

Scheme of Studies

1. BS in Fine Arts



Institute of Art & Design
UNIVERSITY OF SARGODHA

2. Overview:

The Institute of Art & Design is making the arts accessible, inclusive, and meaningful through diverse approaches to creative and technological innovation, integrated with visual, oral, and written communication. The Department of Fine Arts is leading in promoting the visual arts by fostering critical and creative thinking, artistic expression, effective communication, cultural awareness, and community engagement. This program aims to impart practical and skillful knowledge and create awareness in the field of arts, social culture and basic aesthetic awareness with special emphasis on character building and to receive a strong and broad based foundation in the visual arts through instruction in drawing and design in both digital and studio setting. It will also support to develop technical skills, sensitivity, and perception in order to communicate effective artistic intent and vision and to give the student the aesthetic, as well as technical, awareness to best express himself/ herself.

3. Program Structure:

Duration	Minimum 4-Years (8-Semesters)
Admission Requirements:	At least 45% marks in Intermediate (FA, FSc, I.Com, D.Com, ICS, A-Level, or equivalent)
Degree Completion Requirements:	136 Credit Hours

4. General Education (Gen Ed) Requirements: (Mandatory/Core Courses):

The minimum requirement for Gen Ed is 30 credits hours and will be offered in first four semesters only.

Sr. No.	Semester	Course Code	Course Title	Credit Hours	Prerequisite
1.	2	URCG-5112	Fables, Wisdom and EPICS	2(2-0)	Nil
2.	4	URCG-5114	Basic Science	3(2-1)	Nil
3.	2	URCG-5116	Science of Society-I	2(2-0)	Nil
4.	1	URCG-5118	Functional English	3(3-0)	Nil
5.	3	URCG-5119	Expository Writing	3(3-0)	Nil
6.	2	URCG-5120	Exploring Quantitative Skills	3(3-0)	Nil
7.	3	URCG-5121	Tools for Quantitative Reasoning	3(3-0)	Nil
8.	1	URCG-5105 URCG-5126	Islamic Studies (OR) Religious Education/Ethics	2(2-0)	Nil
9.	3	URCG-5122	Ideology and Constitution of Pakistan	2(2-0)	Nil
10.	1	URCG-5123	Applications of Information and Communication Technologies (ICT)	3(2-1)	Nil
11.	4	URCG-5124	Entrepreneurship	2(2-0)	Nil
12.	4	URCG-5125	Civics and Community Engagement	2(2-0)	Nil
13.	1-8	URCG-5111	Translation of Holy Quran	NC	Nil
14.	2	URCG-5127	Seerat of the Holy Prophet (SAW)	1(1-0)	Nil
GE Courses Credit Hours Total				31	

5. Single Major Courses:

Sr. No.	Course Code	Course Title	Credit Hours	Prerequisite
1.	FINA-5101	Drawing-I	3(0-3)	Nil
2.	FINA-5102	Basics of Design	3(1-2)	Nil
3.	FINA-5103	History of Civilizations	3(3-0)	Nil
4.	FINA-5105	Drawing-II	3(0-3)	FINA-5101
5.	FINA-5106	Painting	3(0-3)	Nil
6.	FINA-5107	History of Western Art-I	3(3-0)	Nil
7.	FINA-5108	Drawing-III	3(0-3)	FINA-5105
8.	FINA-5109	Sculpture	3(0-3)	Nil
9.	FINA-5110	History of Western Art-II	3(3-0)	Nil
10.	FINA-5111	Drawing-IV	2(0-2)	FINA-5108
11.	FINA-5112	Miniature	3(0-3)	Nil
12.	FINA-5113	History of Islamic Art & architecture	3(3-0)	Nil
13.	FINA-5114	Art in Pakistan	2(2-0)	Nil
14.	FINA-6116	Studio Practice-I* (Perspective Study)	3(0-3)	Nil
15.	FINA-6117	Studio Practice-II *(Portraiture-I)	3(0-3)	Nil
16.	FINA-6118	Drawing-V	2(0-2)	FINA-5111
17.	FINA-6119	Digital Drawing-I	3(0-3)	Nil
18.	FINA-6120	Print Making	3(0-3)	Nil

19.	FINA-6121	Studio Practice-III* (Portraiture-II)	3(0-3)	FINA-6117
20.	FINA-6122	Studio Practice-IV *(Figurative)	3(0-3)	Nil
21.	FINA-6123	Digital Drawing-II	4(1-3)	FINA-6119
22.	FINA-6124	Art Criticism	3(3-0)	Nil
23.	FINA-6125	Studio Practice-V* (Mini Projects)	6(0-6)	Nil
24.	FINA-6126	Studio Practice-VI* (conceptual)	3(0-3)	Nil
25.	FINA-6127	Basics of Photography	3(1-2)	Nil
26.	FINA-6128	Research Methodology	2(2-0)	Nil
27.	FINA-6129	Art Presentation	3(0-3)	Nil
Major Courses Credit Hours Total			81	

6. Interdisciplinary/Allied courses: minimum 12 credit hours:

Interdisciplinary/Allied courses will be offered after 4th semester

1.	URCE-5101	Functional Urdu	3(3-0)	
2.	SOWK-5101	Introduction to Social work and Social Welfare	3(3-0)	
3.	INFM-6430	Information Literacy	3(3-0)	
4.	BUSB-6148	Digital Marketing	3(3-0)	
Interdisciplinary Courses Credit Hours Total			12	

7. Field experience/internship: Minimum 03 credit hours:

Lasting 6-8 weeks and ideally scheduled during summer breaks after 6th semester

1.	FINA-6115	Field experience / internship	3(3-0)	
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8. Capstone project: Minimum 09 credit hours:

This project, after the sixth semester, requires faculty supervision and evaluation following department guidelines

1.	FINA-6230	Final Project*	6(0-6)	
2.	FINA-6231	Final Project Report	3(3-0)	
Capstone project			9(9-0)	

Summary:

Sr. No.	Category	No. of Courses	Credit hours
1.	General Courses	13	31
2.	Subject Major Courses	27	81
3.	Allied/ Interdisciplinary Courses	04	12
4.	Internship	01	03
5.	Capstone Project	02	09
	Total	49	136

Scheme of Studies
BS Fine Arts

Semester-I

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
GE-1	URCG-5118	Functional English	3(3-0)	Nil
GE-2	URCG-5105 URCG-5126	Islamic Studies (OR) Religious Education/Ethics	2(2-0)	Nil
GE-3	URCG-5123	Applications of Information and Communication Technologies (ICT)	3(2-1)	Nil
Major-1	FINA-5101	Drawing-I	3(0-3)	Nil
Major-2	FINA-5102	Basics of Design	3(1-2)	Nil
Major-3	FINA-5103	History of Civilizations	3(3-0)	Nil
	URCG-5111	Translation of the Holy Quran - I	Non-Credit	Nil

Semester Total Credit Hours: 17

Semester-II

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
GE-5	URCG-5112	Fables, Wisdom and EPICS	2(2-0)	Nil
GE-6	URCG-5116	Science of Society-I	2(2-0)	Nil
GE-7	URCG-5120	Exploring Quantitative Skills	3(3-0)	Nil
GE-8	URCG-5127	Seerat of the Holy Prophet (SAW)	1(1-0)	Nil
Major-4	FINA-5105	Drawing-II	3(0-3)	FINA-5101
Major-5	FINA-5106	Painting	3(0-3)	Nil
Major-6	FINA-5107	History of Western Art-I	3(3-0)	Nil

Semester Total Credit Hours: 17

Semester-III

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
GE-9	URCG-5119	Expository Writing	3(3-0)	Nil
GE-10	URCG-5121	Tools for Quantitative Reasoning	3(3-0)	Nil
GE-11	URCG-5122	Ideology and Constitution of Pakistan	2(2-0)	Nil
Major-7	FINA-5108	Drawing-III	3(0-3)	FINA-5105
Major-8	FINA-5109	Sculpture	3(0-3)	Nil
Major-9	FINA-5110	History of Western Art-II	3(3-0)	Nil
	URCG-5111	Translation of the Holy Quran - II	Non-Credit	Nil

Semester Total Credit Hours: 17

Semester-IV

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
GE-12	URCG-5114	Basic Science	3(2-1)	Nil
GE-13	URCG-5124	Entrepreneurship	2(2-0)	Nil
GE-14	URCG-5125	Civics and Community Engagement	2(2-0)	Nil
Major-10	FINA-5111	Drawing-IV	2(0-2)	FINA-5108
Major-11	FINA-5112	Miniature	3(0-3)	Nil
Major-12	FINA-5113	History of Islamic Art & Architecture	3(3-0)	Nil
Major-13	FINA-5114	Art in Pakistan	2(2-0)	Nil

Semester Total Credit Hours: 17

Summer Semester (For student existing program to have Associate Degree)

Semester-V

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
Major-14	FINA-6116	Studio Practice-I* (Perspective Study)	3(0-3)	Nil
Major-15	FINA-6117	Studio Practice-II *(Portraiture-I)	3(0-3)	Nil
Major-16	FINA-6118	Drawing-V	2(0-2)	FINA-5111
Major-17	FINA-6119	Digital Drawing-I	3(0-3)	Nil
Major-18	FINA-6120	Print Making	3(0-3)	Nil
ID-1	URCE-5101	Functional Urdu	3(3-0)	Nil
	URCG-5111	Translation of the Holy Quran - III	Non-Credit	Nil

Semester Total Credit Hours: 17

Semester-VI

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
Major-19	FINA-6121	Studio Practice-III* (Portraiture-II)	3(0-3)	FINA-6117
Major-20	FINA-6122	Studio Practice-IV *(Figurative)	3(0-3)	Nil
Major-21	FINA-6123	Digital Drawing-II	4(1-3)	FINA-6119
Major-22	FINA-6124	Art Criticism	3(3-0)	Nil
ID-2	SOWK-5101	Introduction to Social work and Social Welfare	3(3-0)	Nil

Semester Total Credit Hours: 16

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
Compulsory	FINA-6115	Internship	3(3-0)	NIL

Semester-VII

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
Major-23	FINA-6125	Studio Practice-V* (Mini Projects)	6(0-6)	Nil
Major-24	FINA-6126	Studio Practice-VI* (conceptual)	3(0-3)	Nil
Major-25	FINA-6127	Basics of Photography	3(1-2)	Nil
Major-26	FINA-6128	Research Methodology	2(2-0)	Nil
ID-3	INFM-6430	Information Literacy	3(3-0)	Nil
	URCG-5111	Translation of the Holy Quran - IV	Non-Credit	Nil

Semester Total Credit Hours: 16

Semester-VIII

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
Major-27	FINA-6129	Art Presentation	3(0-3)	Nil
Capstone Project-I	FINA-6130	Final Project*	6(0-6)	Nil

Item No:1

Capstone Project-II	FINA-6131	Final Project Report	3(3-0)	Nil
ID-4	BUSB-6148	Digital Marketing	3(3-0)	Nil

Semester Total Credit Hours:15
Degree Program Total: 136

Semester-I

Category	Course Code	Course Title	Credit Hours
GE-1	URCG-5118	Functional English	3(3-0)
GE-2	URCG-5105 URCG-5126	Islamic Studies (OR) Religious Education/Ethics	2(2-0)
GE-3	URCG-5123	Applications of Information and Communication Technologies (ICT)	3(2-1)
Major-1	FINA-5101	Drawing-I	3(0-3)
Major-2	FINA-5102	Basics of Design	3(1-2)
Major-3	FINA-5103	History of Civilizations	3(3-0)
	URCG-5111	Translation of the Holy Quran - I	Non-Credit

Semester Total Credit Hours: 17

URCE-5118**Functional English****3(3-0)****Course Description:**

The course aims at providing understanding of a 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 the grammatical academic writing skills. The course would enable the students to develop argumentative writing techniques. The students would be able to logically 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 in an objective and persuasive manner. 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. Developing Analytical Skills
2. Transitional devices (word, phrase and expressions)
3. Development of ideas in writing
4. Reading Comprehension
5. Precis Writing
6. Developing argument
7. Sentence structure: Accuracy, variation, appropriateness, and conciseness
8. Appropriate use of active and passive voice
9. Organization and Structure of a Paragraph
10. Organization and structure of Essay
11. Types of Essays

Recommended Books:

1. Bailey, S. (2011). Academic writing: A handbook for international students (3rd ed.). New York: Routledge.
2. Eastwood, J. (2011). A Basic English grammar. Oxford: Oxford University Press.
3. 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.
4. Swan, M. (2018). Practical English usage (8th ed.). Oxford: Oxford University Press.

Suggested Readings:

1. Biber, D., Johansson, S., Leech, G., Conrad, S., Finegan, E., & Quirk, R. (1999). Longman grammar of spoken and written English. Harlow Essex: MIT Press.
2. Cresswell, G. (2004). Writing for academic success. London: SAGE.
3. Johnson-Sheehan, R. (2019). Writing today. Don Mills: Pearson.
4. Silvia, P. J. (2019). How to write a lot: A practical guide to productive academic writing. Washington: American Psychological Association
5. Thomson, A. J., & Martinet, A. V. (1986). A Practical English Grammar. Oxford: Oxford University Press

URCG-5105**Islamic Studies (Compulsory)****2(2-0)*****Introductory/compulsory foundation course***

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 through 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.

1. To make students understand the relevance and pragmatic significance of Islam in their lives.
2. To make learners comprehend the true spirit of Islam with reference to modern world.
3. To generate a sense of Islamic principles as a code of living that guarantee the effective solutions to the current challenges of being.
4. To provide Basic information about Islamic Studies
5. To enhance understanding of the students regarding Islamic Civilization
6. To improve Students skill to perform prayers and other worships
7. To enhance the skill of the students for understanding of issues related to faith and religious life.

Contents

1. Introduction to Qur'anic Studies
2. Basic Concepts of Qur'an
3. History of Qur'an
4. Uloom-ul-Qur'an

تفسير و ترجمه كا آيات منتخب ، قرآن تعارف (قرآن مطالعہ -5، 482- 1 آيات الحجرات سورة ؛ 482 - سورة ؛ 18 ؛
 1 آيات البقرہ سورة
 1 آيات المومنون سورة ؛ 77 - 2 آيات الاحزاب سورة ؛ 11 ، 41 ، 64-66 ؛ 24 ، 52- 151 آيات الانعام سورة ؛ 55 -
 26 آيات الفرقان -
 ؛ 156 - 18 آيات الحشر ؛ 12 - 154 آيات عمران آل ؛ 44 - 14 آيات النحل ؛ 154 - السجده حم ، 44 آيت لقمن ؛ 12
 1 آيات الصف سورة
) 56 آيت)

Introduction to Sunnah

1. Introduction of Hadith
2. Legal Status of Hadith
3. History of the compilation of Hadith
4. Kinds of Hadith

اقسام کی حدیث، حدیث تدوین و حفاظت، حیثیت دینی کی حدیث، تعارف کا حدیث

مطالعہ کا احادیث پر موضوعات ذیل درج 1: حدیث، متن

گمراہی و سنت ب۔ کتاب 6 ہے۔ معلم کا اس اور علم طالب اکہ قرآن انسان بہترین 4 ہے۔ منحصر پر نیت اجر کا اعمال 1- کا بچنے سے

گہرا کا دین 7- تلقین کی نماز کی بچوں 2، نشانیاں کی قیامت اور احسان، ایمان، اسلام 5- اسلام ارکان 2- ہیں ذریعہ خاص کی اللہ فہم

کے اللہ حقوق - 14، محاسبہ محشر کا روز 5، فضیلت و اہمیت کی عمل اور قرآن تلاوت، علم حصول 8- ہے عنایت حقوق ساتھ ساتھ

کی آخرت و دنیا - 14 مذمت کی گوی بد و فحش اور عظمت کی خلق حسن - 11 ہے لازم بھی رکھنا لحاظ کا العباد ضامن کی بھلائی

ہے گرانہ شخص ہر - 15 انجام ناک عبرت کا مبلغ عمل ہے - 12، چیزیں سات والی دینے کر ہلاک - 16، چیزیں چار شخص ہر اور

مسئول

1. Sirah of the Prophet (PBUH)
2. Importance of the Study of Sirah
3. Character building method of the Prophet (PBUH)

اور منہاج نبوی کا شخصیت و تعمیر، سیرت، اہمیت و ضرورت کی سیرت مطالعہ (وسلم علیہ اللہ النبی صلی سیرت) کا بند اقامت، نمونے عملی

اجتماعیت تشکیل، تعلیمات اخلاقی، الوداع حجۃ خطبہ، مدینہ میثاق، راشدہ خلافت بعہد دین اقامت، کار طریق نبوی حسنہ اسوہ اور

(حکمتیں و مقاصد کے وسلم علیہ اللہ صلی نبوی غزوات، بیان کا عالم سرور سیرت میں مجید قرآن،

Islamic Culture & Civilization

1. Basic Concepts of Islamic Culture & Civilization
2. Historical Development of Islamic Culture & Civilization
3. Characteristics of Islamic Culture & Civilization
4. Islamic Culture & Civilization and Contemporary Issues

، خصوصیات کی تہذیب اسلامی، عناصر و عوامل کے اسلامی، مفہوم کا تہذیب اسلامی (تمدن و تہذیب اسلامی . 2 . تہذیب اسلامی

و اثرات کے تصادم تہذیبی، جائزہ تنقیدی کا نظریے کے تصادم کے تہذیبوں، اثرات سماجی اور معاشرتی، علمی، طبعی، نتائج

(سائنسدان مسلمان و ر منا، کردار کا مسلمانوں میں علوم معاشرتی اور حیاتیاتی

Pre-Requisite: Nil

Recommended Books

1) Hameed ullah Muhammad, —Emergence of Islam , IRI, Islamabad

2) Hameed ullah Muhammad, —Muslim Conduct of State

3) Hameed ullah Muhammad, *Introduction to Islam*

4) Ahmad Hasan, —*Principles of Islamic Jurisprudence* Islamic Research, Institute, International Islamic University, Islamabad (1993)

5) Dr. Muhammad Zia-ul-Haq, —*Introduction to Al Sharia Al Islamia* Allama Iqbal Open University, Islamabad (2001)

6) Dr. Muhammad Shahbaz Manj, *Teleemat-e- Islam*

URCG-5126

ETHICS

2(2-0)

Meaning and Scope of Ethics.

