Relief (Architecture)Material: Clay, Molding &Casting Material: Plaster of Paris
- 2 Dimensional Sculptures
3. Study of Human Head/Portrait
4. How to prepare an Armature for human head/portrait?Material:
5. Process: Clay modeling, Finishing, Molding (Plaster), Casting (Plaster), Finishing
6. Study of Hands and Feet, Material: Clay, Tech.: Terracotta
7. Study of Human Bust
8. How to prepare an Armature for human bust?Material:
9. Process: Clay modeling, Finishing, Molding (Plaster), Casting (Plaster), Finishing
10. Carving: Geometrical/Floral Designs, Material: Plaster Block
11. Human Figure: Material: Wood, Style: Students' Choice

Recommended Texts

1. Faraut, P. (2004). *Portrait sculpting: Anatomy & expressions in clay*. NYC: PCF Studios, Inc.
2. Rubino, P. (2010). *Sculpting the figure in clay: An artistic and technical journey to understanding the creative and dynamic forces in figurative sculpture*. NYC: Watson-Guptill.

Suggested Readings

1. Brown, C. (2006). *Sculpting techniques bible*. NYC: Chartwell Books.
2. Spielmann, M. H. (2015). *British sculpture and sculptors of today*. London: Andesite Press.

This Subject is designed to introduce the student to the artistic tradition of European, Asian and American painting/sculpture. It will introduce works of art as the embodiment of cultural, social, and political values from ancient civilizations of the West to East till present. The course will address various historical periods, artists, creative practices, and themes through the study of Western and Eastern art objects that exhibit unique and significant means of expression in visual form. It will focus on pieces that exemplify each period, practicing detailed visual readings to better understand their function within the original culture's context as well as the impact which they have had on modern Western European and American artistic ideals. This course also includes the history of famous Pakistani painters or sculptors to introduce the students about the rich history of the art of Pakistan and the contribution of the young emerging talent of Pakistani artists in modern art.

Contents

1. Indian Painting
2. Bengali Painting
3. Modern Indian Painting
4. 20th-Century modern and contemporary Painting in West
5. Pioneers of the 20th century
6. Pioneers of Modern Art
7. Towards Mid-Century
8. Abstraction Expressionism
9. Pop Art
10. Figurative, Landscape, Still-life, Seascape, and Realism
11. Art brut, New Realism, Bay Area Figurative Movement, neo-Dada, Photorealism
12. Hard-edge painting, Minimalism, Post-minimalism, Monochrome painting
13. Neo Expressionism
14. Contemporary painting into the 21st century
15. Famous Pakistani Contemporary Painters

Recommended Texts

1. Gardner, H., De la Croix, H., & Tansey, R. G. (1975). *Gardner's art through the ages: renaissance, modern, and non-European art*. California: Harcourt Brace Jovanovich.
2. Barnet, S. (2014). *A short guide to writing about art*. London: Pearson Education.

Suggested Readings

1. Honour, H., & Fleming, J. (2010). *The visual arts: A history*. London: Pearson Education.
2. Murray, C. (2005). *Key writers on art: From antiquity to the nineteenth century*. Abingdon: Routledge Publishers
3. Ali, A. (1995). *Painters of Pakistan*. Islamabad: National Book Foundation.
4. Ali, A. I. (2008). *Impassioned play: Social commentary and formal experimentation in contemporary Pakistani art*. Austin: The University of Texas.

This Subject is designed to introduce the student to the artistic tradition of European, Asian and American painting/sculpture. It will introduce works of art as the embodiment of cultural, social, and political values from ancient civilizations of the West to East till present. The course will address various historical periods, artists, creative practices, and themes through the study of Western and Eastern art objects that exhibit unique and significant means of expression in visual form. It will focus on pieces that exemplify each period, practicing detailed visual readings to better understand their function within the original culture's context as well as the impact which they have had on modern Western European and American artistic ideals. This course also includes the history of famous Pakistani painters or sculptors to introduce the students about the rich history of the art of Pakistan and the contribution of the young emerging talent of Pakistani artists in modern art.

Contents

1. Sculpture in the Indian Sub-continent: Indus Valley Civilization (3300-1700 BC)
2. Greco-Buddhist art of Gandhara
3. The pink sandstone Hindu, Jain and Buddhist Sculptures of Mathura
4. Sculptures in the West
5. Prehistoric Sculpture
6. Sculpture of Classical Antiquity (c.1100-100 BCE)
7. Roman Sculpture (c.200 BCE-c. 200 CE)
8. Byzantine Sculpture (330-1450 CE)
9. Sculpture During The Dark Ages (c. 500-800)
10. Romanesque Sculpture (c. 800-1200) and Gothic Sculpture (c.1150-1300)
11. Italian Renaissance Sculpture (c. 1400-1600)
12. Baroque Sculpture (c. 1600-1700) and Rococo Sculpture (c. 1700-1789)
13. Neoclassical Sculpture (Flourished c. 1790-1830)
14. 19th Century Sculpture, 20th Century Sculpture: The advent of Modernism
15. Postmodernist Contemporary Sculpture
16. Famous Pakistani Contemporary Sculptors

Recommended Texts

1. Gardner, H., De la Croix, H., & Tansey, R. G. (1975). *Gardner's art through the ages: Renaissance, modern, and non-European art*. California: Harcourt Brace Jovanovich.
2. Barnett, S. (2014). *A short guide to writing about art*. London: Pearson Education.

Suggested Readings

1. Honour, H., & Fleming, J. (2010). *The visual arts: A history*. London: Pearson Education.
2. Murray, C. (2005). *Key writers on art: From antiquity to the nineteenth century*. Abingdon: Routledge Publishers
3. Ali, A. (1995). *Painters of Pakistan*. Islamabad: National Book Foundation.
4. Ali, A. I. (2008). *Impassioned play: Social commentary and formal experimentation in contemporary Pakistani art*. Austin: The University of Texas.

The Miniature Painting course extends the vocabulary of a painting by drawing from a very traditional genre that has been reinterpreted to become part of the contemporary art vocabulary. The course emphasizes the traditional skills and techniques of miniature painting by studying and practicing the styles and conventions of masters from different stylistic schools. To understand the Modern Mughal style in its pure form, students initially reproduce miniatures especially from the Mughal traditions, which focus on understanding line, form, color and rendering (Purdakht). As part of the traditional training methods, students are taught to prepare their tools and materials under the guidance of their instructors. The preparation of pigments and surfaces (Wasli, the paper used for miniature painting) is integral to the course. Students are initiated to traditional techniques such as Gudrung as a means to understand the full range of the genre and its vocabulary. The course also integrates the appreciation of contemporary art practices within Miniature Painting through the gallery and studio visits, workshops and artists' talks. Critical evaluations are conducted regularly to help develop an independent body of work in the final term.

Contents

1. History of miniature painting
2. Traditional Techniques of Miniature
3. Method of Wasli making
4. Material
5. Process
6. Miniature in pencil shading
7. How to draw on Wasli?
8. Drawing and Rendering
9. Traditional Miniature
10. Miniature in siahqalam
11. Miniature in gadrang
12. Persian miniature Portrait painting
13. Indian miniature painting
14. Mughal Portrait miniature painting

Recommended Texts

1. Chakraverty, A. (2005). *Indian miniature painting*. New Delhi: Roli Books Private Limited.
2. Stronge, S. (2002). *Painting for the mughal emperor: The art of the book, 1560-1660*. London: Victoria & Albert Museum.