Relation of Ethics with:

1. Religion
2. Science
3. Law

Historical Development of Morality:

1. Instinctive Moral Life.
2. Customary Morality.
3. Reflective Morality.

Moral Theories:

1. Hedonism (Mill)
2. Intuitionism (Butler)
3. Kant's Moral Theory.

Moral Ethics and Society.

1. Freedom and Responsibility.
2. Tolerance
3. Justice
4. Punishment (Theories of Punishment)

Moral Teachings of Major Religions:

1. Judaism
2. Christianity
3. Islam

Professional Ethics:

1. Medical Ethics
2. Ethics of Students
3. Ethics of Teachers
4. Business Ethics

Recommended Books

1. William Lillie. *An Introduction to Ethics.*, London Methuen & Co. latest edition.

2. Titus, H.H. Ethics for Today. New York: American Book, latest edition.
3. Hill, Thomas. Ethics in Theory and Practice. N.Y. Thomas Y. Crowel, latest edition
4. Ameer Ali, S. The Ethics of Islam. Culcutta: Noor Library Publishers, latest edition
5. Donaldson, D.M. Studies in Muslim Ethics. London: latest edition. 6. Sayeed, S.M.A.(Tr.) Ta'aruf-e-Akhlaqiat. Karachi: BCC&T, University of Karachi

ICTC-5201 Application of Information Communication Technologies 3(2+1)

The course introduces students to information and communication technologies and their current applications in their respective areas. Objectives include basic understanding of computer software, hardware, and associated technologies. They can make use of technology to get maximum benefit related to their study domain. Students can learn how the Information and Communications systems can improve their work ability and productivity. How Internet technologies, E-Commerce applications and Mobile Computing can influence the businesses and workplace. At the end of semester students will get 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, Power Point, and Excel. They will also learn Open office being used on other operating systems and platforms. Specific software related to specialization areas are also part of course. 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 or other similar tools depending on the operating system
18. Other IT tools/software specific to field of study of the students if any

Recommended Books

1. Vermaat, M. E. (2018). *Discovering computers: Digital technology, data and devices*. Boston: Cengage Learning.

Suggested Readings

1. O'Leary, T. J., & O'Leary, L. I. (2017). *Computing essentials* (26th ed.). San Francisco: McGraw Hill Higher Education.
2. Schneider, G. M., & Gersting, J. (2018). *Invitation to computer science*. Boston: Cengage Learning.

FINA-5101**Drawing-1****3(0-3)****Course Description:**

This course is an introductory practice lead course, designed to acquaint the student with the fundamentals of drawing. The course is a combination of theory as minor section and practice as major that will be applied after getting familiar with knowledge of elements and principals 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. This course also develops drawing skills and attitudes appropriate to future applications in painting, printmaking, illustration and interpretive drawing.

Objectives

- 1- To build up the technical skills
- 2- To develop students' creative and visual abilities in their practice
- 3- To evoke mood through the expressive use of drawing materials
- 4- To enable the students to draw spontaneously with accuracy
- 5- To make students able to define and practice elements & principals of drawing

Contents**Introduction to elements of drawing**

- 1- Introduction to basic elements of drawing/art-
- 2- Study of line variation & patterns
- 3- Study of shape variations in objects
- 4- Study of form variations in objects
- 5- Study of value/tone in objects
- 6- Study of texture on different surfaces
- 7- Study of space/perspective in objects

Introduction to principals of drawing

- 8 Introduction to principal of drawing/art-
- 9- Study of balance in objects
- 10- Study of emphasis in objects
- 11- Study of harmony in objects
- 12- Study of movement in objects
- 13- Study of proportion in objects
- 14- Study of repetition in patterns/forms
- 15- Study of rhythm in patterns
- 16- Study of unity in patterns
- 17- Study of variety in patterns

Recommended surface: Drawing pad with zero grain drawing sheets

Recommended Size of drawing pad: A3

Recommended Medium: Graphite pencil and powder

Learning Outcomes: Teacher will make sure that students will be able to observe and apply the elements and principals using only observation.

Teaching Strategy: The stage does not need to teach how to draw using measurements.

Recommended Books

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

Suggested Readings

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

FINA-5102**Basics of Design****3(1-2)****Course Description:**

Foundation Design is designed to receive a strong, broad based foundation in the visual arts through instruction in drawing and design in both digital and studio setting. 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 visual organization. This course will also help to develop technical skills, sensitivity, and perception in order to communicate effective artistic intent and vision.

Learning Outcomes

Students who successfully complete this class will be able to

- develop and understand the basic terminology of art and design
- develop and understand good composition principles
- develop and understand technical skills such as simple drawing, painting and cutting skills needed to render well composed 2-dimensional designs
- develop good craftsmanship and an outstanding work ethic and the commitment necessary to succeed in achieving the above stated goals and objectives
- develop your creative and visual abilities in their practice
- use creative problem solving and research to generate visual ideas

Course Content:**1. Elements of design**

1.1 Color

1.2 Line

1.3 Light, Value

1.4 Perspective

1.5 Direction

1.6 Shapes, Size, Form

1.7 Texture

2. Principles of Design

1.1 Repetition

1.2 Alteration

1.3 Conflict

- 1.4 Balance
- 1.5 Harmony
- 1.6 Contrast
- 1.7 Gradation,
- 1.8 Opposition
- 1.9 Spacing
- 1.10 Unity

3. Introduction to Visual Arts

- 3.1 Painting
- 3.2 Sculpture
- 3.3 Miniature
- 3.4 Print Making
- 3.5 Ceramics
- 3.6 Textile
- 3.7 Photography
- 3.8 Interior Design
- 3.9 Performing Arts

Recommended Books:

- 1) Fichner, Lois. *Understanding Art*, Cengage Learning; 10th edition; 2012
- 2) Lupton, Ellen. *Graphic Design*, _ Adams Media; 1st edition; 2008
- 3) Gage, John. *Color and Meaning*, University of California Press; 1999
- 4) Holahan, Clodagh and Roche, Maureen. *Art Craft Design*, Gill Education; 1993

FINA-5103

History of Civilization

3(3-0)

Course Description:

This course will discuss the meaning that our society has given to some 12,000 years of human history: beginning from the rise of ‘civilisation’ to the modern times. Through 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 civilisations communicated with each other and how one differed from the other. This course will also encourage students to understand meaning of art in context to communication.

Learning Outcomes

Art definitions, Artistic Roles and Visual Thinking

1. Define art within a cultural perspective.
2. Explain the difference between objective and subjective.
3. Explain the different roles art plays within different cultures.
4. Define the term subject matter.
5. Define the categories realistic, abstract, and non-objective.
6. Recognize, evaluate, and describe artistic styles.
7. Discuss the meaning of aesthetics and its relationship to cultural conventions.
8. Identify and discuss issues of visual awareness.

The artistic process

- Describe specific processes used by visual artists.

- Compare and contrast art as a social activity and a singular creative act.
- Identify and discuss historical forms of artistic training.

Course Contents:

1. Cave Art

1.1 Paleolithic

1.2 Mesolithic

1.3 Neolithic

2. Mesopotamia: The Oldest Civilization

2.1 Introduction and Origin

2.2 What made Mesopotamia a civilization?

2.3 Early City States of Mesopotamia

2.4 Art of Mesopotamia

3. Egyptian Art

3.1 Historical Background

3.2 Type of Egyptian Art

3.3 Function of the Egyptian Art

3.4 Characteristics of Egyptian Art

3.5 Egyptian Sculptures and Painting

3.6 Egyptian Architecture

4. Art of Ancient Greece

4.1 Greek Mythology

4.2 Greek God and Goddesses

4.3 Archaic Period

4.2 Classical Period

4.3 Hellenistic Period

5. Roman Art and Architecture

5.1 Roman Mythology

5.2 Roman Gods

5.3 Roman Sculpture

5.4 Roman Architecture

5.5 Fall of the Roman Empire

Recommended Books:

- 1) Janson, H.W.(1995), History of Art (Vol-I) Prentice Hall, Inc and Harry N. Abrams, Inc Publishers.
- 2) Pointon, Marcia, 1997, History of Art Rout ledge.
- 3) Murray, Chris, 2002, Key Writers on Art: From Antiquity to 19th Century, Rout ledge.
- 4) Kleiner, Fred S. *Gardner's Art through the Ages*. US: Clark Baxter, 2009.

Topic	Details
Semester/Level	In some discipline 1 st semester and in some discipline 2 nd Semester/ ADP Program 1 st Year
Course Code	URCG-5111
Course Title	Translation of the Holy Quran – I
Credit Hours	Non-Credit
Objectives	<ul style="list-style-type: none"> To familiarize the students to keys and fundamentals of recitation of the holy Quran. To develop the skill of the students of recitation the last revelation. Students will learn the basic Arabic grammar in a practical way. To develop an eagerness among the students to explore the last divine Book.
Course Contents:	<ul style="list-style-type: none"> تیسواں پارہ - ناظرہ مع تجوید بنیادی عربی گرامر اسم اور اسکے متعلقات : اسم فاعل ، مفعول ، تفضیل ، مبالغہ فعل اور اسکی اقسام : ماضی ، مضارع ، امر ، نہی حرف اور اسکی اقسام : حروف علت ، حروف جارہ ، مشبہ بالفعل
Memorization:	تیسویں پارے کی آخری بیس سورتیں (حفظ مع ترجمہ)

Semester-II

Category	Course Code	Course Title	Credit Hours
GE-5	URCG-5112	Fables, Wisdom and EPICS	2(2-0)
GE-6	URCG-5116	Science of Society-I	2(2-0)
GE-7	URCG-5120	Exploring Quantitative Skills	3(3-0)
GE-8	URCG-5127	Seerat of the Holy Prophet (SAW)	1(1-0)
Major-4	FINA-5105	Drawing-II	3(0-3)
Major-5	FINA-5106	Painting	3(0-3)
Major-6	FINA-5107	History of Western Art-I	3(3-0)

Semester Total Credit Hours: 17

URCG-5112 **Fables, Wisdom Literature, and Epic**
2(2-0)

The course will enable students to explore human experiences, cultivate an appreciation of the past, enrich their capacity to participate in the life of their times, and enable an engagement with other cultures and civilizations, both ancient and modern. But independently of any specific application, the study of these subjects teaches understanding and delight in the highest achievements of humanity. The three components of the course, including fables, wisdom literature and epic, will enable the learners to explore and understand the classic tradition in literature. Development of personal virtue, a deep Sufi ethic and an unwavering concern for the permanent over the fleeting and the ephemeral are some of the key themes explored in the contents that will develop an intimate connection between literature and life.

Contents

1. Fables
 - The Fables of Bidpai
 - The Lion and the Bull
 - The Ring-dove
 - The Owls and the Crows
 - Selected poem from Bang-i-Dara
2. Gulistan-e- Sa'di
 - Ten hikāyāt from John T. Platts, *The Gulistan*
3. Epic
 - The Shahnama of Firdausi

Recommended Texts

1. Chishti, Y.S. (1991). *Sharah-i bāng-i darā*. Lāhaur: Maktaba-i ta'mīr-i insāniyat
2. John T. P. (1876). *The Gulistan; or, Rose Garden of Shaikh Muslihu'd- Dīn Sa'dī of Shīrāz*. London: Wm. II. Allen.

Suggested Readings

1. Thackston, W. (2000). *A Millennium of Classical Persian Poetry*. Maryland: Ibex Publishers.
2. Wood, R. (2013). *Kalila and Dimna: Fables of conflict and intrigue*. United Kingdom: Medina Publishing, Limited.

URCG-5116

Science of Society-I

2(2-0)

This course will introduce students with the subject matter of social science, its scope, nature and ways of looking at social phenomenon. It will make the participants acquaintance with the foundations of modern society, state, law, knowledge and selfhood. While retaining a focus on Pakistani state and society, students will encounter theoretical concepts and methods from numerous social science disciplines, including sociology, politics, economics anthropology and psychology and make them learn to think theoretically by drawing on examples and case studies from our own social context. Students will be introduced to the works of prominent social theorists from both western and non-western contexts. Instruction will include the use of written texts, audio-visual aids and field visits.

Learning Outcomes:

The course has following outcomes:

It will

- Introduce student with the nature of human social behavior and foundations of human group life
- Analyze the reciprocal relationship between individuals and society.
- Make student aware with the nature of societies existing in modern world
- Make students familiar with the philosophy of knowledge of social sciences
- Introduce students with the works of prominent theories explain human group behavior
- Help students to understand the foundations of society including culture, socialization, politics and economy
- Introduce students with various dimensions of social inequalities with reference to gender, race, ethnicity and religion
- Make them aware about the understanding of various themes pertains to social science in local context
- Help them recognize the difference between objective identification of empirical facts, and subjective formulation of opinionated arguments

Course Outlines:

1. Introduction to Social Sciences

- Social world, Human Social behavior, Foundations of society
- Evolution of Social sciences
- Philosophy of Science
- Scope and nature of social sciences
- Modernity and social sciences
- Branches of social science: Sociology, Anthropology, Political Science, Economics

Society and Community, Historical evolution of Society

- Types of Societies
- Foraging society, Horticultural society, Pastoralist society
- Agrarian societies, Industrial society, Postindustrial society

2. Philosophy of Knowledge in social Science and social inquiry

- Understanding social phenomenon
- Alternative ways of knowing
- Science as a source to explore social reality
- Objectivity, Value-Free research
- Positivism vs Interpretivism
- Qualitative vs Quantitative

3. Culture and Society

- Idea of Culture, Assumptions of Culture

- Types, Components, Civilization and culture
- Individual and culture. Cultural Ethnocentrism, Cultural Relativism
- Outlook of Pakistani culture
- Global Flows of culture, Homogeneity, Heterogeneity

4. Social Stratification and Social inequality

- Dimensions of inequality, Social class
- Gender, Race, Religion, Ethnicity, Caste
- Patterns of social stratification in Pakistan
- Class, caste system in agrarian society
- Ascription vs Achievement, Meritocracy
- Global stratification in modern world, Global patterns of inequality

5. Personality, Self and Socialization

- Concept of self, Personality
- Nature vs Nurture, Biological vs Social
- Development of Personality
- Socialization as a process, Agents of socialization
- Socialization and self/group identity

6. Gender and Power

- Understanding Gender
- Social construction of Patriarchy
- Feminism in Historical context, Gender Debates
- Gender and Development
- Gender issues in Pakistani society, Women Participation in politics, economy and education
- Toward a gender sensitive society, Gender mainstreaming

Pakistan: State, Society, Economy and Polity

- Colonialism, colonial legacy, National identity
- Transformation in Pakistani society: Traditionalism vs Modernism
- Economy, Informality of Economy, Modern economy and Pakistan
- Political Economy, Sociology of Economy

Recommended Textbooks and Reading Materials:

1. Giddens, A. (2018). Sociology (11th ed.). UK: Polity Press.
2. Henslin, J. M. (2018). Essentials of Sociology: A Down-to-Earth Approach.(18th Edition) Pearson Publisher.
3. Macionis, J. J. (2016). Sociology (16th ed.). New Jersey: Prentice-Hall.
4. Qadeer, M. (2006) Pakistan - Social and Cultural Transformation in a Muslim Nation.
5. Smelser, N.J. and Swedburg, R., The Handbook of Economic Sociology, Chapter 1 'Introducing Economic Sociology', Princeton University Press, Princeton.
6. Systems of Stratification | Boundless Sociology (no date). Available at:
<https://courses.lumenlearning.com/boundless-sociology/chapter/systems-of-stratification/>
7. Jalal, A. (ed.) (1995) 'The colonial legacy in India and Pakistan', in Democracy and Authoritarianism in South Asia: A Comparative and Historical Perspective. Cambridge: Cambridge University Press (Contemporary South Asia)
8. Zaidi, S. A. (2015) Issues in Pakistan's Economy: A Political Economy Perspective. Oxford University Press. Chapter 26
9. Akhtar, A. S. (2017) The Politics of Common Sense: State, Society and Culture in Pakistan. Cambridge: Cambridge University Press.
10. Smelser, N.J. and Swedburg, R., The Handbook of Economic Sociology, Chapter 1 'Introducing Economic Sociology', Princeton University Press, Princeton.

URCG-5120**Exploring Quantitative Skills****3(3-0)**

Since ancient times, numbers, quantification, statistics and mathematics has played a central role in scientific and technological development. In the 21st century, Quantitative Reasoning (QR) skills are essential for life as they help to better understand socio-economic, political, health, education, and many other issues, an individual now faces in daily life. The skills acquired by taking this course will help the students to apply QR methods in their daily life and professional activities. This course will also change student's attitude about statistics and mathematics. It will not only polish their QR skills, but also enhance their abilities to apply these skills. **Contents**

1. Introduction to quantitative reasoning
2. Overview of contributions of Mathematicians and Statisticians especially Muslim scholars.
3. Types of standard numbers
4. Proportions, rates, ratio and percentages
5. Odds and odds ratio
6. Scale of measurements
7. Number sequence and series
8. Unit analysis as a problem-solving tool
9. Data handling (small and large)
10. Data errors, absolute and relative and their applications
11. Descriptive statistics
12. Rules of counting: multiplication rule, factorial, permutation and combination
13. Probability and its application in real life
14. A graphical perspective through Venn Diagram
15. Financial indicator analysis, and money management (profit, loss, simple and compound interest)
16. Practical scenarios involving algebraic expressions: linear and quadratic

Recommended Texts

1. Akar, G. K., Zembat, İ. Ö., Arslan, S., & Thompson, P. W. (2023). *Quantitative Reasoning in Mathematics and Science Education*. 1st Ed., Springer, USA.
2. Peck, R., Olsen, C., & Devore, J. L. (2015). *Introduction to statistics and data analysis*. 5th Ed., Brooks Cole, USA.
3. Devlin, K. J. (2012). *Introduction to mathematical thinking*. Palo Alto, CA: Keith Devlin.

Suggested Readings

1. Triola, M. F., Goodman, W. M., Law, R., & Labute, G. (2006). *Elementary statistics*. Reading, MA: Pearson/Addison-Wesley.
2. Blitzer, R., & White, J. (2005). *Thinking mathematically*. Pearson Prentice Hall.

URCG-5127

Seerat of the Holy Prophet (SAW)

1(1-0)

مطالعہ سیرت النبی صلی اللہ علیہ وسلم

Course Code

URCG-5127

Title	Description
Semester	
Nature of Course	
No. of C.Hrs.	1(1-0)
Total Teaching weeks	18
Objectives of the Course	<p>۱۔ طلبہ کو مطالعہ سیرت طیبہ کی ضرورت و اہمیت سے آگاہ کرنا</p> <p>۲۔ تعمیر شخصیت میں مطالعہ سیرت طیبہ کے کردار کو واضح کرنا</p> <p>۳۔ بھٹ نبوی کے موقع پر اقوام عالم کی عمومی صورت حال سے آگاہ کرنا</p> <p>۴۔ رسول اکرم صلی اللہ علیہ وسلم کی سنی اور مدنی زندگی کا اس طرح مطالعہ کروانا کہ طلبہ ان واقعات سے نتائج کا استنباط کر سکیں</p> <p>۵۔ طلبہ کو محمد نبوی کی معاشرت، سیاست، معیشت سے آگاہ کرنا</p>

Course Description

S.No.	Title	Description
1	حضور صلی اللہ علیہ وسلم کے ابتدائی حالات زندگی	<p>۱۔ حضور صلی اللہ علیہ وسلم کا خاندانی حسب و نسب</p> <p>۲۔ پیداؤں اور ابتدائی تربیت</p> <p>۳۔ لڑکپن اور جوانی کے حالات زندگی</p>
2	بھٹ نبوی کے وقت دنیا کے حالات (۱)	<p>۱۔ بھٹ نبوی کے وقت اہم تہذیبیں</p> <p>۲۔ عرب، مصر، حبشہ، ہندوستان، ساسانی</p>
3	بھٹ نبوی	۱۔ سنی محمد میں دعوت اسلام
4	بھٹ نبوی	۱۔ مدنی محمد میں دعوت اسلام
5	مخصائص النبی	آپ بطور پیغمبر امن
6	مخصائص النبی	بھٹیت استاد و معلم
7	مخصائص النبی	بھٹیت تاجر
8	مخصائص النبی	بھٹیت سربراہ ریاست
9	مخصائص النبی	ذاتی محاسن اور جائزہ اثرات

FINA-5105

Drawing-II

3(0-3)

Drawing is a skill through practice can be learned and fostered. This practice lead course is designed to develop the students' drawing skills and awareness using a structured approach to studying human figure through extensive practice using multiple mediums. Students will use a variety of media in a

sequence of exercises to develop insight into the form and structure of the subject. This course demonstrates knowledge of the ----- perspective

Objectives

- 1- To make students proficient to draw the objects accurately
- 2- To displaying a normative proportional relationship of the objects to the whole composition
- 3- To depict the objects in a variety of compositions and arrangements from basic to complex

Contents

Application of measurements for proportional studies

- 1- Learning basic measurements/proportions balance on single object
- 2- Proportional study of two objects
- 3- Study of perspective & foreshortening in three objects
- 4- Study of drapery with objects in unity as a whole composition

Application of principals of drawing

- 5- Study of unity while drawing and rendering
- 6- Study of contrast in whole still life
- 7- Study of harmony in still life as a whole impact

Rendering application using different mediums

- 8- Still life composition in charcoal
- 9- Still life composition in color pencil
- 10- Still life composition in pastels
- 11- Still life composition in water colour
- 12- Still life composition in oil paints

Learning outcomes: The students will be able to draw the arranged still life compositions applying measurements techniques, principals of drawing and use of mediums.

Teachers Instructions: One this level, teacher will make sure that students have learned the use of mediums with accuracy of drawing and rendering.

Recommended Books

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

Suggested Readings

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

FINA-5106

Painting

3(0-3)

Course Description: The Basics of Painting and Still Life course is designed to provide students with a solid foundation in the fundamentals of painting. Through a combination of theoretical study, practical exercises, and hands-on projects, participants will learn essential techniques, develop an understanding of composition and color theory, and explore the genre of still life. This course is

suitable for beginners or those looking to refresh their skills, and it aims to foster creativity, self-expression, and artistic confidence.

Learning Outcomes:

1. Develop fundamental painting skills, including brushwork, color mixing, and paint application techniques.
2. Understand the principles of composition and learn to create visually balanced and engaging artwork.
3. Explore the use of color theory, value, and temperature to create depth and visual interest in paintings.
4. Gain an appreciation for the genre of still life and its historical significance in art.
5. Learn to observe and accurately depict objects through the practice of still life painting.
6. Experiment with different approaches to capturing light, texture, and form in still life compositions.
7. Enhance critical thinking skills by analyzing and providing constructive feedback on artwork.
8. Develop a personal artistic style and voice through exploration and experimentation.
9. Build confidence in expressing ideas, emotions, and narratives through painting.
10. Create a portfolio of still life paintings that demonstrate technical proficiency and artistic growth.

Course Contents:

1: Introduction to Painting

- Overview of different painting mediums and their characteristics
- Introduction to basic painting materials and tools
- Surface preparing on canvas

2: Essential Techniques

- Brushwork techniques: strokes, blending, and texture creation
- Color mixing and color harmony exercises
- Value studies and understanding the importance of light and shadow

3: Composition and Design Principles

- Introduction to the principles of composition in painting
- Rule of thirds, focal points, and visual balance
- Exploring different compositional arrangements for still life setups

4: Color Theory and Application

- Color temperature and its impact on mood and atmosphere

- Color schemes and their use in still life painting
- Capturing the illusion of depth and space through color

5: Exploring Still Life Painting

- Historical overview of still life as a genre
- Selecting and arranging objects for still life compositions
- Observational drawing and accurate representation of objects
- Still life (white objects, surface, background)
- Still life (white objects, surface, background) with colorful fruits and vegetables.
- Still life with three objects.
- Still life with a drapery on chair.
- Still life with cellophane sheet light.
- Study of different vehicles.

6: Capturing Light, Texture, and Form

- Techniques for rendering light and shadows in still life paintings
- Creating texture and surface qualities through brushwork
- Depicting the three-dimensional form of objects in a realistic manner

7: Personal Style and Expression

- Developing a personal artistic voice within still life painting
- Experimenting with different styles and approaches
- Basic Shapes study with a spot light.

8. Master Artist's still life painting replica practice

. Painting selection will be according to the student's choice.

By the end of this course, students will have acquired a solid foundation in painting techniques, gained a thorough understanding of composition and color theory, and developed proficiency in still life painting. They will have a portfolio of still life artworks

Reference books

1. Gurney, James. *Color and light: A guide for the realist painter*. Vol. 2. Andrews McMeel Publishing, 2010.
2. Albert, Greg. *The Simple Secret to Better Painting*. Penguin, 2003.
3. Paul, Tony. *The Complete Guide to Painting Still Life*. 2016.
4. Casey, Todd M. *The Art of Still Life: A Contemporary Guide to Classical Techniques, Composition, and Painting in Oil*. 2018.
5. Parramon, Jose Maria. *Still Life Painting in Oils*. 2005.

FINA-5107

History of Western Art-I

3(3-0)

Course Description

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 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.

Learning Outcomes:

Upon successful completion students should be able to:

- Recognize Fine Arts as representative of the historical moment in which it was produced, while acknowledging its effect on later developments in design.
- Identify the impact of social, cultural, technological and economic developments on art.
- Utilize a critical vocabulary to discuss, write about, and create an art piece.
- Articulate the relationships between art, the history of visual culture and world history to enhance civic and global engagement.

Course Contents:**1. Medieval Period**

- 1.1 Early Christian Art
- 1.2 Byzantine Art
- 1.3 Romanesque Art
- 1.4 Gothic Art

2. Renaissance Period

- 2.1 The Renaissance and the Reformation
- 2.2 Counter Reformation
- 2.3 Early Renaissance Art: The Art of Brunelleschi, Ghiberti, Donatello, Masaccio, Mantegna and Verrocchio
- 2.4 High Renaissance Art: The Art of Leonardo da Vinci, Michelangelo, Raphael and Titian

3. Mannerism

- 3.1 Origin and Development
- 3.2 Sculpture
- 3.3 Main Artists: Jacopo da Pontormo and Giambologna

4. Baroque Art

- 4.1 The causes and impacts of the Reformation and Counter Reformation on Art
- 4.2 Art: Origin and Characteristics
- 4.3 Artists: Velázquez, Caravaggio, Rembrandt, Rubens, Poussin, and Vermeer
- 4.4 Central Europe and *Rococo*

5. Neo-Classicism

- 5.1 History
- 5.2 Painting and Printmaking
- 5.3 Sculpture
- 5.4 Art of Jacques Louis David

6. Romanticism

Defining Romanticism:

- 6.1 Basic Characteristics
- 6.2 Etymology
- 6.3 The Period
- 6.4 Context and Place in History
- 6.5 Artists: Francisco Goya, Eugène Delacroix, Théodore Géricault, J. M. W. Turner and Caspar David Friedrich

Reference Books:

- 1) Richard Tansev, Fred S. Kleiner, Horst De LA Croix, *Gardner's Art Through The Ages*. Harcourt College Pub; 10th Reiss edition, 1995
- 2) Murray, Chris, *From Antiquity to 19th Century*, Rout ledge. 2002
- 3) Adams, Lausie Schneider, *A History of Western Art*. Brown & Bench mark Publishers, 1994

Books and References:

1. Robert G. Gallager, *Principles of Digital Communication*, Cambridge University Press; 1st edition , 2008
2. John G. Proakis , *Digital Communications*, McGraw-Hill, 2001
3. Haykin, *Digital communications*, Wiley-India, 1988

Semester-III

Category	Course Code	Course Title	Credit Hours
GE-9	URCG-5119	Expository Writing	3(3-0)
GE-10	URCG-5121	Tools for Quantitative Reasoning	3(3-0)
GE-11	URCG-5122	Ideology and Constitution of Pakistan	2(2-0)
Major-7	FINA-5108	Drawing-III	3(0-3)
Major-8	FINA-5109	Sculpture	3(0-3)
Major-9	FINA-5110	History of Western Art-II	3(3-0)
	URCG-5111	Translation of the Holy Quran - II	Non-Credit

Semester Total Credit Hours: 17

URCG-5119

Expository Writing

3(3-0)

This course prepares undergraduates to become successful writers and readers of English. The course helps students develop their fundamental language skills with a focus on writing so that they can gain the

confidence to communicate in oral and written English outside the classroom. The course is divided into five units and takes a Project-based Learning approach. Unit themes target the development of 21st century skills and focus on self-reflection and active community engagement. The course completion will enable the students to develop communication skills as reflective and self-directed learners. They will be able to intellectually engage with different stages of writing process, and develop analytical and problem-solving skills to address various community-specific challenges.

Contents

1. Self-Reflection
 - Introduction to the basics of the writing process
 - Introduction to the steps of essay writing
 - Prewriting activities: Brainstorming, listing, clustering and freewriting
 - Practicing Outlining of the essay
2. Personalized Learning
 - Learning Process, Learning Styles, Goal Setting and Learning Plan
3. Oral Presentation
 - Structure and Significance, Content Selection and Slide Presentation, Peer Review
4. Critical Reading Skills
 - Introducing Authentic Reading (Dawn and non-specialist academic books/texts)
 - Reading Strategies and Practice: Skimming, scanning, SQW3R, Annotating, Detailed reading and note-taking, Standard Test Practice: TOEFL and IELTS, Model Review Reports and Annotated Bibliographies
5. Community Engagement
 - Student-led brainstorming on local versus global issues, Identifying research problems
 - Drafting research questions, Drafting interview/survey questions for community research (in English or L1)
 - Engaging students in Critical reading, Presenting interview/ survey information, Field work
 - Writing Community Engagement Project
6. Letter to the Editor
 - Types of letters, Format and purpose of letter to the editor, Steps in writing letter-to-editor

Recommended Texts

1. Bailey, S. (2011). *Academic writing: A handbook for international students* (3rd ed.). New York: Routledge.
2. 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.

Suggested Readings

1. Creswell, 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.

URCG-5121

Tools for Quantitative Reasoning

3(3-0)

This course is based on quantitative reasoning 1 course. It will enhance the quantitative reasoning skills learned in quantitative reasoning 1 course. Students will be introduced to more tools necessary for quantitative reasoning skills to live in the fast paced 21st century. Students will be introduced to importance of statistical and mathematical skills in different professional settings, social and natural sciences. These quantitative reasoning skills will help students to better participate in national and international issues like political and health issues. This course will prepare the students to apply quantitative reasoning tools more efficiently in their professional and daily life activities. This course will help them to better understand the information in form of numeric, graphs, tables, and functions.