Suggested Readings

1. Gardner, H., De la Croix, H., & Tansey, R. G. (1975). *Gardner's art through the ages: Renaissance, Modern, and Non-European art*. California: Harcourt Brace Jovanovich.
2. Vaidya, A. (2008). *Translating Indian miniature paintings into a time-based medium (a doctoral dissertation)*. Texas: A&M University.

Photography is picture language, the newest version of the oldest form of graphic communication. Unlike the spoken or written word, it is a form of communication that can be internationally understood. Since photographs can be so widely understood we should be concerned with whether what we have to say is worth saying. An increasing number of talented, creative people find in photography a relatively inexpensive means for self-expression. This beginner photography course is meant to help the students master their digital camera. Learn the basic functions of the camera so they can begin to shoot in manual mode, capturing higher-quality images of the people. Throughout the course, students will complete a series of photo projects that will help them practice the skills they are learning. The teacher will also work with students, reviewing their photos and helping them to improve their skills. The instructor will also organize trips with photography as the primary activity.

Contents

1. A Step Back in Time: The Film & Digital Process
2. You and Your Equipment: Cameras, Lenses and Filters
3. How to Use Your Camera (Shutters, Aperture & Their Relationships, Exposure & Metering)
4. Photography Principles
5. Developing Your Eye
6. Image Capture (Elements of Composition, Golden Ratio vs. Rule of Thirds)
7. Workflow and Image Editing (Retouching, Resolution & Printing)
8. Harnessing the Light: Natural and Available Light, Artificial Light-Continuous
9. Artificial Light-Flash, Light & Color
10. A Mix of Things: Macro Photography, Lines and Symmetry
11. Depth of Field and Distance (Background, Middle ground and Foreground)
12. Space and Balance
13. Photographing People and Places
14. Basic Portrait Lighting, Studio Portraiture and Environmental Portraiture
15. Landscape and Travel Photography
16. Decisive Moment Photography

Recommended Texts

1. Peterson, B. (2016). *Understanding exposure: How to shoot great photographs with any camera*. Berkeley: Random House USA Inc.
2. Davies, A. (2012). *Close-up and macro photography*. Florida: CRC Press.

Suggested Readings

1. Ctein. (2000). *Post exposure: Advanced techniques for the photographic printer*. Oxford shire: Taylor & Francis.
2. Schaub, G. (1999). *The digital darkroom: Black-and-white techniques using photoshop*. NYC: The Tiffen Company LLC.

This course is designed to educate the students at large, the law, rules, regulations related to daily life. Students should behave and ensure order, predictability and security in some basic fields of life. This course is designed to aware the basic rights and obligations to make the civic. This course will develop basic necessary knowledge, skills and attitude for legal awareness among the students. to enlighten the basic principles and rules regarding basic Fundamental rights of citizens as give by The Constitution of the Islamic Republic of Pakistan, Human Rights Laws, Consumer Protection Laws, Environmental Laws and Women Protection Laws in order to gain insight into law and legal system. It will provide basic acquaintance to legal principles and will advance social justice. Moreover, it will impart light on corners of life that will make the student more vibrant, civilized and law-abiding citizens.

Contents

1. The Constitution of Islamic Republic of Pakistan, 1973
2. Fundamental Rights Article 8 to 28
3. Framework for implementation of Fundamental Rights under Article 184 and 199
4. European Convention on Human Rights
5. Universal Declaration of Human Rights 1948
6. Theory and practice of Human Rights in Pakistan
7. The Punjab Consumer Protection Act, 2005
8. The Punjab Consumer Protection Rules, 2009
9. Environmental Laws
10. The Pakistan Environmental Protection Act, 1997
11. The Punjab Environmental Protection Act, 1997
12. Women Protection Laws The Women Protection Act, 2006
13. The Protection Against Harassment of Women at Workplace Act, 2010

Recommended Texts

1. Emanuel, S. L. (2019). *Constitutional law*. NYC: Wolters Kluwer.
2. Adil, Z.H. (2014). *The manual of consumer protection laws in Pakistan*. Lahore: Kashif Law Book House.

Suggested Readings

1. Brownlie, I., & Goodwin-Gill, G. S. (Eds.). (2010). *Brownlie's documents on human rights*. London: Oxford University Press.
2. Salzman, J., & Thompson, B. H. (2003). *Environmental law and policy*. NYC: Foundation Press.
3. *The protection against harassment of women at workplace Act, 2010* (As amended upto date)

This course is meant as an introduction to the arts and architecture of the Islamic world, from the time of the Prophet to the present day. The course will concentrate on selected moments and monuments in the central historic regions—the Arab Middle East, North Africa, Spain, Iran, India, and Turkey—and consider the relationship of the visual arts to the history, geography, and traditions of each region. It will make students to understand Islamic art as essentially a devotional art. The course will demonstrate the philosophy of Islamic art in a historical and contemporary context and a working knowledge of Islamic Art and civilization with emphasis on philosophy, art, architecture, crafts, achievements in various fields and lifestyles. This course will increase the Knowledge of the place and practice of Islamic Arts in the contemporary Muslim world and will make students recognize the place of Islamic Arts in the history of art, design, and culture, including but not limited to Pakistan.

Contents

1. Art & Culture in the Islamic World
2. Umayyad: Historical Background
3. Umayyad Architecture: Dome of the Rock, Masjid al Aqsa, Ummayad Mosque in Damascus,
4. The Great Mosque of Kairouan and The Desert Palaces
5. Abbasid: Historical Background
6. Abbasid Architecture: The Great Mosque of Sammara, Iraq, Abu Dulaf Mosque at Sammara,
7. Art of Book Development in Abbasid Period
8. FatimidsArchitecture: Mosque Al-Azhar
9. Mongol Art
10. Timurid Art: Illustration, Metal Work, Ceramics and Carving
11. SafavidArt: Ceramics, Metallic Art, Art of the Book and Architecture

Recommended Texts

1. Hillenbrand, R. (1999). *Islamic art and architecture*. London: Thames and Hudson.
2. Wells, H.G. (2015), *A short history of the world*. London: Forgotten Books.

Suggested Readings

1. Lassner, J. (1986). *Islamic revolution and historical memory: An inquiry into the art of 'Abbāsīd apologetics*. Pennsylvania: Eisenbrauns.
2. Durant, W. (2011). *Our oriental heritage: The story of civilization* (Vol. 1). NYC: Simon and Schuster.

Drawing is a skill which through practice, can be learned and fostered. This course is designed to develop the students' drawing skills and awareness using a structured approach to drawing through lots of practice of the study of the human figure by using multiple mediums. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Study of Architecture in Linear Perspective (Quick Sketching)
2. Experimental foreshortening drawings
3. Street Compositions
4. Quick sketching to learn the overlapping
5. Figure with furniture
6. Three figures on plane sheet
7. Three or more than three figures on experimental sheet
8. Figures with Movement: Quick Sketching
9. Compositions
10. Life Drawing in Pastels: Quick Sketching
11. Life drawing practice
12. Life Drawing in Charcoal: Quick Sketching
13. Life drawing practice
14. Exploration of new Mediums and Sketching
15. Experimental backgrounds, Mix Media, Collage

Recommended Texts

1. Civardi, G. (2010). *Drawing: A complete guide*. Westminster: Search Press.
2. Reed, K. (2017). *Easy drawing lessons for ultimate beginners: Start to sketch*. California: CreateSpace Independent Publishing Platform.