Contents

1. Types of data and its graphical representation (Histogram, Stem and Leaf display, Box Plot, Scatter diagram, Histogram, Bar chart, etc)
2. Solving practical problems using linear and exponential models
3. Population growth models
4. Analytical approach to solve simultaneous equations
5. Inequalities and their application
6. Comparing quantities using analytical tools
7. Logical reasoning and their application in modern age
8. Logical reasoning and decision making
9. Data tendencies via measure of location
10. Variability and Measure of dispersion
11. Measuring relationships via Regression analysis and correlation
12. Statistical inference: sampling techniques, estimation techniques and hypothesis testing for decision and policy making

Recommended Texts

1. Akar, G. K., Zembat, İ. Ö., Arslan, S., & Thompson, P. W. (2023). *Quantitative Reasoning in Mathematics and Science Education*. 1st Ed., Springer, USA.
2. Sharma, A. K. (2005). *Text book of elementary statistics*. Discovery Publishing House.
3. Blitzer, R. (2014). *Precalculus*, 5th Ed.. Pearson Education, Limited. New York

Suggested Readings

1. Gupta, S. C., & Kapoor, V. K. (2020). *Fundamentals of mathematical statistics*. 12th Ed, Sultan Chand & Sons.
2. Aufmann, R. N., Lockwood, J., Nation, R. D., & Clegg, D. K. (2007). *Mathematical thinking and quantitative reasoning*. Cengage Learning
3. Blitzer, R., & White, J. (2005). *Thinking mathematically*. Pearson Prentice Hall.

URCG-5122

Ideology and Constitution of Pakistan

2(2-0)

This course focuses on ideological background of Pakistan. The course is designed to give a comprehensive insight about the constitutional developments of Pakistan. Starting from the Government of India Act, 1935 till to date, all important events leading to constitutional developments in Pakistan will be the focus of course. Failure of the constitutional machinery and leading constitutional cases on the subject. Moreover, students will study the process of governance, national development, issues arising in the modern age and posing challenges to Pakistan. It will also cover the entire Constitution of Pakistan 1973. However, emphasis would be on the fundamental rights, the nature of federalism under the constitution, distribution of powers, the rights and various remedies, the supremacy of parliament and the independence of judiciary

Outline:**□ Ideology of Pakistan**

Ideological rationale with special reference to Sir Syed Ahmed Khan, Allama Muhammad Iqbal and Quaid-e-Azam Muhammad Ali Jinnah.

Two Nation Theory and Factors leading to Muslim separatism.

□ Constitutional Developments

Salient Feature of the Government of India Act 1935

Salient Feature of Indian Independence Act 1947

Objectives Resolution

Salient Feature of the 1956 Constitution

Developments leading to the abrogation of Constitution of 1956

Salient features of the 1962 Constitution

Causes of failure of the Constitution of 1962

Comparative study of significant features of the Constitution of 1956, 1962 and 1973

□ Fundamental rights □ Principles of policy □ Federation of Pakistan

President

Parliament

The Federal Government

□ Provinces Governors

Provincial Assemblies

The Provincial Government

□ The Judiciary Supreme

Court, High Courts

Federal Shariat Courts

Supreme Judicial Council

Administrative Courts and tribunals

□ Islamic Provisions in Constitution ç Significant Amendments of Constitution of Pakistan 1973**Recommended Books:**

1. Constitutional and Political History of Pakistan by Hamid Khan
2. Mahmood, Shaukat and Shaukat, Nadeem. Constitution of the Islamic Republic of Pakistan, 3rd re edn. Lahore: Legal Research Centre, 1996.
3. Munir, Muhammad. Constitution of the Islamic Republic of Pakistan: Being a Commentary on the Constitution of Pakistan, 1973. Lahore, Law Pub., 1975.
4. Rizvi, Syed Shabbar Raza. Constitutional Law of Pakistan: Text, Case Law and Analytical Commentary. 2nd re edn. Lahore: Vanguard, 2005.
5. The Text of the Constitution of the Islamic Republic of Pakistan, 1973 (as amended).
6. Fundamental Laws of Pakistan by A.K. Brohi

FINA-5108

Drawing-III

3(0-3)

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. The course is a combination of theory and practice. In first section, student will acquire the knowledge of human anatomy. The second major section correlates in form of drawing practice of skeleton study, as students will use a variety of media in a sequence of exercises to develop insight into the form, structure, gesture and composition. This course demonstrates knowledge of the human skeleton and muscle structure in drawing.

Objectives

- 1- To get knowledge of human anatomy
- 2- To make Students proficient to draw the human figure accurately
- 3- To display a normative proportional relationship of the body's parts to the whole
- 4- To depict the figure in a variety of poses using foreshortening and gesture

Contents

Knowledge of human anatomy I

- 1- Study of human anatomy skeleton-
- 2- Study of facial features-
- 3- Introduction to measurements in portrait
- 4- Full portrait study-
- 5- Study of hands in variety of gestures-
- 6- Study of feet in variety of gestures-

Knowledge of human anatomy II

- 6- Study of human muscles-
- 7- Study of arms-
- 8- Study of legs-
- 9- Introduction to measurements in anatomical drawing-
- 10- Introduction to rendering techniques in human structure-
- 11- Study full life drawing of standing male-
- 12- Study full life drawing of standing female-
- 13- Study full life drawing of standing child-

Recommended surfaces: For the first section, A3 size sketchbook with zero grain drawing sheets is recommended. For second section, full sheet size zero grain drawing sheet is required.

Recommended Mediums: Use of graphite pencil & powder for complete study of drawing & rendering is recommended.

Learning outcomes: The students will be able to study the human structure with in-depth knowledge.

Instructions: First section of contents is based on freehand practice on observation. The second section is based on study of human structure with measurement technique.

Teaching Strategy :

Recommended Books

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

Suggested Readings

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

FINA-5109

Sculpture

3(0-3)

Course Description:

The reasons for the existence of 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.

Learning Outcomes

Students will be able to:

- Use a variety of three-dimensional materials, techniques, processes and concepts to make sculptural objects.
- Compare sculptures using possible range of techniques and concepts.
- Understanding of 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.

Course Contents:

1. Introduction to Sculpture

- 1.1 Brief Introduction to Sculpture and its Types
- 1.2 History
- 1.3 Material
- 1.4 Contemporary Sculptures
- 1.5 Installation Art

2. Reliefs

- 2.1 Low Relief: Egyptian Sculptures
Material: Clay
- 2.2 High Relief: Greek Sculptures
Material: Clay

2.3 Molding

Material Plaster of Paris

2.4 Casting

Material Plaster of Paris

3. 3 Dimensional Sculptures (Practical)

3.1 Study of Human Features

Material: Clay

3.2 Study of Birds

Material: Clay

Tech.: Terracotta

3.3 Study of Animals

Material: Clay

Tech.: Terracotta

4. Carving

4.1 Human Figures

Material: Soap

4.2 Horse

Material: Soap

Reference Books:

- 1) Brown, Claire Waite, *The Bible of Sculpting Techniques*, 2007
- 2) St. Martns, *Sculpture Today, Metalliques Beaumont*, N. Y. 1989
- 3) *Beginner's Guide to Sculpting Characters in Clay*, 3D Total Publishing; 2017
- 4) Faraut, Philippe and Faraut, *Figure Sculpting: Planes and Construction Techniques in Clay: Volume 1*, Charisse PCF Studios, Incorporated; 2013

FINA-5110

History of Western Art-II

3(3-0)

Course Description

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 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. However, you can also be very successful in this class without having taken to two aforementioned classes. 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.

Learning Outcomes

Students will be able to:

- Develop an understanding and working knowledge of the common terminology/vocabulary of art history and analysis
- Identify and discuss periods, geographical centres, and styles of major movements
- Recognize Fine Arts as representative of the historical moment in which it was produced, while acknowledging its effect on later developments in design.
- Identify the impact of social, cultural, technological and economic developments on art.
- Utilize a critical vocabulary to discuss, write about, and create an art piece.
- Articulate the relationships between art, the history of visual culture and world history to enhance civic and global engagement.

Course Contents:

1. Realism

- 1.1 Industrial Revolution
- 1.2 Relationship between Industrial Revolution and Realism
- 1.3 Beginning of Realism in France
- 1.4 Realism Beyond France
- 1.5 Manifesto of Gustave Courbet
- 1.6 Main Realists: Gustave Courbet, Jean-François Millet, Honoré Daumier, Jean-Baptiste- Camille Corot and Édouard Manet

2. Impressionism

- 2.1 Overview of the Movement
- 2.2 Beginnings
- 2.3 Impressionists Techniques
- 2.4 Content and Compositions
- 2.5 Main Impressionists: Claude Monet, Édouard Manet, Pierre-Auguste Renoir, Edgar Degas, Alfred Sisley, and Camille Pissarro

3. Post-Impressionism

- 3.1 Post Impressionism; Movement between French Revolutions to the Age of Enlightenment
- 3.2 Overview of the Movement
- 3.3 Emergence of New Styles within the Movement
- 3.4 Main Artists: Paul Cézanne, Paul Gauguin, Vincent van Gogh, Georges Seurat and Henri de Toulouse-Lautrec

4. Cubism

- 1.1 Proto Cubism 1907-1908
- 1.2 High Cubism 1909-1914
- 1.3 Abstraction and the Ready-made

1.4 Late Cubism 1914-1921

- i. Crystal Cubism 1914-1918
- ii. Cubism after 1918

1.5 Interpretation

- i. Intentions and Criticism
- ii. Stylistic Interpretation

1.6 Cubist Sculptures

1.7 Main Artists: Pablo Picasso, George Braque and Jean Metzinger

5. Expressionism

5.1 Origin of the Term

5.2 Characteristics of the Movement

5.3 Expressionist Groups; Die Brücke (The Bridge), Der Blaue Reiter (The Blue Rider)

5.3 Expressionist Visual Artists: Edvard Munch, Wassily Kandinsky, Ernst Ludwig Kirchner, Franz Marc and Anselm Kiefer

6. Fauvism

6.1 Artists and Style

6.2 Origins

6.3 Salon d'Automne 1905

6.4 Artists: Henri Matisse, André Derain

7. Dadaism

7.1 Overview

7.2 History

7.3 Art Techniques Developed:

- i. Collage
- ii. Cut-up Technique
- iii. Photomontage
- iv. Assemblage
- v. Ready-mades

7.4 Artists: Marcel Duchamp, Hans Arp, Tristan Tzara

8. Surrealism

8.1 Surrealist Manifestoes

8.2 World War II and the Post War period

8.3 Criticism of Surrealism (Feminist)

8.4 Artists: Salvador Dali, Rene Magritte, Joan Miro

9. Feminism

9.1 History

9.2 Theory

9.3 Movement and Ideology

Recommended Books:

- Richard Tansev, Fred S. Kleiner, Horst De LA Croix, *Gardner's Art Through The Ages*. Harcourt College Pub; 10th Reiss edition, 1995
- Murray, Chris, *From Antiquity to 19th Century*, Rout ledge. 2002
- Adams, Lausie Schneider, *A History of Western Art*. Brown & Bench mark Publishers, 1994
- André Breton, *Manifestoes of Surrealism*, transl. Richard Seaver and Helen R. Lane (Ann Arbor, 1971), p. 26.
- Dalí, Salvador, *Diary of a Genius* quoted in *The Columbia World of Quotations* (1996) Archived April 6, 2009, at the Wayback Machine.

URCG-5111 Translation of the Holy Quran- II Non-Credit

Topic	Details
Semester/Level	In some discipline 3 rd semester and in some discipline 4 th Semester/ ADP Program 2 nd Year
Course Code	URCG-5111
Course Title	Translation of the Holy Quran – II
Credit Hours	Non-Credit
Objectives	<ul style="list-style-type: none"> ▪ Students will come to know about the real nature, significance and relevance of the Islamic beliefs in light of the text of the Holy Quran. ▪ Students will seek knowledge of translation and transliteration of the Holy Book Quran. ▪ To familiarize the students with the concept of Ibādah (Its significance, scope and relevance) and its types in Islam. ▪ Students will learn literal and idiomatic way of translation of the Holy Book. ▪ Students will learn about the polytheism and its incompatibility in Islam highlighted by the Holy Quran. ▪ To highlight the significance of learning through using all human faculties provided by the almighty Allah and familiarize the students about condemnation of ignorance mentioned in the Quranic text. ▪ To develop Awareness among the students about rights and duties of different circles of society in the light of Holy Quran. ▪ To introduce the students to Quranic Arabic grammar in practical manner.

<p>Course Contents:</p>	<p>○ ایمانیات اور عبادات اللہ پر ایمان، فرشتوں پر ایمان، رسولوں پر ایمان، آسمانی کتابوں پر ایمان ○ یوم آخرت پر ایمان، تقدیر پر ایمان نماز، روزہ، زکوٰۃ، حج، جہاد ○ معاشرے کے حقوق</p> <ul style="list-style-type: none"> • خاندان کی تکوین • حق مہر • رضاعت و حمل • اولاد کو قتل کرنے کے ممانعت • شوہر کی نافرمانی • طلاق • بیوہ کی عدت کے احکام • نکاح کا پیغام بھیجنا • عورت کی وراثت (اس کے شوہر کی طرف سے) • والدین کے حقوق • بیویوں اور اولاد کے بیچ عداوت ○ خاندان کے حقوق • مہمان کی عزت • اجازت طلب کرنے کے اصول • مجلس کے آداب • تعاون اور بھائی چارہ • گروہ بندی • محبت • لوگوں کے درمیان صلح • عفو و درگزر، غصہ پر قابو اور معاف کرنا • شعوب و قبائل • لوگوں کے بیچ اختلافات • حمایت و نگہبانی
<p>Grammar:</p>	<p>□ قرآنی عربی گرامر کے اصول اور ان کے اطلاقات (متن قرآنی پر اطلاق سے</p>
	<p>توضیحات)</p>

Details of Chapters and verse Numbers:	<ul style="list-style-type: none"> ▪ منتخب آيات مع ترجمه وتجويد ▪ البقره ((٧١١، ٨٣٢، ٥٤، ٨١١، ٨٧٢، ٧٧١، ٥٤، ٧٤٣، ٨٥١، ٨١٧، ٨٢٤، ٣٥، ٨٢٤، ٧٤، ٧٨٢، ٨٤٣، ٢٢، ٢٨، ٧٨٢، ٨٢٤، ٨٤٢، ٧١١، ٧٣٢، ٧٢٢، ٨١١، ٧٢٥، ٧٢٣، ٨٧٢، ٧٤٢، ٧٢٢، ٨٥٧، ٨٨١، ٨٨٢، ٨٣١، ٨٨٢، ٨٨٢، ٨٣٧، ٨٣١، ٨٣٤، ٨٣١، ٢٣، ٢٨، ٧٢٥، ٨٣٣، ٧٢٨، ٧٢١، ٢٣ ▪ النساء (٢٤، ٢٨، ٤٢، ٧٣٢، ٢٢، ٧٣، ٢١، ٢٢، ٢٢، ٢١، ٢٢، ٣٢، ٧٨، ٣٤، ٧٨٢، ٢٧، ٧٧، ٥، ٧١٢، ٨٥، ٨٤، ٧٧، ٧٧، ٧٨٢، ٧٢٧، ٣٤، ٨١، ٣٤، ٧٢٧، ٢، ٧، ٨١، ٧، ٣٥، ٧٢، ٧٥٢، ٤٥، ٧٨٢، ٢٧) ▪ الانعام (٨٨، ٧٣١، ٧٥، ٢٨، ٧٤٧، ٥٢، ٤٥) ▪ آل عمران (٢١، ٣٢، ٢٤، ٧٨٤، ٢٥، ٧٥٥، ٧٢، ٧) ▪ المائده (٤٥، ٨، ٢٨، ٧٢، ٣٢، ٢٨، ٨، ٤) ▪ الاعراف (٣٤، ٧٢٢، ٧٢٢) ▪ التوبه (٨١، ٧٢، ١٧) ▪ بود (٧٨) ▪ الزمر (٢) ▪ النور (٤٥، ٨٢، ٤٨، ٨١، ٢١، ٨٢) ▪ محمد (٣٣) ▪ انفال (٢٨، ٨١) ▪ الرعد (٣) ▪ الطلاق (٥) ▪ الحج (٤) ▪ ابراهيم ((٨٣، ٥٥) ▪ الاسراء (٨٣، ٨٥) ▪ الاحقاف (٧٤) ▪ المومنون (٨١) ▪ العنكبوت (٨٤، ٥٢، ٢) ▪ النحل (٨٨) ▪ لقمان (٧٤، ٥، ٧٥) ▪ الاحزاب ((٣٤، ٣٢، ٤١، ٥٢) ▪ الشعراء (١) ▪ الروم (٨٧) ▪ مريم (٧٥، ٨٢) ▪ المجادله (٧٨، ٧٧)
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Semester-IV

Category	Course Code	Course Title	Credit Hours
GE-12	URCG-5114	Basic Science	3(2-1)
GE-13	URCG-5124	Entrepreneurship	2(2-0)
GE-14	URCG-5125	Civics and Community Engagement	2(2-0)
Major-10	FINA-5111	Drawing-IV	2(0-2)
Major-11	FINA-5112	Miniature	3(0-3)
Major-12	FINA-5113	History of Islamic Art & architecture	3(3-0)
Major-13	FINA-5114	Art in Pakistan	2(2-0)

Semester Total Credit Hours: 17

URCG-5151

Basic Science

3(2-1)

Life, its characteristics, natural science, biology and its branches; Importance of Flora & Fauna in biodiversity; Importance of Natural Compounds in daily life, medicine and human health; Latest developments in natural sciences (Biotechnology); Ecosystem and its components; Environment and its components; Pollutants and their effect on the environment (Greenhouse effect, global warming, acid rains, water pollution and ozone depletions etc); Introduction to micro-organism and its types (bacteria, fungi, viruses) **Practical:**

1: Field Survey of Flora & Fauna and their identification

2: Study of herbarium 3:

Study of Museum

Recommended Texts.

1. Keddy, P.A. (2017). *Plant ecology origins, processes, consequences*. Cambridge, University Press.
2. Canadell, J.G., Diaz, S., Heldmaier, G., Jackson, R.B., Levia, D.F., Schulze, E.D. & Sommer, U. (2019). *Ecological studies*. Springer.
3. Bhat, S.V., Nagasampagi, B.A. & Sirakumar, M. (2006). *Chemistry of Natural Products*. Springer Science
4. De, A.K. (2019). *Environmental Chemistry*. New Age International Press

Suggested Books

1. Fath, B. (2018). *Encyclopedia of ecology*. Elsevier.
2. Ajith, H .. Urmas. P., Pastur, G. M & Iversion L. R. (2018). *Ecosystem services from forest landscapes: broadsclaes consideration*. 1stEdition. Springer International Publishing AG.
3. Xu, R., Ye, Y. & Zhao, W. (2011). *Introduction to Natural Product Chemistry*. CRC Press
4. Tayler, D.J., Green, N.P.O. & Stout, G.W. (1997). *Biological Science 1&2*. Cambridge University Press
5. Tayler, M.R., Simon, E.J., Dickey, D.J. & Hogan, K.A. (2020). *Campbell Biology: Concepts & Connections* (10th Edition). Pearson

URCG-5124

Entrepreneurship

2(2-0)

This course addresses the unique entrepreneurial experience of conceiving, evaluating, creating, managing, and potentially selling a business idea. The goal is to provide a solid background with practical application of important concepts applicable to the entrepreneurial environment. Entrepreneurial discussions regarding the key business areas of finance, accounting, marketing and management include the creative aspects of entrepreneurship. The course relies on classroom discussion, participation, the creation of a feasibility plan, and building a business plan to develop a comprehensive strategy for launching and managing a new venture.

Course Learning Objectives

1. To enhance the 'entrepreneurial intentions' of the students by improving their natural willingness to start a business.
2. To understand the process of entrepreneurship and learn the ways to manage it by working individually in the class and in the form of groups outside the class to conduct field assignments.
3. To educate the students about the practical underpinnings of the entrepreneurship with the aid of practical assignments and idea pitching.

Contents

1. **Background:** What is an Organization, Organizational Resources, Management Functions, Kinds of Managers, Mintzberg's Managerial Roles.
2. **Forms of Business Ownership:** The Sole proprietorship, Partnership, Joint Stock Company
3. **Entrepreneurship:** The World of the Entrepreneur, what is an entrepreneur? The Benefits of Entrepreneurship, The Potential Drawbacks of Entrepreneurship, Behind the Boom: Feeding the Entrepreneurial Fire.
4. **The Challenges of Entrepreneurship:** The Cultural Diversity in Entrepreneurship, The Power of "Small" Business, Putting Failure into Perspective, The Ten Deadly Mistakes of Entrepreneurship, How to Avoid the Pitfalls, Idea Discussions & Selection of student Projects, Islamic Ethics of Entrepreneurship.
5. **Inside the Entrepreneurial Mind:** From Ideas to Reality: Creativity, Innovation, and Entrepreneurship, Creativity – Essential to Survival, Creative Thinking, Barriers to Creativity, How to Enhance Creativity, The Creative Process, Techniques for Improving the Creative Process, Protecting Your Ideas, Idea Discussions & Selection of student Projects.
6. **Products and technology, identification opportunities**
 7. **Designing a Competitive Business Model and Building a Solid Strategic Plan:** Building a strategic plan, Building a Competitive Advantage, The Strategic Management Process, Formulate strategic options and select the appropriate strategies, Discussion about execution of Students' Project.
 8. **Conducting a Feasibility Analysis and Crafting a Winning Business Plan:** Conducting a Feasibility Analysis, Industry and market feasibility, Porter's five forces model, Financial feasibility analysis. Why Develop a Business Plan, The Elements of a Business Plan, What Lenders and Investors Look for in a Business Plan, Making the Business Plan Presentation.
 9. **Building a Powerful Marketing Plan:** Building a Guerrilla Marketing Plan, Pinpointing the Target Market, Determining Customer Needs and Wants Through Market Research. Plotting a Guerrilla Marketing Strategy: How to Build a Competitive Edge, Feed Back & Suggestions on Student Project, Islamic Ethics for Entrepreneurial Marketing

10. **E-Commerce and the Entrepreneur:** Factors to Consider before Launching into ECommerce, Ten Myths of E-Commerce, Strategies for E-Success, Designing a Killer Web Site, Tracking Web Results, Ensuring Web Privacy and Security, Feed Back & Suggestions on Student Project.
11. **Pricing Strategies:** Three Potent Forces: Image, Competition, and Value, Pricing Strategies and Tactics, Pricing Strategies and Methods for Retailers, The Impact of Credit on Pricing
12. **Attracting Venture Capitalist:** Projected Financial Statements, Basic Financial Statements, Ratio Analysis, Interpreting Business Ratios, Breakeven Analysis, Feed Back & Suggestions on Student Project,
13. **Idea Pitching:** Formal presentation, 5-minutes pitch, funding negotiation and launching.

Recommended Texts:

1. Scarborough, N. M. (2011). *Essentials of entrepreneurship and small business management*. Publishing as Prentice Hall, One Lake Street, Upper Saddle River, New Jersey 07458..

Suggested Readings:

1. Burstiner, I. (1989). *Small business handbook*. Prentice Hall Press.

URCG-5125

Civics and Community Engagement

(2-0)

Course Description:

The Civics and Community Engagement course is designed to provide students with an understanding of the importance of civic participation, culture and cultural diversity, basic foundations of citizenship, group identities and the role of individuals in creating positive change within their communities. The course aims at developing students' knowledge, skills and attitudes necessary for active and responsible citizenship.

Learning outcomes

After completing this course, students will be able to

- Understand the concepts of civic engagement, community development, and social responsibility.
- Understand rights and responsibilities of citizenship
- Understand cultural diversity in local and global context
- Analyze the significance of civic participation in promoting social justice, equity, and • democracy.
- Examine the historical and contemporary examples of successful civic and community engagement initiatives.
- Identify and assess community needs, assets, and challenges to develop effective strategies for community improvement.
- Explore the ethical implications and dilemmas associated with civic and community engagement.
- Develop practical skills for effective community organizing, advocacy, and leadership.
- Foster intercultural competence and respect for diversity in community engagement efforts.
- Collaborate with community organizations, stakeholders, and fellow students to design and implement community-based projects.

- Reflect on personal growth and learning through self-assessment and critical analysis of community engagement experiences.

Course Content:

Introduction to Civics & Community Engagement

- Overview of the course: Civics & Community Engagement
- Definition and importance of civics
- Key concepts in civics: citizenship, democracy, governance, and the rule of law □ Rights and responsibilities of citizens

Citizenship and Community Engagement

- Introduction to Active Citizenship: Overview of the Ideas, Concepts, Philosophy and Skills
- Approaches and Methodology for Active Citizenship

Identity, Culture, and Social Harmony

- Concept and Development of Identity, Group identities
- Components of Culture, Cultural pluralism, Multiculturalism, Cultural Ethnocentrism, Cultural relativism, Understanding cultural diversity, Globalization and Culture, Social Harmony,
- Religious Diversity (Understanding and affirmation of similarities & differences)
- Understanding Socio-Political Polarization
- Minorities, Social Inclusion, Affirmative actions

Multi-cultural society and inter-cultural dialogue

- Inter-cultural dialogue (bridging the differences, promoting harmony)
- Promoting intergroup contact/ Dialogue
- Significance of diversity and its impact
- Importance and domains of Inter-cultural dialogue

Active Citizen: Locally Active, Globally Connected

- Importance of active citizenship at national and global level
- Understanding community
- Identification of resources (human, natural and others)
- Utilization of resources for development (community participation)
- Strategic planning, for development (community linkages and mobilization)

Human rights, constitutionalism and citizens' responsibilities

- Introduction to Human Rights
- Human rights in constitution of Pakistan
- Public duties and responsibilities
- Constitutionalism and democratic process

Social Institutions, Social Groups, Formal Organizations and Bureaucracy

- Types of Groups, Group identities, Organizations
- Bureaucracy, Weber's model of Bureaucracy
- Role of political parties, interest groups, and non-governmental organizations

Civic Engagement Strategies

- Grassroots organizing and community mobilization
- Advocacy and lobbying for policy change
- Volunteerism and service-learning opportunities

Social issues/Problems of Pakistan

- Overview of major social issues of Pakistani society

Social Action Project

Recommended Books:

1. Kennedy, J. K., & Brunold, A. (2016). Regional context and Citizenship education in Asia and Europe. New Yourk: Routledge, Falmer.
2. Henslin, James M. (2018). Essentials of Sociology: A Down to Earth Approach (13th ed.). New York: Pearson Education
3. Macionis, J. J., & Gerber, M.L. (2020). Sociology. New York: Pearson Education

Reference Books:

1. Glencoe McGraw-Hill. (n.d.). Civics Today: Citizenship, Economics, and Youth.
2. Magleby, D. B., Light, P. C., & Nemacheck, C. L. (2020). Government by the People (16th ed.). Pearson.
3. Sirianni, C., & Friedland, L. (2005). The Civic Renewal Movement: Community-Building and Democracy in the United States. Kettering Foundation Press.
4. Bloemraad, I. (2006). Becoming a Citizen: Incorporating Immigrants and Refugees in the United States and Canada. University of California Press.
5. Kuyek, J. (2007). Community Organizing: Theory and Practice. Fernwood Publishing.
6. DeKieffer, D. E. (2010). The Citizen's Guide to Lobbying Congress. TheCapitol.Net.
7. Rybacki, K. C., & Rybacki, D. J. (2021). Advocacy and Opposition: An Introduction to Argumentation (8th ed.). Routledge.
8. Kretzmann, J. P., & McKnight, J. L. (1993). Building Communities from the Inside Out: A Path Towards Finding and Mobilizing a Community's Assets. ACTA Publications.
9. Patterson, T. E. (2005). Engaging the Public: How Government and the Media Can Reinvigorate American Democracy. Oxford University Press.
10. Love, N. S., & Mattern, M. (2005). Doing Democracy: Activist Art and Cultural Politics. SUNY Press.

FINA-5111

Drawing IV

2(0-2)

This course is designed to develop the students' drawing skills and awareness using a structured approach to advance level of drawing through lots of practice of the study of the human figure in different postures using multiple mediums. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and color of the subject. The course is a combination of knowledge based on history and practice. The history part is based on study of western drafter/drawing master's drawing process and artworks study. The practice section is designed to develop a personal drawing style.

Objectives

- 1- To read about famous western drafter and artists like Leonardo Da Vinci
- 2- To acquire knowledge of human structure in complex postures and gestures
- 3- To make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole
- 4- To depict the figure in a variety of poses using foreshortening and perspective in gesture
- 5- To understand the movements in figures

Contents

Study of drawing process/techniques of famous drawing masters

- 1- Leonardo Da vinci-

- 2- Albrecht Durer
- 3- Michelangelo Bounarroti-
- 4- Rembrandt-

Replication the important drawings of famous artists

- 5- Study one drawing of Leonardo Da Vinci-
- 6- Study Albrecht Durer's praying hands-
- 7- Study movement, perspective and foreshortening & overlapping in Michelangelo's drawings-
- 8- Study the use of pens, chalks, or brushes to capture the pose, expression, form and shadows with quick decisive strokes in Rembrandt's drawings-

Recommended Surfaces

Drawing sheets and hard card sheets

Recommended Mediums

Follow the technique requirements

Learning Outcomes

Improved observation skills
Mastery of traditional drawing techniques
Understanding of art history

Instructions for Teacher

Teacher has to adopt the strategy to attain following qualities that old master drawing techniques often emphasize careful observation of the subject matter, such as the human figure or still life objects. Through learning and practicing these techniques, students can improve their ability to observe and accurately represent the world around them.

Old master drawing techniques often involve the use of traditional materials such as charcoal, pencil, and ink. Learning these techniques can help students develop a mastery of traditional drawing materials and methods, which can be applied to a wide range of other artistic pursuits.

Many old master drawing techniques have been used for centuries, and have been passed down through the generations. By learning these techniques, students can gain a deeper understanding of art history and the evolution of drawing as an art form. They can also learn to appreciate and incorporate these techniques into their own contemporary art practice.

Recommended Books

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

Suggested Readings

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

FINA-5112

Miniature

3(0-3)

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.

Creating a miniature painting requires a great deal of patience and attention to detail. The artist must carefully choose each colour and apply it with precision, often using very small brushes or other tools. This process can be time-consuming and requires a steady hand and a keen eye for detail. Through the process of creating a miniature painting, artists can learn to develop these skills and become more patient and detail-oriented in their work.

Colour theory is an important aspect of miniature painting. Artists must have a good understanding of colour mixing, shading, and how different colours work together to create a cohesive and harmonious image. Through the process of creating miniature paintings, artists can learn to develop a deeper understanding of colour theory and how to apply it effectively in their work.

The course is designed to understand the traditional techniques Siah Qalam and Neem Rang. Students initially reproduce miniatures especially from the Iranian traditions, which focus on understanding line, form, colour and rendering (Purdakht).

Objectives

1. To inculcate the knowledge of traditional practices and applications of miniature in color
2. To teach colour theory of Siah Qalam and Neem Rang technique
3. To make students aware of traditional art and legacy

Contents

History of Miniature Painting

- 1- History of Alkhanid period for Iranian Siah Qalam- Short overview
- 2- Study artworks of Ustad Mehmed Siah Qalam
- 1- Study artworks of Khadim Ali Iranian artist

Practices and applications

1. Practices of lines and drawing using squirrel tail brush in Siah Qalam technique
2. Wash applications in small boxes
3. Perdakht in square and circle shapes
4. Portrait painting in Mughal style- Siah Qalam
5. Boarder design around miniature- Siah Qalam

Introduction of Neem Rang Technique

- 1- Introduction to Neem Rang technique
- 2- Practice of rendering in elements of nature
- 3- Traditional Iranian composition in Neem Rang

Recommended Surface

Wasli- handmade paper

Recommended Materials

Relevant traditional materials

Learning Outcomes

Students learn historical and cultural context
Student learns patience and attention to detail

Student learns about traditional miniature technique

Teachers Instructions/Teaching Strategy

Start with the basics: Begin by teaching your students the basics of miniature painting, including colour theory, brushwork, shading, and highlighting. Make sure they have a solid foundation before moving on to more advanced techniques.

Provide clear instructions and feedback: When teaching miniature painting, it's important to provide clear instructions and feedback to your students. Show them how to apply paint in a controlled and precise manner, and provide feedback on their work to help them improve.

Patience and attention to detail: Creating a miniature painting requires a great deal of patience and attention to detail. The artist must carefully choose each colour and apply it with precision, often using very small brushes or other tools. This process can be time-consuming and requires a steady hand and a keen eye for detail. Through the process of creating a miniature painting, artists can learn to develop these skills and become more patient and detail-oriented in their work.

Recommended Books

Saadi-Nejad, M. (2009). Mythological themes in Iranian culture and art: traditional and contemporary perspectives. *Iranian Studies*, 42(2), 231-246.

abarestani, S., Eslami, M., & Torkamni-Azar, F. (2015, November). Painting style classification in Persian Miniatures. In 2015 9th Iranian Conference on Machine Vision and Image Processing (MVIP) (pp. 209-213). IEEE.

Suggested Readings

Javadi, S. (2004). Landscape in the Miniatures of Iran. *The Monthly Scientific Journal of Bagh-e Nazar*, 1(1), 25-37.

Amiraghaie, M. A. (2018). Historical pathway of iranian painting methods and era. *International Journal of Physical and Social Sciences*, 8(6), 1-15

Jamali, L. (2013). Colouring the words: reproduction of Persian literature through the art of Iranian miniature. *Literature and Interarts: Critical Essays*, 29-52.