Suggested Readings

1. Civardi, G. (2006). *Drawing techniques*. Westminster: Search Press.
2. Ilatovskaya, T., Visson, L., & Hermitage [Sint-Petersburg]. (1996). *Master drawings rediscovered: treasures from prewar German collections*. St. Petersburg: State Hermitage Museum.

Despite a history of ethnic, linguistic, and political fragmentation, the people of the Indian subcontinent are unified by a common cultural and ethical outlook. The South Asian Art studies concentration is meant to complement majors in departments such as History, Art, and Religion. The relation of the various arts to each other is very close in south Asia, where proficiency in several arts is necessary for specialization in anyone. This course is designed to give students a well-rounded background in the distinctive culture and history of South Asian Art. It will also focus on architectural sites, sculptures and paintings and will recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts of Pakistani artists. It will make students to identify major monuments and works of Asian art and to describe works objectively, interpret works of art in both oral and written analysis and place works of art in specific cultural, historical, political, and/or social contexts.

Contents

1. Gandhara
2. Ajanta
3. Ellora
4. Elephanta
5. Konark
6. AbdurRehmanChughtai
7. Ustad Allah BAKhsh
8. Sadequain
9. Haji Sharif
10. Anna Molka
11. Shakir Ali
12. FyzeeRahamin
13. S. Hassan Askari
14. Khalid Iqbal
15. SaeedAkhtar

Recommended Texts

1. Gardner, H., De la Croix, H., & Tansey, R. G. (1975). *Gardner's art through the ages: Renaissance, modern, and non-European art (Vol. 1)*. California: Harcourt Brace Jovanovich.
2. Barnett, S. (2014). *A short guide to writing about art*. London: Pearson Education.

Suggested Readings

1. Ali, A. (1995). *Painters of Pakistan*. Islamabad: National Book Foundation.
2. Ali, A. I. (2008). *Impassioned play: Social commentary and formal experimentation in contemporary Pakistani art*. Austin: The University of Texas.
3. Wille, S. (2017). *Modern Art in Pakistan: History, tradition, place*. Abingdon: Routledge.
4. Hashmi, S. (2002). *Unveiling the visible: Lives and works of women artists of Pakistan*. Islamabad: Action Aid Pakistan.

Figurative art describes any form of modern art that retains strong reference to the real world and particularly to the human figure. Figurative art not only portrays a real subject but can also reflect the cultural values of the time in which it was created. The course will cover the fundamentals of figurative art. It will also demonstrate the role of light, both natural and artificial, in figurative paintings. One-on-one and group discussions will also touch upon concepts crucial to the creative process, including critical thinking, discipline, spontaneity, metaphor, and others. Painting as a key subject will create an ability to paint observationally, appropriately applying an understanding of basic painting and drawing skills, gesture, proportion, and artistic anatomy. This course meets the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

Contents

1. Portrait of a young boy
2. Portrait of an old man
3. Portrait of a woman
4. Portrait of a child
5. Portrait of a Horse
6. Portrait of different animals
7. Compositions with three figures
8. Composition with more than three figures
9. Quick sketching outdoor
10. Old street drawings
11. life drawing practice two per month
12. Final Project on large scale

Recommended Texts

1. Curits, D., & Capon, R. (2012). *Capturing the moment in oils*. London: Batsford Press.
2. Weber, M. C. (2010). *Brushwork essentials*. Ohio: North Light Books.

Suggested Readings

1. Schmid, R. (1998). *Alla Prima: Everything I know about painting*. London: Stove Prairie Press.
2. Cuthbert, R. (1993). *The oil painter's pocket palette: practical visual guidance to over 600 color mixes*. London: Batsford Press.
3. Macpherson, K. (2000). *Fill your oil paintings with light & color*. Ohio: North Light Books.
4. Kreutz, G. (1997). *Problem solving for oil painters*. NYC: Watson-Guption.

The sculpture is the branch of visual arts that operates in three dimensions. It is one of the plastic arts. The reasons for the existence of the sculpture are multifaceted. It is evident that when the nature of culture changes for any reason, there will be a corresponding change in its art forms. Cultures are created through humanity. Human needs exist on many levels, physical, spiritual, and expressive. Sculpture as a major subject is specifically designed to demonstrate the principles of sculptural design govern the approaches of sculptors to such fundamental matters as orientation, proportion, scale, articulation and balance. It will give the students the aesthetic, as well as technical, awareness to best express himself/ herself. Projects will deal with objective abstract and non-objective approaches. A wide variety of materials may be worked by removal such as carving, assembled by welding or modeling or molded or cast. This course includes both basic and traditional types of sculpting, carving and modeling techniques.

Contents

1. Figurative (standing, 3 feet approx.)
2. Sketching. Armature making, Clay Modeling
3. Molding: Material: Plaster of Paris
4. Casting: Material: Plaster of Paris
5. Finishing and Display
6. Figurative (Seated, life size)
7. Sketching. Armature making, Clay Modeling
8. Molding: Material: Plaster of Paris
9. Casting: Material: Plaster of Paris
10. Finishing and Display
11. Conceptual Sculptures(Number of Sculptures 2-4)
12. Additive, subtractive and direct methods
13. Construction and assemblage
14. Welding project in simplified form

Recommended Texts

1. Faraut, P. (2004). *Portrait sculpting: Anatomy & expressions in clay*. NYC: PCF Studios, Inc.
2. Rubino, P. (2010). *Sculpting the figure in clay: An artistic and technical journey to understanding the creative and dynamic forces in figurative sculpture*. NYC: Watson-Guption.

Suggested Readings

1. Brown, C. (2006). *Sculpting techniques bible*. NYC: Chartwell Books.
2. Spielmann, M. H. (2015). *British sculpture and sculptors of today*. London: Andesite Press.

The courses within the Minor subjects will help out the students to help out them in their major subjects and to meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals. This studio art course introduces theoretical and practical aspects of large-scale painting, murals and public art. The course includes an actual practicum in large-scale media and experimentation of early and contemporary techniques including drawing, fresco, painting, aerosol and various industrial materials. The objective of this course is for students to develop an understanding of some of the social roles of art and the impact of murals in communities, based upon its historical and contemporary applications. The course will enable students to control scale, color, specific techniques and safety measures aimed at public spaces.

Contents

1. Egg Tempera
2. Surface Preparation for Egg Tempera
3. Egg Painting on panel or Wall
4. Graffiti Style Murals
5. Exploration of Mediums
6. Theme based Wall Graffiti
7. Tile Mural/ Mosaics
8. Surface Preparation for Murals
9. Floral/Geometrical Designs in Mural Art
10. Process and Execution
11. Fresco Secco: Preparation of Surface, Material
12. Process of Fresco Secco
13. Bon Fresco, Preparation of Surface, Material
14. Process of Bon Fresco

Recommended Texts

1. Campbell, B. (2003). *Mexican murals in times of crisis*. Tucson: University of Arizona Press.
2. Weber, M. C. (2010). *Brushwork essentials*. Ohio: North Light Books.

Suggested Readings

1. Folgarait, L., Orozco, J. C., Rivera, D., & Siqueiros, D. A. (1998). *Mural painting and social revolution in Mexico, 1920-1940: art of the new order* (p. xiv256). Cambridge: Cambridge University Press.
2. Rouse, E. Clive. (1996), *Mediaeval wall paintings*. Guildhall: Shire Publications.
3. *Alla Prima: Everything I know about painting*. London: Stove Prairie Press.

Ceramics, one of the oldest and most widespread of the decorative arts, consisting of objects made of clay and hardened with heat. This course is designed to understand and apply the aesthetics, processes, form, and function of ceramics art. Competency will include technique, craftsmanship and the expressive potential of clay, related to the ceramic processes and aesthetics of the finished object. It will help to develop a vocabulary specific to the medium and be aware of the safety issues involved in working with ceramic materials and techniques. The courses within the Minor subjects will also help out the students to smooth the progress of their Major subjects and to meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

Contents

1. Learn about Nature of Clay
2. Use of Ceramic Tools
3. Apply different non-glazing techniques: slip, sgraffito, and mishima.
4. Glaze Application: Apply different glaze application techniques: pour, spray (airbrush), brush.
5. Proper glazing techniques for: application, resists, waxing.
6. Firing: Understand different firing methods: electric, gas, alternative fuels (sawdust, raku, etc.)
7. Kilns and Firing Procedures
8. Hand building Techniques: pinch, slab (soft, stiff), coil, throwing, and extruding.
9. proper throwing techniques: center, open, pull up walls, and trim foot
10. Sculpture (bas relief)
11. Mold Construction
12. Practice on Potter's wheel
13. Proper glazing techniques for: application resists, waxing.
14. Hand building Techniques: pinch, slab (soft, stiff), coil, throwing, and extruding (theme based)
15. Sculpture (low relief)
16. Mold Construction (high relief)
17. Visit to any Ceramics Factory

Recommended Texts

1. Carter, B. (2016). *Mastering the potter's wheel: Techniques, tips, and tricks for potters*. Minneapolis: Voyageur Press (MN).
2. Tourtillott, S. J. (2008). *500 handmade books: Inspiring interpretations of a timeless form*. North Carolina: Lark Books.

Suggested Readings

1. Mills, M. (2008). *Surface design for ceramics*. NYC: Sterling Publishing Company, Inc.
2. Brown, C. (2006). *Sculpting techniques bible*. NYC: Chartwell Books.

In recent years, community engagement has become a central dimension of governance as well as policy development and service delivery. However, efforts to directly involve citizens in policy processes have been bedeviled by crude understandings of the issues involved, and by poor selection of techniques for engaging citizens. This course will provide a critical interrogation of the central conceptual issues examine how to design a program of public participation for policymaking. Approaches to evaluating community as well as an examination of how to design a program of effective community engagement. This course begins by asking: Why involve citizens in planning and policymaking? This leads to an examination of the politics of planning, conceptualizations of "community" and the tension between local and professional knowledge in policymaking. This course will also analyze different types of citizen engagement and engagement programs will also be a component of the course. Moreover, in order to secure the future of society, citizens must train younger generations in civic engagement and participation. Citizenship education is education that provides the background knowledge necessary to create an ongoing stream of new citizens participating and engaging with the creation of a civilized society.

Contents

1. Introduction to Citizenship Education and Community Engagement: Orientation
2. Introduction to Active Citizenship: Overview of the ideas, Concepts, Philosophy and Skills
3. Identity, Culture and Social Harmony: Concepts and Development of Identity
4. Components of Culture and Social Harmony, Cultural & Religious Diversity
5. Multi-cultural society and inter-cultural dialogue: bridging the differences, promoting harmony
6. Significance of diversity and its impact, Importance and domains of inter-cultural harmony
7. Active Citizen: Locally active, Globally connected
8. Importance of active citizenship at national and global level
9. Understanding community, Identification of resources (human, natural and others)
10. Human rights, Constitutionalism and citizens' responsibilities: Introduction to human rights
11. Universalism vs relativism, Human rights in constitution of Pakistan
12. Public duties and responsibilities
13. Social Issues in Pakistan: Introduction to the concept of social problem, Causes and solutions
14. Social Issues in Pakistan (Poverty, Equal and Equitable access of resources, unemployment)
15. Social Issues in Pakistan (Agricultural problems, terrorism & militancy, governance issues)
16. Social action and project: Introduction and planning of social action project
17. Identification of problem, Ethical considerations related to project
18. Assessment of existing resources

Recommended Texts

1. Kennedy, J. K., & Brunold, A. (2016). *Regional context and citizenship education in Asia and Europe*. NYC: Routledge Falmer.
2. Macionis, J. J., & Gerber, M. L. (2010). *Sociology*. NYC: Pearson Education

Suggested Readings

1. British Council. (2017). *Active citizen's social action projects guide*. Scotland: British Council
2. Larsen, K. A., Sewpaul, V., & Hole, G. O. (Eds.). (2013). *Participation in community work: International perspectives*. NYC: Routledge

A figure drawing is a drawing of a human form in any of its various shapes and postures using any of the drawing media. This course is designed to develop the students' drawing skills and awareness using a structured approach to drawing through lots of practice of the study of human portrait and full figure by using multiple mediums. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of not only humans but also animals. This course also demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Portrait of a young boy
2. Portrait of an old man
3. Portrait of a woman
4. Portrait of a child
5. Portrait of different animals
6. Compositions with three figures
7. Composition with more than three figures
8. Quick sketching outdoor
9. Old street drawings
10. life drawing practice two per month
11. Figurative Compositions: Compositions with three figures or more than three in pencil
12. Composition with more than three figures in pastels
13. Architectural Compositions: Old street drawings in water color
14. Life Drawing: life drawing practice one per week in pencil
15. Theme based drawings

Recommended Texts

1. Civardi, G. (2010). *Drawing: A complete guide*. Westminster: Search Press.
2. Reed, K. (2017). *Easy drawing lessons for ultimate beginners: Start to sketch*. California: CreateSpace Independent Publishing Platform.

Suggested Readings

1. Civardi, G. (2006). *Drawing techniques*. Westminster: Search Press.
2. Ilatovskaya, T., Visson, L., & Hermitage [Sint-Petersburg]. (1996). *Master drawings rediscovered: treasures from prewar German collections*. St. Petersburg: State Hermitage Museum.

An art portfolio is a small, representative collection of an artist's current or recent work. The art portfolio plays an important role in the art school admission review process by identifying the skills, abilities, and potential of the student. Student portfolios intended for art school admission review are quite different from the portfolios of working artists. Working artists' portfolios are highly focused on the type of job or client being sought, and they generally contain only highly polished works, in order to show a high level of artistic achievement. Prospective students' portfolios, however, are intended to show the potential of the artist. To this effect, a wider selection of mediums and techniques may be required, as well as works showing the creative process of the artist i.e. sketches, life drawings, etc. The subject will be evaluated based on art presentations of complete artwork done in the whole program with full knowledge of the program and portfolio.

Contents

1. Maintenance and preparation of Port Folio
2. How to maintain painting portfolio?
3. How to maintain Sculptures?
4. Process of preserving painting and sculptures for long time
5. Types of Port Folio Presentations (soft copy)
6. How to prepare slides of art work?
7. Academic Presentation
8. Professional Presentation
9. Maintenance of Port Folio (Hard Copy)
10. Academic Port Folio
11. Professional Port Folio
12. Presentation of work in professional manner
13. Discussion on port folio
14. Curriculum Vitae

Recommended Texts

1. Bhandari, H. D. (2017). *Art/work-revised and updated: Everything you need to know (and do) as you pursue your art career*. NYC: Free Press.
2. Sullivan, J. (2016). *Simply said: communicating better at work and beyond*. New Jersey: Wiley.

Suggested Readings

- 1 Israel, H. (2013). *The guide to becoming a professional artist*. Victoria BC: Friesen Press.
- 2 Reynolds, G. (2011). *Presentation zen: simple ideas on presentation design and delivery*. Indianapolis: New Riders.