FINA-5113

History of Islamic Art & Architecture

3(3-0)

Course Description

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

Learning Outcomes

- Understanding of Islamic art as essentially a devotional art.
- Understanding the philosophy of Islamic art in a historical and contemporary context.

- A working knowledge of Islamic Art and civilization with emphasis on philosophy, art, architecture, crafts, achievements in various fields and lifestyles.
- Knowledge of the place and practice of Islamic Arts in the contemporary Muslim world.
- Understanding of the place of Islamic Arts in the history of art, design, and culture, including but not limited to Pakistan.
- Opportunities to develop an area of emphasis in Islamic Arts.

Course Contents:

1. Art & Culture in the Islamic World

2. Umayyads

2.1 Origin

2.2 History

2.3 Umayyad Architecture

- i. Dome of the Rock
- ii. Masjid al Aqsa
- iii. Ummayad Mosque in Damascus
- iv. The Great Mosque of Kairouan
- v. The Desert Palaces

3. Abbasids

3.1 Historical Background

3.2 Origin

3.3 Innovations

3.4 Characteristics

3.5 Abbasid Architecture

- i. The Great Mosque of Sammara, Iraq
- ii. Abu Dulaf Mosque at Sammara, Iraq

3.6 Art of Book Development in Abbasid Period

- i. Calligraphy
- ii. Illuminated Manuscripts
- iii. Book Illustrations
- iv. De Materia Medica of Dioscorides.
- v. Qalila wa Dimna
- vi. Varka wa Gulshah
- vii. Shahnama

4. Fatimids

4.1 History

4.2 Rock Crystal Ewers

4.3 Architecture

- i. Mosque Al-Azhar

5. Mongol Art

5.1 Origin

5.2 Background

5.3 Mongol Painting

6. Timurid Art

6.1 History

6.2 Illustration

6.3 Metal Work, Ceramics and Carving

7. Safavid Dynasty

7.1 Historical Background

7.2 Ceramics

7.3 Metallic Art

7.4 Art of the Book

Reference Books:

- 1) Hatlstein, Mank and Delli, Peter . *Islamic art and architecture*, Wiley-Blackwell; 1 edition, 2017
- 2) Durant, Vill. *Our Oriental Heritage (Story of Civilization)*, Fine Communications, 1997
- 3) Wells, H.G., *A short history of the world* , Forgotten Books (1524),2015
- 4) Lassner, Jacob. *Islamic Revolution and Historical Memory: An Inquiry into the Art of Abbasid Apologetics (American Oriental Series)* Eisenbrauns,1987
- 5) Ahmed, *Muslim architecture: From the advent of Islam in Arabia to the rise of the great Ummayyad Khilafat in Spain*, Pakistan Institute of Arts and Design of Book-Production 197

FINA-5114**Art in Pakistan****2(2-0)****Description**

The course "Art in Pakistan" provides a comprehensive exploration of the rich artistic heritage and contemporary art scene in Pakistan. From ancient to modern times, the course delves into the evolution of art in the region, examining the cultural, religious, and historical influences that have shaped its development. Students will gain insights into the contributions of prominent artists who laid the foundation for modern art in Pakistan and learn about the emergence of various art movements. Additionally, the course focuses on contemporary Pakistani artists and their diverse styles, analyzing how art reflects social, cultural, and political issues in the country. Furthermore, students will explore the challenges and efforts involved in conserving Pakistan's artistic treasures and heritage.

Learning Outcomes:

1. Understand the historical evolution of art in Pakistan from ancient to contemporary times, recognizing the cultural, religious, and historical influences that have shaped its development.
2. Analyze art during the British colonial period in the Indian subcontinent and its impact on the emergence of modern art in the region, including artists' responses to social and political changes before the partition of India.
3. Examine the works and contributions of influential artists from pre-partition India and Pakistan, such as Abdur Rahman Chughtai, Shakir Ali, Anna Molka Ahmed, and Ustad Allah Bakhsh.
4. Identify the role of the Lahore Art Circle in promoting modern art in Pakistan, and analyze the artistic techniques and themes popularized by this influential group, along with the works of prominent associated artists.
5. Analyze the revival of contemporary miniature painting in Pakistan and the works of artists

- who redefined the art form, gaining practical experience in creating original miniature art.
6. Explore the artistic experimentation with figurative expression and abstraction by Pakistani artists, analyzing their unique approaches and styles.
 7. Appreciate the use of realism and social commentary by contemporary Pakistani artists, and create an artwork reflecting a social issue in Pakistan.
 8. Study the works of Pakistani artists known for expressionism and symbolism, and analyze the use of these elements in Pakistani art.
 9. Gain an appreciation for Pakistani landscape and cityscape paintings, and create artwork inspired by the country's scenery.
 10. Understand the diverse painting styles of contemporary Pakistani artists, including digital photo-montages, paper-cut artworks, paintings, installations, mixed-media art, and hyper-realistic paintings.
 11. Examine how Pakistani artists use their art for activism and social commentary, understanding the role of art in addressing social and political issues in Pakistan.
 12. Survey the current contemporary art scene in Pakistan and speculate on the future directions and challenges for Pakistani artists, considering potential impacts on the global art scene.

1. Introduction to Pakistani Art

Overview of Pakistan's art history from ancient to contemporary times.

Understanding the cultural, religious, and historical influences on Pakistani art.

Exploration of traditional art forms and craft traditions in Pakistan.

2. Pre-Independence Art in British India

Examination of art during the British colonial period in the Indian subcontinent.

Study of art movements and artists who laid the foundation for modern art in the region.

Artists' responses to social and political changes before the partition of India.

Class Assignment: Research and presentation on influential British colonial artists and their impact on Indian art.

3. Art and Artists in Pre-Partition India

Exploration of prominent Indian artists and their contributions to the Indian art scene.

Study of artists who had an impact on both Indian and Pakistani art after partition, including:

Abdur Rahman Chughtai (Pakistani, 1897-1975)

Shakir Ali (Pakistani, 1916-1975)

Anna Molka Ahmed (Pakistani, 1917-1994)

Ustad Allah Bakhsh (Pakistani, 1922-1978)

Class Assignment: Comparative analysis of the works of Indian and Pakistani artists of the pre-partition era.

4. The Lahore Art Circle and Modernism in Pakistan

Focus on the Lahore Art Circle and its role in promoting modern art in Pakistan.

Study of prominent Pakistani artists associated with the circle, including:

Sadequain (Pakistani, 1930-1987)

Zahoor ul Akhlaq (Pakistani, 1941-1999)

Bashir Mirza (Pakistani, 1941-2000)

Class Assignment: Investigation into the artistic techniques and themes popularized by the Lahore Art Circle.

5. Contemporary Miniaturists and Innovators

Exploration of contemporary miniature painting and its revival in Pakistan.

Analysis of artists like Zahoor ul Akhlaq and Shahzia Sikander, who redefined miniature art.

Study of contemporary miniaturists such as:

Imran Qureshi (Pakistani, 1972-present)

Aisha Khalid (Pakistani, born 1972)

Class Assignment: Creating original miniature art inspired by traditional techniques.

6. Figurative Expression and Abstraction

Examination of Pakistani artists who experimented with figurative expression and abstraction, including:

Hajra Mansoor (Pakistani, 1940-1986)

Zubaida Agha (Pakistani, 1922-1997)

Mansoor Rahi (Pakistani, 1938-present)

Class Assignment: Comparative analysis of figurative and abstract artworks by Pakistani artists.

7. Contemporary Realism and Social Commentary

Focus on contemporary Pakistani artists who employ realism and social commentary in their works, including:

Iqbal Hussain (Pakistani, 1950-2021)

Jamil Naqsh (Pakistani, 1939-2019)

Saeed Akhtar (Pakistani, 1938-present)

Class Assignment: Creating a socially themed artwork to reflect current issues in Pakistan.

8. Expressionism and Symbolism

Study of Pakistani artists known for their expressionistic and symbolic works, including:

Shakil Siddiqui (Pakistani, 1942-present)

Sadequain (Pakistani, 1930-1987)

Class Assignment: Analyzing the use of expressionism and symbolism in Pakistani art.

9. Landscape and Cityscape Paintings

Exploration of artists capturing the beauty of Pakistani landscapes and urban scenes, including:

Ahmed Parvez (Pakistani, 1926-1979)

Laila Shahzada (Pakistani, 1936-2021)

Class Assignment: Creating landscape or cityscape paintings inspired by Pakistani scenery.

10. Contemporary Pakistani Artists and Painting Styles

Study of contemporary Pakistani artists and their diverse painting styles, including:

Rashid Rana (Pakistani, 1968-present) - digital photo-montages

Saba Khan (Pakistani, born 1975) - paper-cut artworks

Naiza Khan (Pakistani, born 1968) - paintings and installations

Imran Channa (Pakistani, born 1980) - mixed-media art

Muhammad Zeeshan (Pakistani, born 1980) - hyper-realistic paintings

Class Assignment: Researching and presenting on the unique painting styles of contemporary Pakistani artists.

11. Art and Social Change in Pakistan

Examination of how Pakistani artists use their art as a means of activism and social commentary.

Understanding the role of art in addressing social and political issues in Pakistan.

Class Assignment: Creating an art piece that reflects a social issue or change in Pakistan.

12. Women Artists in Pakistan

Focus on the contributions and challenges faced by women artists in Pakistan.

Study of prominent female artists and their unique perspectives and styles.

Class Assignment: Research and presentation on the life and artworks of a prominent female Pakistani artist.

13. Art Conservation and Preservation

Understanding efforts to preserve and protect Pakistan's cultural heritage and artistic treasures.

Exploration of challenges in conserving ancient and historical artworks.

Class Assignment: Case study on the conservation of a significant artwork or historical site in Pakistan.

14. Art, Society, and Politics

Analysis of how Pakistani art reflects social, cultural, and political issues.

Understanding artists' role as cultural commentators and activists.

Discussion on censorship, artistic freedom, and the challenges faced by artists in Pakistan.

Class Assignment: Participating in a group discussion on the socio-political impact of Pakistani art.

15. Art Education and Artists' Development

Study of art education and its role in nurturing artistic talent in Pakistan.

Understanding the challenges and opportunities for artists' professional development.

Class Assignment: Creating a proposal for an art education program to support emerging artists in Pakistan.

16. Contemporary Art Scene and Future Outlook

Survey of the current contemporary art scene in Pakistan.

Speculation on the future directions and challenges for Pakistani artists.

Class Assignment: Writing a reflective essay on the future of Pakistani art and its potential impact on the global art scene.

Reference Books:

6. Amjad Ali, S. (2009). Modern Pakistani Art: Paintings, Drawings, and Sculpture. Ferozsons Pvt Ltd.
7. Mirza, N. J. (1997). Tradition and Modernity: Art and Culture in Pakistan. Oxford University Press.
8. Sirhandi, M. (2009). Contemporary Art in Pakistan. I.B. Tauris.
9. Dalmia, Y. (2013). The Progressive Revolution: Modern Art for a New India. Mapin Publishing Pvt Ltd.
10. Hashmi, S. (2014). The Eye Still Seeks: Pakistani Contemporary Art. Oxford University Press.
11. Naqvi, S. (2007). Sadequain: The Holy Sinner. Oxford University Press.
12. Iqbal, S. (2010). Shakir Ali Museum: A Symbol of Pakistani Modern Art. Shakir Ali Museum.
13. Robinson, W. W. (1972). Jamini Roy: Bengali Artist of Modern India. Museum of Art, Rhode Island School of Design.
14. Mirza, Q. (2006). Hajra Mansoor: Retrospective. Nairang Art Gallery.
15. Husain, M. (2009). Shakil Siddiqui: A Retrospective. National College of Arts.

Semester-V

Category	Course Code	Course Title	Credit Hours
Major-14	FINA-6116	Studio Practice-I* (Perspective Study)	3(0-3)
Major-15	FINA-6117	Studio Practice-II *(Portraiture-I)	3(0-3)
Major-16	FINA-6118	Drawing-V	2(0-2)
Major-17	FINA-6119	Digital Drawing-I	3(0-3)
Major-18	FINA-6120	Print Making	3(0-3)
ID-1	URCE-5101	Functional Urdu	3(3-0)
	URCG-5111	Translation of the Holy Quran - III	Non-Credit

Semester Total Credit Hours: 17

FINA-6116

Studio Practice-I * (Perspective Study)

3(0+3)

Painting:

Description:

The course "Painting (Perspective Study)" focuses on developing a strong understanding and practical application of perspective in painting. Students will learn various techniques and methods to create realistic spatial depth and accurately represent three-dimensional objects on a two-dimensional surface. The course will cover both linear perspective and atmospheric perspective, exploring their use in different artistic styles and genres. Through hands-on exercises and projects,

students will gain the skills and knowledge necessary to create compelling and visually engaging artworks with a strong sense of depth and perspective.

Learning Outcomes:

1. Understanding the Fundamentals of Perspective:
2. Learn the basic principles of linear perspective, including horizon line, vanishing points, and convergence.
3. Explore the concept of foreshortening and its role in creating depth and spatial relationships in a painting.
4. Develop skills to accurately depict objects and architectural elements in space using one-point, two-point, and three-point perspective.
5. Learn techniques to create the illusion of distance and depth, such as overlapping, size variation, and atmospheric effects.
6. Understand the principles of atmospheric perspective and its role in depicting depth and distance in landscape paintings.

Course Content:

1. **Perspective Drawing Exercise:** Create a series of sketches using different perspective techniques, such as one-point, two-point, and three-point perspective, to depict everyday objects.
2. **Still Life with Accurate Proportions:** Set up a still life arrangement and create a painting that demonstrates accurate proportions and spatial relationships using perspective principles.
3. **Portrait with Three-Dimensional Effect:** Paint a portrait that incorporates perspective techniques to give the illusion of three-dimensionality and depth.
4. **Landscape with Atmospheric Perspective:** Paint a landscape that effectively uses atmospheric perspective to create a sense of depth and distance.
5. **Experimental Perspective:** Explore unconventional and innovative approaches to incorporating perspective in an artwork. Use mixed media or alternative materials to create a unique perspective-based artwork.
6. **Architectural Perspective:** Select a famous architectural structure or landmark and create a painting that showcases accurate perspective, emphasizing the intricate details and spatial relationships of the building.
7. **Cityscape with Multiple Vanishing Points:** Paint a cityscape scene that incorporates multiple vanishing points to represent the complex perspective of buildings and streets in an urban environment.
8. **Interior Scene with Reflections:** Create a painting of an interior space that includes reflective surfaces, such as mirrors or glass, effectively capturing the distorted reflections and applying perspective principles to maintain accurate proportions.
9. **Dramatic Foreshortening:** Choose a subject with a dynamic foreshortened view, such as a figure in extreme perspective, and create a painting that effectively captures the foreshortening and conveys a sense of depth and three-dimensionality.
10. **Fantasy Landscape with Surreal Perspective:** Imagine and paint a fantasy landscape with exaggerated and surreal perspective elements, pushing the boundaries of traditional perspective techniques to create a dreamlike and otherworldly atmosphere.
11. **Peer Critique and Feedback:** Engage in a group critique session where students provide constructive feedback on each other's perspective assignments, focusing on the successful application of perspective principles.

Reference Books:

1. Gurney, James. "Color and Light: A Guide for the Realist Painter." Andrews McMeel Publishing, 2010.
2. Brooker, Mark, et al. "Perspective for Artists: The Ultimate Guide for Drawing and Painting in Perspective." Barron's Educational Series, 2017.
3. Ball, David. "Painting Light and Shadow in Watercolor." North Light Books, 2017.
4. Parks, Christine. "Perspective Drawing Handbook." Search Press, 2017.

Sculpture:**Description:**

The Perspective Study in Sculpture course will teach students how to create three-dimensional works of art that use perspective to create the illusion of depth and space. Through a series of hands-on projects, students will learn about the principles of linear perspective, atmospheric perspective, and other techniques used by sculptors to create convincing spatial illusions. By the end of the course, students will have a solid foundation in perspective drawing and will be able to apply these skills to their own sculptural work.

Learning Outcomes:

Students will demonstrate an understanding of the principles of linear and atmospheric perspective, and will be able to apply these principles to their own sculptural work.

- Students will be able to use a variety of sculptural techniques, including carving, modeling, and casting, to create three-dimensional works of art.
- Students will be able to create dynamic compositions and designs using perspective, and will be able to use these skills to create visually compelling works of art.
- Students will be able to analyze and critique their own work and the work of their peers, and will be able to use feedback to improve their skills.
- Students will be able to discuss and write about the role of perspective in sculpture, and will be able to articulate their own artistic vision and creative process.
- Students will be able to integrate the skills and techniques they've learned in the course into their own creative practice, and will be able to produce high-quality sculptural work that demonstrates their understanding of perspective and spatial representation.