This course is designed to teach the students to plan, design and write a structured report, ensuring that only suitable content is included and that the argument provided is logical and provides suitable calls to action. At the end of the course, students will be able to operate within 3 main spheres, namely the academic environment, a commercial environment, or one that aims for various reasons at influencing policymakers. They will be able to understand some basic concepts of research and its methodologies. The main purpose of the subject is to identify appropriate research topics and to select and define appropriate research problems and parameters. All they need to be prepared is a project proposal (to undertake a project), organize and conduct research (advanced project) in a more appropriate manner. Students' will be able to write a research proposal and a complete thesis report on their practical work.

Contents

1. Data analysis
2. Introduction
3. Problem Identification
4. Review of Literature
5. Research Design
6. Title of the Problem
7. Objectives of the Study
8. Sampling Design
9. Significance of the Research
10. Hypothesis
11. Data Collection
12. Financial & Statistical Tools for Measurement
13. Period of Analysis
14. Limitation of Study
15. References

Recommended Texts

1. Flick, U. (2015). *Introducing research methodology: A beginner's guide to doing a research project*. NYC: SAGE Publishing.
2. Kara, H. (2015). *Creative research methods in the social sciences: A practical guide*. Bristol: Policy Press.

Suggested Readings

1. Dawson, C. (2019). *Introduction to research methods: A practical guide for anyone undertaking a research project*. London: Robinson.
2. Patten, M. L., & Newhart, M. (2017). *Understanding research methods: An overview of the essentials*. Oxford shire: Taylor & Francis.

An art thesis needs to combine both artistic talent and knowledge of theory. The studio-based thesis exhibition from each student is the culmination of the MA. The students choose a project or topic. Research it thoroughly and produce a body of work that not only demonstrates the personal style of the student but also conforms to the aesthetic and market requirements of the theme. This is an opportunity to apply theory and method in a project, formulating a question and developing a potential answer. Students will explore the broader implications of their practice through aesthetic, social, political, economic and scientific considerations. A thesis is never a definite conclusion, but a moment within the students' artistic development that demonstrates the ability to continue work outside the confined of the institution. The final thesis review with the students' jury takes place during the final thesis exhibition. Students work in close collaboration with the supervisor and a panel of external examiners evaluates the work after viva of the student.

Contents

1. Creating of story board of students own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if Required)
6. Thematic sketches with the help of story board
7. Selection of thesis topic
8. Sketches
9. Painting Practices with written research
10. Selection of material
11. Conceptual discussions
12. Discussions on process of work
13. Process of making sculptures i-e Armature making, welding etc
14. Final Work

Recommended Texts

1. Faraut, P. (2004). *Portrait sculpting: Anatomy & expressions in clay*. NYC: PCF Studios, Inc.
2. Rubino, P. (2010). *Sculpting the figure in clay: An artistic and technical journey to understanding the creative and dynamic forces in figurative sculpture*. NYC: Watson-Guption.

Suggested Readings

1. Brown, C. (2006). *Sculpting techniques bible*. NYC: Chartwell Books.
2. Spielmann, M. H. (2015). *British sculpture and sculptors of today*. London: Andesite Press.

Note: There is no restriction of mediums and materials. Maximum Body of work can be produce during the thesis. From which students can display best work. Students can use previous references given with all course contents. And they must search books and references according to their topic and research project by themselves.



**DIPLOMA
IN FASION
DESIGN**



This course is an introductory course, designed to acquaint the student with the fundamentals of drawing. Class goals include learning to allow the creative part of our minds to create more freely while learning basic techniques of drawing. It demonstrates an ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition and to develop and understand good composition principles. The focus of the subject will be on building up the technical skills such as simple drawing needed to render well-composed 2-dimensional designs. This course will develop students' creative and visual abilities in their practice and they will be able to evoke mood through the expressive use of drawing materials. The endeavor is to enable the students to draw spontaneously, energetically and accurately alternate gesture drawings with long methodical studies. This course also develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing.

Contents

1. Introduction of different lines
2. Basic Geometric shapes and Forms
3. Human proportions Study of proportions of human skeleton
4. Study of Skull, Hands, feet and portraits
5. Full figure drawing in geometrical planes and angles
6. Quick sketching exercises
7. Silhouette drawings
8. Full figure drawings
9. Figure and Draping Basic Drawing Practices
10. Introduction to perspective
11. Depiction of basic three-dimensional geometric forms.
12. Light, shadow, tone, and texture.
13. Quick Sketching
14. Gesture and human figure Quick Sketching of Human Figure
15. Self-Portrait

Recommended Texts

1. Civardi, G. (2009). *Drawing: A Complete Guide*. London: Search Press.
2. Taylor, A., & Thomas, P. (2003). *Drawing. Cassell Illustrated*.

Suggested Readings

1. Civardi, G. (2006). *Drawing techniques*. London: Search Press.
2. Ilatovskaya, T., Visson, L., & Hermitage (1996). *Master drawings rediscovered: treasures from prewar german collections*. Moscow: State Hermitage Museum.
3. Barber, B. (2016). *The complete book of drawing: essential skills for every artist*. London: Arcturus Publishing Limited.
4. Rawson, P. S. (2016). *Drawing*. Philadelphia: University of Pennsylvania Press.

In sewing and fashion design, a pattern is a template from which the parts of a garment are traced onto fabric before being cut out and assembled. Patterns are usually made of paper and are sometimes made of sturdier materials like paperboard or cardboard if they need to be more robust to withstand repeated use. Still, thinking about designing your dream wardrobe? This course is designed to introduce Pattern Drafting and it will get the students acquainted with all the different tools, processes, and analyses used in flat pattern drafting. Students will learn the method for taking body measurements before getting started on drafting your very own bodice and skirt blocks and will be able to work with a variety of commercial patterns. They will have the ability to sew different seam allowances that have made a range of sewn garments understanding and have worked with darts.

Contents

1. Construction of Basic Skirt Block through mathematical calculations
2. Introduction to variations of skirts
3. Construction of Skirt Pleats
4. Explanation and construction of complete A- line/Flared Skirt
5. Construction by closing the darts and flaring out on side seam.
6. Explanation and construction of Godet/ Full circle Skirt with mathematical formula
7. Explanation and construction of Basic Bodice Block with specific measurements and calculations
8. Construction of Basic Bodice Block
9. Drafting of basic bodice block on given measurements with different calculations
10. Construction of Ease bodice blocks
11. Introduction to Panel cut lines using Basic Bodice Block
12. Explanation and construction of simple panel
13. Variation of Collars with calculations Construction of individual designs with basic blocks
14. Construction of revised design in pattern
15. Cutting and stitching on calico to check the fitting and proportions

Recommended Texts

1. Clair, K. St. (2018). *The golden thread: how fabric changed history*. London: John Murray.
2. Winifred, A. (2004). *Metric pattern cutting*. (4th ed.). Hoboken: John Wiley & Sons.

Suggested Readings

1. Helen, J. (1999). *Pattern making for fashion design*. (3rd ed.). New Jersey: Prentice Hall.
2. Crawford, A. (1995). *The art of fashion draping*. Bloomsbury: Fairchild Books.
3. Silberberg, L. Shoben, M. (1992). *The art of dress modeling –shape with in shape*. Oxford: Butterworth-Heinemann.