Course Content:

1. **Introduction to Linear Perspective:** Students will learn the basic principles of one-point and two-point perspective, including how to create vanishing points and horizon lines.
2. **Atmospheric Perspective:** Students will learn how to create the illusion of depth and space by using atmospheric perspective, including techniques such as overlapping, size variation, and color.
3. **Sculptural Techniques:** Students will learn various techniques for sculpting, including carving, modeling, and casting.
4. **Composition and Design:** Students will learn how to use perspective to create dynamic compositions and designs.
5. **Project-Based Learning:** Throughout the course, students will complete a series of hands-on projects that will allow them to apply the concepts they've learned to their own work.
6. **Critique and Feedback:** Students will receive regular feedback and critiques from the instructor and their peers to help them improve their work.

By the end of the course, students will have a strong foundation in perspective drawing and sculptural techniques, and will be able to apply these skills to their own creative projects.

Recommended Books:

1. Gurney, James. *Imaginative Realism: How to Paint What Doesn't Exist*. Andrews McMeel Publishing, 2009.
2. Lauer, David A. *Design Basics*. Cengage Learning, 2017.
3. Loomis, Andrew. *Figure Drawing for All It's Worth*. Titan Books, 2011.
4. Norling, Ernest R. *Perspective Made Easy*. Dover Publications, 1999.
5. Smith, Ray. *Perspective in Action: Creative Exercises for Depicting Spatial Representation from the Renaissance to the Digital Age*. Watson-Guptill, 2018.

Miniature:

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. Creating a miniature painting requires a great deal of patience and attention to detail. The artist must carefully choose each colour and apply it with precision, often using very small brushes or other tools. This process can be time-consuming and requires a steady hand and a keen eye for detail. Through the process of creating a miniature painting, artists can learn to develop these skills and become more patient and detail-oriented in their work.

The course is designed to understand the traditional technique of Gadrang. Students initially reproduce miniatures especially from the Mughal and Indian traditions, which focus on understanding line, form, colour and rendering (Purdakht) and compositions.

Objectives

- 1- To inculcate the knowledge of traditional practices and applications of miniature in color
- 2- To teach colour theory of Gouache technique
- 3- To make students aware of traditional art and legacy

Contents

History of Miniature Painting

Mughal miniature artists- Mir Sayyid Ali, Abu al- Hassan & Ustad Mansoor
Indian Miniature Painting- Characteristics of paintings

Practices and applications

1. Practices of lines and drawing using squirrel tail brush in Gadrang technique
2. Wash applications in small boxes
3. Perdakht in square and circle shapes
4. Portrait painting in Mughal style- Gadrang
5. Boarder design around miniature- Gadrang
- 6- Gold applications

Introduction of Gadrang Technique

- 1- Introduction to Gad Rang technique
- 2- Practice of rendering in elements of nature
- 3- Traditional Mughal and Indian composition in Gadrang

Recommended Surface

Wasli- handmade paper

Recommended Materials

Relevant traditional materials

Learning Outcomes

Students learn historical and cultural context
Student learns patience and attention to detail
Student learns about traditional miniature technique

Teachers Instructions/Teaching Strategy

Start with the basics: Begin by teaching your students the basics of miniature painting, including colour theory, brushwork, shading, and highlighting. Make sure they have a solid foundation before moving on to more advanced techniques.

Provide clear instructions and feedback: When teaching miniature painting, it's important to provide clear instructions and feedback to your students. Show them how to apply paint in a controlled and precise manner, and provide feedback on their work to help them improve.

Patience and attention to detail: Creating a miniature painting requires a great deal of patience and attention to detail. The artist must carefully choose each colour and apply it with precision, often using very small brushes or other tools. This process can be time-consuming and requires a steady hand and a keen eye for detail. Through the process of creating a miniature painting, artists can learn to develop these skills and become more patient and detail-oriented in their work.

Recommended Books

Topsfield, A. (2008). *Paintings from Mughal India*. Oxford: Bodleian Library.
Dimand, M. S. (1953). *Mughal Painting Under Akbar the Great*. *The Metropolitan Museum of Art Bulletin*, 12(2), 46-51.

Suggested Readings

Srivastava, S. P. (2001). *Jahangir, a Connoisseur of Mughal Art*. Abhinav Publications.
Martin, F. R. (1912). *The miniature painting and painters of Persia, India and Turkey* (Vol. 1, p. 35f). London.
Wistar, C. (1980). *Indian Miniatures*.

FINA-6117

Studio Practice-II *(Portraiture-I)

3(0+3)

Painting:

Course Description: The Basics of Portrait Painting course offers a comprehensive introduction to the techniques, principles, and skills required to create lifelike and expressive portraits. Through a

combination of theoretical instruction, practical exercises, and hands-on projects, students will learn the fundamental concepts of portrait painting, including proportions, anatomy, color mixing, and capturing the unique characteristics of the subject. This course is suitable for beginners or those looking to enhance their portrait painting skills, and it aims to foster creativity, observation, and artistic expression.

Learning Outcomes:

1. Understand the fundamental concepts of portrait painting, including proportion, anatomy, and facial features.
2. Develop observational skills to accurately capture the likeness and unique characteristics of the subject.
3. Learn various painting techniques and brushwork to create texture, volume, and depth in portraits.
4. Explore color theory and develop proficiency in color mixing and skin tone representation.
5. Understand the principles of composition and learn to create visually appealing and balanced portraits.
6. Enhance the ability to depict emotions, mood, and personality through facial expressions and gestures.
7. Learn the importance of light and shadow in creating three-dimensional form and volume.
8. Develop a personal artistic style and voice within the realm of portrait painting.
9. Engage in constructive critique and participate in discussions about portrait art.
10. Create a portfolio of portrait paintings that demonstrate technical proficiency and artistic growth.

Course Contents:

1. **Color Observation:** Develop keen observational skills to closely observe the subtle variations in skin tones. Notice the warm and cool areas, highlights, shadows, and undertones.
2. **Color Mixing:** Experiment with color mixing to achieve realistic skin tones. Start with a basic palette of primary colors (red, yellow, blue) and white, and gradually introduce other colors to achieve the desired shades.
3. **Undertones:** Pay attention to the underlying colors beneath the skin's surface. Skin tones can have undertones of yellow, red, blue, or green. Understanding these undertones helps create depth and realism in your paintings.
4. **Value and Contrast:** Skin tones have a range of values, from highlights to shadows. Study how light falls on the face and creates areas of contrast. Use value to depict form, volume, and three-dimensionality.
5. **Observing Different Skin Types:** Study and paint various skin types, including different ethnicities and ages. Notice the variations in hue, saturation, and texture to broaden your understanding of skin tones.
6. **Reference Materials:** Work from life models, photographs, or reference images to study skin tones. Use high-quality references that accurately represent the colors and values of the skin.

7. **Expressive Brushwork:** Create a portrait using loose and expressive brushwork. Focus on capturing the essence and personality of the subject rather than strict realism.
8. **Limited Palette Challenge:** Restrict your color palette to a few selected colors and create a portrait using only those colors. Explore the impact of color choices on the overall mood and atmosphere of the portrait.
9. **Collage Portrait:** Experiment with mixed media by creating a portrait using collage techniques. Incorporate different materials, such as paper, fabric, and found objects, to add texture and interest to the artwork.
10. **Double Portrait:** Paint a portrait of two individuals, capturing their relationship and interaction. Explore how composition, pose, and facial expressions can convey the dynamics between the subjects.
11. **Historical Portrait:** Choose a historical figure and create a portrait that captures their essence and significance. Research the subject's life and historical context to inform your artistic choices.
12. **Practice and Experimentation:** Dedicate time to regular practice, experimenting with different techniques and approaches to painting skin tones. Develop your own style and techniques through trial and error.

By the end of this course, students will have acquired a solid foundation in portrait painting techniques, gained a deep understanding of proportions and anatomy, and developed the skills to capture likeness and expressiveness in their portraits. They will have a portfolio of portrait artworks that showcase technical proficiency, artistic growth, and personal style.

Reference books

1. Johnson, John. "The Portrait in Art: Masterpieces from the National Portrait Gallery." Thames & Hudson, 2014.
2. Brown, David, et al. "The Face: Our Human Story." Thames & Hudson, 2020.
3. Whistler, James McNeill. "The Gentle Art of Making Enemies: Painting, Panelling, and Portraits." White Press, 2017.
4. Parks, Tim. "Painting Portraits." Crowood Press, 2016.

These books provide in-depth insights, techniques, and practical guidance for portrait painting. They cover various aspects, including anatomy, color mixing, skin tones, composition, and capturing likeness. Each book offers a unique perspective and valuable tips from experienced artists, helping you refine your skills and develop your own style in portrait painting.

Sculpture:

Course Description:

This course is designed to introduce students to the art of portraiture in sculpture. Through a series of hands-on projects and exercises, students will learn the techniques and principles of creating realistic, expressive, and engaging portraits in three dimensions.

Learning Outcomes:

- Students will be able to create realistic and expressive portraits in three dimensions using a variety of sculptural techniques.
- Students will be able to analyze and critique their own work and the work of their peers, and will be able to use feedback to improve their skills.

- Students will be able to discuss and write about the role of portraiture in sculpture, and will be able to articulate their own artistic vision and creative process.
- Students will be able to integrate the skills and techniques they've learned in the course into their own creative practice, and will be able to produce high-quality sculptural work that demonstrates their understanding of portraiture and human anatomy.

Course Content:

- Introduction to Portraiture: Students will learn about the history of portraiture in sculpture, and will study examples of works by master sculptors.
- Anatomy and Proportion: Students will learn about the anatomy of the head and face, and will study the proportions and relationships between different facial features.
- Sculptural Techniques: Students will learn various techniques for sculpting, including modeling, carving, and casting.
- Expression and Emotion: Students will learn how to convey emotion and expression in their portraits, and will explore different techniques for creating lifelike and engaging faces.
- Project-Based Learning: Throughout the course, students will complete a series of hands-on projects that will allow them to apply the concepts they've learned to their own work.
- Critique and Feedback: Students will receive regular feedback and critiques from the instructor and their peers to help them improve their work.

Recommended Books:

"The Human Figure in Motion" by Eadweard Muybridge

- "Modeling the Head in Clay" by Bruno Lucchesi
- "Anatomy for the Artist" by Sarah Simblet
- "Sculpting the Figure in Clay" by Peter Rubino

Miniature:

The Miniature painting course extends the vocabulary of a painting by drawing from a conventional genre that has been reinterpreted to become part of the contemporary art vocabulary. The course is designed to understand the techniques of miniature painting by studying and practicing the styles, themes and techniques of contemporary masters, which focus on painting the real life experiences in contemporary scenarios and compositions. The focus of course is modern and conceptual miniatures in contemporary style.

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. This can help to deepen their appreciation and understanding of the art form, and inspire them to create their own unique works that reflect their own cultural experiences and perspectives.

Objectives

To inculcate the knowledge of traditional practices and applications of miniature in color

To teach colour theory of Gouache technique
To make students aware of traditional art and legacy

Contents

History of miniature painting

- 1- Emergence of contemporary miniature style from traditional art
- 2- Ustad Bashir Ahmad & Ustad Sheikh Suja Ullah
- 3- Contemporary miniature artists of Pakistan

Practices and applications

4. Self Portrait painting
5. Boarder design around miniature in contemporary style
6. Mixing of contemporary and traditional style and subjects

Introduction to Contemporary Technique

- 1- Experimental work on real-life issues & experiences
- 2- Mixing of text/calligraphy in contemporary miniature
- 3- 3D in miniature
- 4- Collage in miniature painting
- 5- Large scale miniature painting

Recommended Surface

Wasli- handmade paper

Recommended Materials

Relevant traditional materials

Learning Outcomes

Students learn historical and cultural context

Student learns patience and attention to detail

Student learns about traditional miniature technique

Teachers Instructions/Teaching Strategy

Start with pre-taught practice: Begin by teaching your students the advanced teaching of miniature painting, including colour theory, brushwork, shading, and highlighting. Make sure they have a solid leaning of technique application before moving on to more advanced techniques.

Provide clear instructions and feedback: When teaching miniature painting, it's important to provide clear instructions and feedback to your students. Show them how to apply paint in a controlled and precise manner, and provide feedback on their work to help them improve.

Patience and attention to detail: Creating a miniature painting requires a great deal of patience and attention to detail. The artist must carefully choose each colour and apply it with precision, often using very small brushes or other tools. This process can be time-consuming and requires a steady hand and a keen eye for detail. Through the process of creating a miniature painting, artists can learn to develop these skills and become more patient and detail-oriented in their work.

Recommended Books

Ali, A. I. (2008). Impassioned play: Social commentary and formal experimentation in contemporary Pakistani art. The University of Texas at Austin.

Tarar, N. O. (2011). Framings of a National Tradition: Discourse on the Reinvention of Miniature Painting in Pakistan. Third Text, 25(5), 577-593.

Suggested Readings

- Shaikh, N. J. (2019). "Representing the Feminine": Revival of Miniature Painting in Pakistan and Contemporary Miniatures of Shahzia Sikander (Doctoral dissertation, State University of New York at Stony Brook).
- Arshad, S. (2017). Innovative Ideas of Aakif Suri in the Field of Miniature Painting. Asian Journal of Multidisciplinary Studies, 5, 6.
- Greenwalt, K. (2022). Translating Mughal History: Hamra Abbas and the Contemporary Miniature. In Deconstructing the Myths of Islamic Art (pp. 163-175). Routledge.
- Ali, A. I. (2008). Impassioned play: Social commentary and formal experimentation in contemporary Pakistani art. The University of Texas at Austin.

FINA-6118**Drawing-V****2(0+2)**

This course will develop the students' drawing skills and awareness using a structured approach to drawing through the study of the human figure in architectural settings. 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.

Objectives

- 1- To demonstrate knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing.
- 2- To make Students proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole.
- 3- 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**Study Linear Perspective and Architecture**

1. Study architecture in linear perspective-
2. One point perspective-
3. Two point perspectives-
4. Three point perspectives-
5. Multi-point perspectives-

Study Atmospheric/Areal Perspective

1. Study value- Outdoor landscape using charcoal-
2. Contrast- Outdoor landscape using pencil-
3. Texture- Outdoor landscape using pen and ink-
4. Unity- Outdoor landscape pastels-
5. Distance- Outdoor landscape using colors-

Recommended Surfaces

Drawing sheets- Zero grain, Colored sheets

Recommended Mediums

Charcoal, Pencil, Pen & Ink, Pastels

Learning Outcomes

- 4- Students will be able to get knowledge of the perspective, architecture, cityscape and bone structure of the human skeleton and the body's muscle structure by drawing.
- 5- Students will be proficient to draw the human figure accurately displaying a normative proportional relationship of the body's parts to the whole.
- 6- Students 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

Instructions for Teachers

Teacher should provide referenced artworks for example from art history and send students for outdoor and indoor physical locations for realistic study of perspective.

Recommended Books

Bambach, C. C. (1999). Drawing and painting in the Italian Renaissance workshop: theory and practice, 1300-1600. Cambridge: Cambridge University Press.

Civardi, G. (2006). Drawing techniques. Tunbridge Wells, England: Search Press.

Suggested Readings

Bambach, C. C. (1999). Drawing and painting in the Italian Renaissance workshop: theory and practice, 1300-1600. Cambridge: Cambridge University Press.

Civardi, G. (2010). The art of drawing. Tunbridge Wells, England: Search Press.

Thomas, P., & Taylor, A. (2016). Drawing foundation course. Vacaville: Bounty Books.

FINA-6119

Digital Drawing-I

3(0+3)

Course Description

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.

Learning Outcomes

As a result of taking this class, you should be able to...

- Demonstrate an understanding of the elements and principles of design.
- Read, understand and communicate in the language of graphic design.
- Use technology such as Adobe Creative Suite.
- Demonstrate positive work behavior and leadership skills.
- Solve problems using critical thinking strategies.

- Constructively critique other students' work as well as reflecting on your own.