This course is an introduction for people who know little about using the sewing machine or hand stitching and to introduce them to basic stitching skills. It is also planned for a school leaver who has limited knowledge or experience of basic stitching skills. This course will teach the students how to identify basic stitching equipment, thread a sewing machine, carry out basic maintenance of a sewing machine, identify and use different kinds of hand stitches. Students will work with a sewing machine and sewing kits that are available locally to carry out a basic sewing project which will lead the students to work on their own. It will tell the students a lot about stitching and sewing and tools. At the end of the course, students will be able to really stitch and sew and use the tools themselves – not just talk about them. This course will work best with small groups of students who can talk about things and learn from each other

Contents

1. Introduction and understanding of Machine Sewing
2. Introduction to paper and fabric exercise
3. Tracing
4. Exercise on concerns (Fabric measurement, folding & notches)
5. Facing & Top stitching
6. Learning different seams and its constructions
7. Matching Lines and Application of accessories
8. Basic Skirt Sewing
9. Introduction to basic stitches

Recommended Texts

1. Jeffreys, C. (2003). *Complete book of sewing*. London: D.K Adult Publishers.
2. Rosen, S. (2005). *Make it fit*. NYC: Fairchild Books.

Suggested Readings

1. Chase, W. R. Quinn, D. M. (2002). *Design without limits: designing and sewing for special needs*. NYC: Fairchild Books.
2. Cabera, R. (1983). *Classic tailoring for tailoring techniques*. NYC: Fairchild Books.

Measurement of any quantity involves comparison with some precisely defined unit value of the quantity. Standard units of measurement need to be identified and defined as accurately as possible. Body measurement plays a vital role in the better fitting of garments to the human body. This course is designed for students to have a better knowledge of body anatomy as well as the correct procedure for taking body measurements. This study will use the manual method of measuring the body for the collection of standardized measurements. It is also important to consider different market segments for a new standard sizing system as current garment sizing is based on the standard measurements of the single fit model of the ideal customer. For efficient fabric utilization in the cutting room, the student will be able to know the size and shape of the body for which the designing has to be done, and it begins with the 8 head theory.

Contents

1. Human proportions: Study of proportions of human skeleton
2. Eight head theory
3. Observation of large forms
4. Measurements of Shirts, Sleeves, Trousers
5. Measurements of frocks, Palleys, Belts etc
6. Introduction to draping
7. Placement of ribbons on the mannequin
8. Basic tapered knee length skirt with waist darts
9. Basic A-line skirt mid-calf length
10. Knee length gadget skirt
11. Basic Corsage

Recommended Texts

1. Clair, K. St. (2018). *The golden thread: how fabric changed history*. London: John Murray.
2. Silberberg, L. Shoben, M. (1992). *The art of dress modeling –shape with in shape*. Oxford: Butterworth-Heinemann.

Suggested Readings

1. Winifred, A. (2004). *Metric pattern cutting*. (4th ed.). Hoboken: John Wiley & Sons.
2. Rolfo, V. Zelin, B. Lee, G. Ernestine, K. (1991). *How to draft basic patterns*. (4th ed.). NYC: Fairchild Books.
3. Crawford, A. (1995). *The art of fashion draping*. NYC: Fairchild Books.

Fashion design is the art of applying design, aesthetics and natural beauty to clothing and its accessories. Fashion designers create garments in various ways, including sketching or drawing a pattern onto paper in order to create a basic prototype. Some designers opt to drape fabric onto a previous dress form. This course will make students feel satisfied with the final prototype, he or she will seek out a professional pattern maker to create finishes, working version of the design via a computerized software program. The students as a pattern maker will be able to remain precise in the creation of the garment. After finalizing the pattern, a model will test the garment to ensure the suitability of its design to the customer or the general public. Most fashion experts explain that most fashion designers only create the concept, whereas the pattern maker creates the garment to wear. So, the purpose of this subject is to make students capable to create innovative and conceptual designs.

Contents

1. Mood Board Development.
2. Figure Drawing (Human proportions, study of movement & posture).
3. Fabric / Material Rendering and Development of Fashion Figures
4. Fabric / Material Rendering and Development of Fashion Figures.
5. Silhouette Derivation
6. Design Development through manipulation of classic silhouette
7. Theme Based Design Project

Recommended Texts

1. Patrick, J. (2005). *Introduction to fashion design..* London: Bats-ford Publishers.
2. Ireland, J. P. (2003). *New fashion figure templates.* London: Bats-ford Publishers.

Suggested Readings

1. Nancy, R. (2006). *Colors for modern fashion.* New Jersey: Prentice Hall.
2. Sharonelle, T. (2003). *Inside fashion design.* (5th ed.) New Jersey: Prentice Hall.

Fashion design is influenced by cultural and social attitudes and varied over time and place. Fashion designers create garments in various ways, including sketching or drawing a pattern onto paper in order to create a basic prototype. This course will make students feel satisfied with the final prototype, he or she will seek out a professional pattern maker to create finishes, working version of the design via a computerized software program. The students as a pattern maker will be able to remain precise in the creation of the garment. After finalizing the pattern, a model will test the garment to ensure the suitability of its design to the customer or the general public. Most fashion experts explain that most fashion designers only create the concept, whereas the pattern maker creates the garment to wear. So, the purpose of this subject is to make students capable to create innovative and conceptual designs.

Contents

1. Explore color, texture and shapes by conducting research
2. Design development and technical drawing
3. Explore relationship between Art & Fashion
4. Study of individual artistic ideologies and elements of commercialism
5. Technical drawing development
6. Paint application
7. Personalized design project

Recommended Texts

1. Patrick, J. (2005). *Introduction to fashion design*. Oxford: Bats-ford Publishers.
2. Ireland, J. P. (2003). *New fashion figure templates*. Oxford: Bats-ford Publishers.

Suggested Readings

1. Nancy, R. (2006). *Colors for modern fashion*. New Jersey: Prentice Hall.
2. Sharonelle, T. (2003). *Inside fashion design*. New Jersey: Prentice Hall.

Draping is a technique used to make a 3-dimensional dress pattern with the aid of a dress form figure by pinning and placing fabric against the form to create a garment. Typically designers use muslin, which is cost-efficient and offered in a variety of weights. Fashion draping is an important part of fashion design. Draping for fashion design is the process of positioning and pinning fabric on a dress form to develop the structure of a garment design. A garment can be draped using a design sketch as a basis, or a fashion designer can play with the way fabric falls to create new designs at the start of the apparel design process. After draping, the fabric is removed from the dress form and used to create the sewing pattern for the garment. This course is designed to develop the draping skills and dress designing aesthetics to a professional level.

Contents

1. Single reverse dart dress with waist seam
2. Suspender panel dress
3. Set-in sleeve
4. Balloon sleeve
5. Semi set-in sleeve
6. Band collar
7. One piece shirt collar
8. Two piece shirt collar
9. Classic hip length shirt with yoke.

Recommended Texts

1. Nancy, R . (2006). *Colors for modern fashion*. New Jersey: Prentice Hall.
2. Crawford, A. (1995). *The art of fashion draping*. New York: Fairchild Books.

Suggested Readings

1. Sharonelle, T. (2003). *Inside fashion design*. (5th ed.) New Jersey: Prentice Hall.
2. Silberberg, L. Shoben, M. (1992). *The art of dress modeling –shape with in shape*. Oxford: Butterworth-Heinemann

Textiles have been a fundamental part of human life since the beginning of civilization. Many cultures around the world have distinct methods of making textiles by using materials available to them. It is the process of creating something using fibers gained from sources like plants, animals, insects or synthetic materials. This course delves into several forms of textile production, processes, designs and products. Students will learn the basics of how these materials are produced and used while exploring the processes and machinery involved. They will have the chance to test themselves along the way with practice quizzes that they can attempt as many times as they see fit. The purpose of the study is to introduce traditional methods like sewing, weaving and knitting. By the end of the course, students will learn about the equipment involved with textile manufacturing, the use of textiles in art, industrial products with textiles, textile factories and mills function, the role of quality control in textiles.

Contents

1. Introduction to Textiles
2. Fabric Qualities
3. Weaving
4. Knitting
5. Fiber Concepts
6. Processes and finishes.
7. Care instructions and labeling.
8. Color schemes, Color effects, Color families and application and Color contrast
9. Development of theme
10. Development of ornament for any target group
11. Placement of motives
12. Learning Different Textile Technique
13. Basics of textile dyeing & printing
14. Project (Theme based)
15. Dyeing
16. Printing

Recommended Texts

1. Clair, K. St. (2018). *The golden thread: how fabric changed history*. London: John Murray.
2. Kathryn, L. H. (1993). *Textile science*. Eagan: West Publishing.

Suggested Readings

1. Schnee, R. A. (2020). *Modern designs for living*. Bloomfield Hills: Cranbrook Art Museum.
2. Spencer, D. J. (2001). *Knitting technology: a comprehensive handbook and practical guide*. NYC: Technomic Publishing.

An art thesis needs to combine both artistic talent and knowledge of theory. The studio-based final display project from each student is the end of the Diploma. The students choose a project or topic. Research it thoroughly and produce a body of work that not only demonstrates the personal style of the student but also conforms to the aesthetic and market requirements of the theme. This is an opportunity to apply theory and method in a project, formulating a question and developing a potential answer. Students will explore the broader implications of their practice through aesthetic, social, political, economic and scientific considerations. A thesis is never a definite conclusion, but a moment within the students' artistic development that demonstrates the ability to continue work outside the confined of the institution. The final project review with the students' jury takes place during the final display. Students work in close collaboration with the supervisor and a panel of examiners evaluates the final project.

Contents

1. Creating of story board of students own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if Required)
6. Thematic sketches with the help of story board
7. Selection of thesis topic
8. Sketches
9. Painting Practices with written research
10. Selection of material
11. Conceptual discussions
12. Discussions on process of work
13. Process of making sculptures i-e Armature making, welding etc
14. Final Work

Note: There is no restriction of mediums and materials. Maximum Body of work can be produce during the thesis. From which students can display best work. Students can use previous references given with all course contents. And they must search books and references according to their topic and research project by themselves.

Recommended Texts

1. Clair, K. St. (2018). *The golden thread: how fabric changed history*. London: John Murray.
2. Nancy, R. (2006). *Colors for modern fashion*. New Jersey: Prentice Hall.

Suggested Readings

1. Schnee, R. A. (2020). *Modern designs for living*. Bloomfield Hills: Cranbrook Art Museum.
2. Spencer, D. J. (2001). *Knitting technology: a comprehensive handbook and practical guide*. USA: Technomic Publishing.
3. Kathryn, L. H. (1993). *Textile science*. Eagan: West Publishing.



**DIPLLOMA
IN
PAINTING**

This course is an introductory course, designed to acquaint the student with the fundamentals of drawing. Class goals include learning to allow the creative part of our minds to create more freely while learning basic techniques of drawing. It demonstrates an ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition and to develop and understand good composition principles. The focus of the subject will be on building up the technical skills such as simple drawing needed to render well-composed 2-dimensional designs. This course will develop students' creative and visual abilities in their practice and they will be able to evoke mood through the expressive use of drawing materials. The endeavor is to enable the students to draw spontaneously, energetically and accurately alternate gesture drawings with long methodical studies. This course also develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing.

Contents

1. Introduction to Elements of Drawing
2. Familiarizing oneself with the proportions of presented objects
3. Focusing on the contrast between the light and shade
4. Negative space/ Positive space
5. Focusing on three grades of light-shade contrast
6. Achieving the 3 Grades of darkness
7. Full scale shading
8. Introduction to perspective.
9. Line practice, shape, Form, Counter study
10. Study of light. Value and Contrast
11. Quick Sketching
12. Still life.
13. Study of Drapery: Textures
14. Study of Furniture , Vehicles

Recommended Texts:

1. Civardi, G, (2010). *The art of drawing*. London: Search Press.
2. Paul, T., & Taylor, A. (2003). *Drawing foundation course*. London: Cassell Illustrated.

Suggested Readings:

1. Civardi, G, (2006). *Drawing techniques*. London: Search Press.
2. Hoffman, H. S. (1989). *Vision and the art of drawing*. New Jersey: Prentice-Hall, Inc.
3. Bambach, C. C. (1999). *Drawing and painting in the Italian Renaissance workshop: theory and practice, 1300-1600*. Cambridge: Cambridge University Press.
4. Pogány, W. (1996). *The art of drawing*. Lanham: Rowman & Littlefield.

This course is designed for beginners and those who have minimal painting experience. Students will learn the basics of handling oil paints and brushes and explore a variety of techniques and subject matter (landscape, still life, and abstraction). The course will cover the fundamentals of composition, tone, and blending colors. One-on-one and group discussions will also touch upon concepts crucial to the creative process, including critical thinking, discipline, spontaneity, metaphor, and others. Technical demonstrations and short writing projects will complement our studio work. The goal of this course is to give students the basic tools and ideas necessary to begin their personal painting practice. It is intended to continue to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perception. We will examine the works on a variety of levels, including the visual components of media (materials), technique, composition, style and subject, historical and social context, and the role of the artist.

Contents

1. Familiarizing oneself with the proportions of presented objects
2. Focusing on the contrast between the light and shade
3. Negative space/ Positive space
4. Focusing on three grades of light-shade contrast
5. Achieving the 3 Grades of darkness
6. Full scale shading
7. Introduction to perspective
8. Still life (white object ,surface, background
9. Still life Composition
10. Effects of light on still life
11. Still life (white object ,surface, background) with fruits or vegetables
12. Still life with Drapery
13. Still life with colorful objects

Recommended Texts:

1. Curtis, David and Capon,Robin. (2012), *Capturing the moment in oils*. London: Batsford.
2. Weber, M. C. (2010). *Brushwork essentials*. Ohio: North Light Books.

Suggested Readings:

1. Schmid, R and Prairie. (2004), *Alla prima: everything i know about painting*, London: Stove Prairie Press.
2. Verrall, Nicholas and Capon, Robin. (2004), *Color and light in oils*, London: Batsford Ltd.
3. D. Macpherson, Kevin. (2000), *Fill your oil paintings with light & color*. Ohio: North Light Books;
4. Kreutz , Gregg.(1997), *Problem solving for oil painter*. NYC: Watson-Guptill.

Arts and crafts describe a wide variety of activities involving making things with one's own hands. Arts and craft is usually a hobby. Some crafts (art skills) have been practiced for centuries, others are more recent inventions. To express the need in the art, an artist should know how to communicate with the viewer, spectator or observer through his art as the medium. The communications that created by the artist have made the art useful and sometimes meaningful for human. Craft is Art, art done by the artist that so beautiful and useful to the need of its observer. Craft did have all the concept mention as an artwork. Art, for human, is the occasion for expression, talking, verbalization and speech, and for the representation of beauty, truth and perfection. Art is a craft, but not just any sort of craft. It is a craft of expression - of someone's feelings or thoughts, and it can take many forms depending on a chosen medium.

Contents

1. History of Crafts
2. Difference between Art and Craft
3. Crafts of Pakistan
4. Folk Art
5. Decorative Art and Handy Crafts: Textiles, Paper, Wood, Ceramic, Metal, Painting
6. Influence of traditional crafts on mainstream art

Recommended Texts

1. Adams, S. (2000). *Dorling Kindersley*. London: DK Publishing.
2. Fluke, P. (1999). *Contemporary ceramics*. Durham: North Carolina Central University Art Museum.

Suggested Readings

1. Studley, V. (2014). *The art & craft of handmade paper*. Newburyport: Dover Publications.
2. Kindersley, D. (2012). *Craft*. London: DK Publishing

Artists, craftspeople and designers use a broad range of materials, techniques and processes in their work, sometimes combining traditional craft with contemporary art and design in innovative ways. Developments in new technologies have brought a wealth of new opportunities to the creative process. Practitioners' use of materials, techniques and processes has a direct bearing on the look and feel of artifacts and products, their presentation and the cost of production. This course aims to develop learners' knowledge, skills and understanding in working safely and creatively with the materials, techniques and processes associated with their specialist pathway. It will enable learners to explore, experiment with and understand the use of a range of materials, techniques and processes. As the unit develops, learners will be made aware of the importance of the health and safety issues related to the technologies associated with their specialist disciplines. As a result, the course underpins all other units in the qualification and is essential in preparing learners for vocational progression.

Contents

1. How to prepare a canvas for oil painting
2. How to prepare textures Sheets
3. Different Oil Paint Techniques (Ala prima , Dripping etc)
4. Water colours
5. Pastels
6. Acrylics
7. Collage
8. Mix Medium
9. Exploration of Different materials

Recommended Texts

1. Lefteri, C. (2007). *Materials for inspirational design*. Librero Nederland.
2. Apple. (2007). *Collage sourcebook: exploring the art and techniques of collage*.

Suggested Readings

1. Lefteri, C. (2007). *Materials for inspirational design*. Netherlands: Librero Nederland.
2. Murphy, J. (2017). *Beginning oil: tips and techniques for learning to paint in oil*. Colorado: Walter Foster.

Drawing is a skill which through practice, can be learned and fostered. This course is designed to develop the students' drawing skills and awareness using a structured approach to drawing through lots of practice of the study of the human figure by using multiple mediums. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject. This course demonstrates knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing. The subject aims to make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole. They will be able to depict the figure in a variety of poses using foreshortening and can transmit gesture, the illusion of expressive movement when drawing the figure spontaneously in very brief periods.

Contents

1. Still life in different Mediums
2. Still life with landscapes
3. Landscape with Exterior Interior Study
4. Study of Human Parts of Body and Features
5. Quick Sketching of Human Figure
6. Self-Portrait
7. Human Proportions of Body

Recommended Texts

1. Civardi, Giovanni, (2010). *The art of drawing*. London: Search Press.
2. Thomas, Paul and Taylor, Anita, (2003). *Drawing foundation course*. London: Cassell Illustrated.

Suggested Readings

1. Civardi, Giovanni,(2006).*Drawing techniques*. London: Search Press.
2. Taylor, A., & Thomas, P. (2003). *Drawing foundation Course*, London: Cassell Illustrated.
3. Fawcett, R. (2008). *On the art of drawing*. NYC: Courier Corporation.
4. Kentridge, W. (2014). *Six drawing lessons*. Cambridge, MA: UK: Harvard University Press.

Landscapes, architectural paintings and still life are the main forms of painting that retrain strong reference to the world of aesthetics. Genre paintings not only portraits a real subject but can also reflect the cultural values of the time in which it was created. The course will cover the fundamentals of still life, landscapes and cityscapes. It will also demonstrate the role of light, both natural and artificial, in genre paintings. One-on-one and group discussions will also touch upon concepts crucial to the creative process, including critical thinking, discipline, spontaneity, metaphor, and others. The courses within the Major subjects meet the desired outcomes according to the framework below. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals.

Contents

1. Landscape
2. Architecture
3. Introduction to figure drawing
4. Anatomy study, analysis of body proportions, painting faces
5. Interpretative study, understanding the basic concepts of facial features
6. Fore Shortening
7. Effective use of light and light temperature
8. Chiaroscuro
9. Painting on a theme

Recommended Texts

1. Curtis, D., & Robin, C. (2012). *Capturing the moment in oils*, London: Batsford Ltd.
2. Weber, M. C. (2010). *Brushwork essentials*. Ohio: North Light Books.

Suggested Readings

1. Schmid, R. (2004). *Alla prima: everything i know about painting*. London: Stove Prairie Press.
2. Verrall, N., & Capon, R. (2004), *Color and light in oils*. London: Batsford Ltd.
3. Macpherson, K. (2000). *Fill your oil paintings with light & color*. Ohio: North Light Books.

In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. A systematic process will help the students to plan and to work effectively to reach the desired instructional goals. The subject will help to gain expertise in one subject which will assist them to follow their future goals. In its broadest sense, conceptual art can be traced back to the primitive artist who included the backbone in his drawing of a fish because he 'knew' it was there, even though it was outwardly invisible. The Renaissance, with its concern for accurate depiction, could be said to have firmly placed the emphasis on the perceptual rather than the conceptual.

Contents

1. Introduction to Conceptual Art
2. Creation of Peace of Art (3D & Durable) on given theme
3. Theme: Self
4. Theme: Box or any geometrical form
5. Discussion on Contemporary Conceptual Artists

Recommended Texts

1. Godfrey, T. (2011). *Conceptual art*. NYC: Phaidon.
2. Marzona, D. (2006). *Conceptual art*. Cologne: Benedikt Taschen Verlag.

Suggested Readings

1. Michael, F. (1968). *The classic polemic advancing this position: Art and object-hood, in gregory battcock, ed., minimal art*. NYC: Dutton.
2. Morgan, R. C. (1994). *Conceptual art: an American perspective*. NYC: McFarland.

A final project needs to combine both artistic talent and knowledge of theory. The studio-based project exhibition from each student is the culmination of the Diploma. The students choose a project or topic. Research it thoroughly and produce a body of work that not only demonstrates the personal style of the student but also conforms to the aesthetic and market requirements of the theme. This is an opportunity to apply theory and method in a project, formulating a question and developing a potential answer. Students will explore the broader implications of their practice through aesthetic, social, political, economic and scientific considerations. A final project is never a definite conclusion, but a moment within the students' artistic development that demonstrates the ability to continue work outside the confined of the institution. The final project review with the students' jury takes place during the final project exhibition. An examiner evaluates the work after the viva of the student.

Contents

1. Creating of story board of students' own choice
2. Photography
3. Net surfing
4. Surveys
5. Interviews (if required)
6. Thematic sketches with the help of story board
7. Selection of topic
8. Sketches
9. Painting Practices
10. Selection of medium
11. Conceptual discussions
12. Final Work

Recommended Texts

1. Curtis, D., & Capon, R. (2011). *Capturing the moment in oils*. London: Batsford Ltd.
2. Verrall, N., & Capon, R. (2004), *Color and light in oils*. London: Batsford Ltd.

Suggested Readings

1. Curtis, D., & Robin, C. (2012). *Capturing the moment in oils*, London: Batsford Ltd.
2. Weber, M. C. (2010). *Brushwork essentials*. Ohio: North Light Books.
3. Cateura, L. (1995). *Oil painting secrets from a master*. NYC: Watson-Guption.
4. Macpherson, K. (2000). *Fill your oil paintings with light & color*. Ohio: North Light Books.