Course Contents:

- 1. Understanding Photoshop**
 - 1.1 Mouse practice for drawings
 - 1.2 Cartoons
 - 1.3 Posters
 - 1.4 Effects and Filters
 - 1.5 Blending and shadow making
 - 1.6 Texture making
- 2. Advance application of Adobe tools**
- 3. Advance tracing and drawing techniques**
- 4. Advance rendering of 3D objects**
- 5. Drawings on Adobe Photoshop**
 - Drawing with mouse/pen
 - Landscape/portraits/still life
 - Black and white shading in drawings
 - Cartoons
- 6. Digital Drawings/Paintings**
 - 6.1 Landscapes
 - 6.2 Still Life
 - 6.3 Figurative Practices
 - 6.4 Conceptual drawings

Recommended Books:

1. Charlie Gere *Art, Time and Technology: Histories of the Disappearing Body* (Berg, 2005).
2. Christiane Paul (2006). *Digital Art*, pp 7–8. Thames & Hudson.
Web Link: <http://www.noahwf.com/screen/index.html>

FINA-6120

Print Making

3(0-3)

Course Description:

This course is designed to apply personal aesthetics in print making. Different print making processes: intaglio and relief, or linocut and wood-cut will be used to sound technical methods. Use of multi-colour printing process will be done in the course.

Learning Outcomes:

Upon successful completion of this course, students will demonstrate a cumulative knowledge of relief printmaking that combines increasingly complex original imagery, using multiple techniques learned in class.

Course Contents:

- 1. Unique Prints**
 - 1.1 Experimental Backgrounds
 - 1.2 Leaf Printing
- 2. Stenciling**
 - 2.1 Experimental Backgrounds
 - 2.2 Floral Designs
- 3. Lino Cut (mono chrome)**
 - 1.1 Experiments with tinted and shaded colored papers
 - 1.2 Figurative prints

4. Wood Cut (mono chrome)

4.1 Experiments with tinted and shaded colored papers

4.2 Conceptual Prints

2. Etching

5.1 Palate preparation

5.2 Conceptual drawing on palate

5.3 Printing

Recommended Books:

- 1) Beth Grabowski and Bill Fick, *Printmaking: A Complete Guide to Materials & Processes*, Prentice Hall, 2009.
- 2) Bamber Gascoigne, *How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Inkjet*, Thames & Hudson 1986
- 3) David Rudd, *Judging the Authenticity of Prints by The Masters by art historian*, Cycleback, 2005
- 4) Robert Klanten Hendrik Hellige, *Impressive: Printmaking, Letterpress and Graphic Design*, Published by Gestalten, 2014

Websites:

- 1) <http://www.nontoxicprint.com/perfectregistration.htm>
- 2) <http://www.printsandprintmaking.gov.au/catalogues/bibliography/136140/bunbury-alisa-not-picassos-invention--a-foray-into.aspx>

URCE-51 01

Functional Urdu

3(3-0)

-1 اردو زبان

1. اردو زبان کا تعارف اور تاریخ
2. ادب کی سماجی افادیت
3. بنیادی گریمر (اردو املاء، صرف، نحو، اجزائے کلام، رموز اور قاف)
4. دفتری اردو

-2 اردو شاعری۔ شاعری کی منتخب اصناف اور شاعروں کا مطالعہ

1. غزل کیا ہے؟ نیز میر تقی میر اور مرزا غالب کا خصوصی مطالعہ
2. پابند نظم کیا ہے؟ خصوصی مطالعہ آدمی نامہ از نظیر اکبر آبادی
3. آزاد نظم کیا ہے؟ خصوصی مطالعہ شکوہ (علامہ اقبال) آٹوگراف از (مجید امجد) تیل کے سوداگر (ن۔م۔راشد)

-3 اردو نثر۔ منتخب نثری اصناف کا تعارف اور منتخب نثر کا خصوصی مطالعہ

1. داستان کیا ہے؟
2. ناول کیا ہے؟ خصوصی مطالعہ آنگن (خدیجہ مستور)

3. افسانہ کیا ہے؟ نیا قانون (منٹو)

مجوزہ کتب

- 1- اردو شاعری کا فنی ارتقا۔۔ ڈاکٹر فرمان فتح پوری
- 2- اردو نثر کا فنی ارتقا۔۔ ڈاکٹر فرمان فتح پوری
- 3- اردو زبان کی تاریخ۔۔ مرزا غلیل احمد بیگ
- 4- اردو قواعد۔۔ مولوی عبدالحق
- 5- اصناف ادب۔۔ ڈاکٹر رفیع الدین ہاشمی
- 6- اردو لسانیات اور مستشرقین۔۔ ڈاکٹر ساجد جاوید
- 7- اردو قواعد و انشاء جماعت دہم۔۔ پنجاب کریکولم اینڈ ٹیکسٹ بورڈ، لاہور

URCG-5111

Translation of the Holy Quran - III

Non-Credit

Topic	Details
Semester/Level	In some discipline 5 th semester and in some discipline 6 th Semester/ BS (5 th Semester intake) 1 st / 2 nd
Course Code	URCG-5111
Course Title	Translation of the Holy Quran - III
Credit Hours	Non-Credit
Objectives	<ul style="list-style-type: none"> • To introduce ethics and highlight its importance, need and relevance for individual and collective life. • To illuminate the students with the Quranic norms of Morality i.e. truthfulness, patience, gratitude, modesty, forgiving, hospitality etc. • To familiarize the students with immoral values like falsify, arrogance, immodesty, extravagance, backbiting etc. • To inculcate ethical and moral values in our youth. • To develop a balanced dynamic and wholesome personality. • To introduce the students to Quranic Arabic grammar in practical manner.

Course Contents:	<p>○ اخلاق (تعارف، ضرورت و اہمیت، اقسام، معنویت) اخلاق حسنہ :</p> <ul style="list-style-type: none"> • برائی کو نیکی سے مٹانا • نیکی کے کاموں میں مسابقت • لوگوں کے درمیان صلح • عدل و انصاف • سچائی • ایثار • سلیم قلب • مہمان نوازی • لغویات سے اعراض • عاجزی و انکساری • نگاہ اور آواز کو پست رکھنا • چال میں میانہ روی • شرمگاہوں کی حفاظت • صبر • شکر • امور میں میانہ روی اخلاق سئبہ : • ظلم اور زیادتی • غرور و تکبر • نفسانی خواہشات کی پیروی • بدگمانی • جھوٹ • چغلی اور تہمت • تمسخر اور شیخی خوری • لہو و لعب • برے ناموں سے پکارنا • احسان جتانہ اور تکلیف دینا • فضول خرچی اور حد سے بڑھنا • حسد اور تنگ دل • بے پردگی
Grammar:	<p>□ قرآنی عربی گرامر کے اصول اور انکے اطلاقات (متن قرآنی پر اطلاق سے توضیحات)</p>
Details of Chapters and verse Numbers:	<ul style="list-style-type: none"> ▪ منتخب آیات مع ترجمہ و تجوید ▪ البقرہ (۷۷۸، ۸۵۴، ۲۳، ۷۲۸، ۷۱۸، ۷۴۸، ۷۱۸، ۴۸، ۷۴۳، ۷۱۱، ۸۴۱، ۷۸۴، ۷۱، ۸۳۷، ۲۱، ۸۷۸، ۸۲۸، ۸۲۳، ۸۲۵، ۷۱۲، ۷۲۱، ۷۵۲، ۷۲۸، ۱۱، ۸۱، ۸۸۸، ۱۲، ۷۲۴، ۸۸۲، ۲۳، ۱۷، ۸۱، ۸۴۲، ۷۸۵، ۳۵) ▪ آل عمران (۷۴۵، ۷۵، ۸۵، ۷۲۴، ۷۳۸، ۷۵۲، ۷۳۵، ۷۵۴، ۷۱، ۸۱۱، ۷۸۴، ۷۳۳، ۷۷۵، ۷۱۵، ۷۱۵، ۸۲، ۱۲، ۷۵۷، ۷۵۱، ۷۴۲) ▪ النساء (۷۳۴، ۸۳، ۸۸، ۷۱۲، ۷۱۱، ۷۱۴، ۴۵، ۸۱، ۸۱، ۷۱۳، ۳۲، ۸۴، ۸۵، ۵۱، ۴۱، ۸۵) ▪ المائدہ (۴۲، ۴۱، ۲۳، ۷۳، ۲، ۵۷، ۷۲) ▪ النحل (۷۸۲، ۲۱، ۷۱۴، ۷۷۳، ۳۱، ۷۸۲، ۷۸۴) ▪ الرعد (۸۴، ۸۱، ۸۵، ۸۸، ۲) ▪ الاعراف (۳۷، ۲۲، ۴۷، ۷۵۲، ۵۱، ۵، ۸۱، ۷۵۵، ۷۲۲، ۲۴، ۲۷) ▪ القصص (۴۵، ۲۵) ▪ فصلت (۳۵) ▪ الانعام (۳۸، ۱۱، ۱۱، ۷۳۱، ۷۴۴، ۷۲۱) ▪ النمل (۲۱، ۵۲)

- الحج (٣١، ٤٢، ٢١، ٢٢، ١١)
- الحجرات (٢، ٧٧، ٢، ٧٧، ٣، ٧٨، ٧٤، ٧١)
- الاحزاب (٨٣، ٤١، ٤٢، ٤٢، ٤٨، ٤٤، ٤٢، ٣٤، ٨٥، ٣٤)
- الحشر (٢)
- طه (١٨)
- الانعام (٧٢٥، ٧٥٧، ٧٧٢، ٧٤٧، ٢٣، ٧٨١)
- ق (٣٥)
- الانفال (٨١، ٥٢، ٢٧)
- الفتح (٧٤)
- يونس (٧١، ٧٢، ٧٨، ٢٢، ٨٨، ٨٨)
- الفرقان (٢٣، ٢١، ٨٧، ٢٣)
- النور (٨٣، ٢، ٥، ٣١، ٣٣، ٣٣، ٢٧، ٣٧، ٨٨)
- لقمان (٢، ٣٣، ٧٢، ٣٨، ٧٢)
- الاسراء (٣١، ٣١، ٧٧١، ٤، ٣١)
- المزمل (٧٢)
- المدثر (٢، ٥)
- المدثر (١٥)
- فاطر (٣٨)
- الفتح (٨٢)
- البلد (٧١)
- الزمر (٣، ٧١)
- الحجر (٢٤)
- النجم (٣٧)
- الرحمن (٢١)
- هود (٢، ٧١٨، ٣)
- الكهف (٨، ٤٢)
- الشورى (٣١)
- غافر (٨٢، ٨١)
- الحديد (٨١، ٨١)
- مريم (٤٢)
- النازعات (٥٧)
- التوبه (٢٤، ٢٥، ١١)
- الهمزه (٧)

Semester-VI

Category	Course Code	Course Title	Credit Hours
Major-19	FINA-6121	Studio Practice-III* (Portraiture-II)	3(0-3)
Major-20	FINA-6122	Studio Practice-IV *(Figurative)	3(0-3)
Major-21	FINA-6123	Digital Drawing-II	4(1-3)
Major-22	FINA-6124	Art Criticism	3(3-0)
ID-2	SOWK-5101	Introduction to Social work and Social Welfare	3(3-0)

Semester Total Credit Hours: 16

FINA-6121 Studio Practice-III* (Portraiture-II) 3(0+3)

Painting:

Course Description: The Face Expressions and Figurative Painting course is designed to delve into the intricacies of capturing facial expressions and the human form in figurative art. Through a combination of theoretical instruction, practical exercises, and hands-on projects, students will explore the nuances of emotions, anatomy, and composition. This course is suitable for intermediate-level artists seeking to deepen their understanding of portraying emotions and mastering the human figure. It aims to cultivate artistic sensitivity, expressiveness, and technical proficiency.

Learning Outcomes:

1. Understand the importance of facial expressions and body language in conveying emotions and narratives.
2. Explore the anatomy and structure of the face and body to accurately depict proportions and gestures.
3. Develop observation skills to capture subtle nuances of expression and body dynamics.
4. Learn techniques for creating realistic and expressive facial features and gestures.
5. Study the principles of composition and develop a sense of balance and visual storytelling.
6. Experiment with different mediums, such as pencil, charcoal, and paint, to explore diverse techniques.
7. Enhance the ability to portray a range of emotions through the manipulation of light, shadow, and color.
8. Develop a personal artistic style and voice in figurative painting.
9. Engage in critique sessions and discussions to provide and receive constructive feedback.

10. Create a portfolio of figurative artworks that demonstrate technical skill, expressive depth, and artistic growth.

Course Contents:

1. **Understanding Facial Anatomy and Proportions:** Study of facial anatomy, bone structure, and muscles Proportional guidelines for accurate representation of facial features. Practice exercises in capturing different expressions and emotions
2. **Depicting Body Language and Gestures:** Exploration of body dynamics and gestures Techniques for capturing movement and creating expressive poses Study of body language and its role in conveying emotions
3. **Emotion Self-Portraits:** Create a series of self-portraits that express different emotions. Experiment with various facial expressions, body language, and color palettes to convey the intensity and subtleties of emotions.
4. **Emotion in Nature:** Choose a natural element (e.g., rain, wind, sunlight) and depict it in a way that evokes a specific emotion. Use techniques such as color symbolism, composition, and brushwork to convey the desired emotional response.
5. **Emotional Landscapes:** Create landscape paintings that evoke specific emotions. Use color, lighting, and composition to represent the mood and atmosphere associated with different emotional states, such as serenity, melancholy, joy, or awe.
6. **Symbolic Still Life:** Arrange a still life composition using objects that symbolize different emotions. Incorporate elements such as flowers, fruits, or personal items that carry emotional significance. Paint the still life with attention to lighting, texture, and mood to enhance the emotional impact.
7. **Emotion Through Abstraction:** Explore abstract art as a means to convey emotions. Use colors, shapes, lines, and textures to express specific emotional states or psychological experiences. Experiment with different abstract techniques and approaches to evoke different emotional responses.
8. **Expressive Figure Drawing:** Practice drawing figures in dynamic poses that convey strong emotions. Focus on capturing the body language, gestures, and facial expressions to communicate the intensity and complexity of human emotions.
9. **Artistic Response to Music:** Listen to a piece of music that elicits strong emotions. Create an artwork that captures the essence of the music and the emotions it evokes. Experiment with different mediums and techniques to translate sound into visual form.
10. **Personal Emotion Journal:** Keep an emotion journal where you document your personal emotional experiences through words, sketches, or small artworks. Use this journal as inspiration to create larger, more expressive artworks that reflect your emotional journey.

By the end of this course, students will have gained a deeper understanding of capturing facial expressions, body language, and emotions in figurative art. They will have developed their technical skills, observational abilities, and compositional expertise. Students will also have a portfolio of figurative artworks that showcase their artistic growth, expressive range, and personal style.

Reference books

1. Kandinsky, Wassily. Concerning the Spiritual in Art. Dover Publications, 1977.
2. Langer, Susanne K. The Power of Mindful Learning. Da Capo Lifelong Books, 1997.
3. Nussbaum, Martha C. Upheavals of Thought: The Intelligence of Emotions. Cambridge

University Press, 2003.

4. Panofsky, Erwin. *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*. Harper & Row, 1972.
5. Ross, Andrew. *No Respect: Intellectuals and Popular Culture*. Routledge, 1989.

Sculpture:

Course Description:

This Level 2 course builds on the foundational skills and concepts introduced in the Level 1 Portraiture in Sculpture course. Students will continue to develop their skills in creating realistic and expressive portraits in three dimensions, with a focus on more advanced techniques and concepts.

Learning Outcomes:

- Students will be able to create advanced and nuanced portraits in three dimensions using a variety of sculptural techniques and materials.
- Students will be able to analyze and critique their own work and the work of their peers at a more advanced level, and will be able to use feedback to improve their skills.
- Students will be able to discuss and write about the role of portraiture in sculpture at a more advanced level, and will be able to articulate their own artistic vision and creative process.
- Students will be able to integrate the skills and techniques they've learned in the course into their own creative practice at a more advanced level, and will be able to produce high-quality sculptural work that demonstrates their understanding of advanced portraiture concepts and techniques.

Course Content:

1. **Advanced Anatomy and Proportion:** Students will deepen their understanding of the anatomy of the head and face, and will study more advanced concepts of proportion and structure.
2. **Materials and Techniques:** Students will continue to learn and refine their skills in sculptural techniques such as modeling, carving, and casting, and will explore more advanced materials such as stone and metal.
3. **Expression and Emotion:** Students will continue to explore techniques for conveying emotion and expression in their portraits, with a focus on more complex and nuanced emotions.
4. **Composition and Design:** Students will learn how to create dynamic and visually compelling compositions using the principles of design, and will explore more advanced concepts of spatial relationships and balance.
5. **Project-Based Learning:** Throughout the course, students will complete a series of hands-on projects that will allow them to apply the concepts they've learned to their own work.
5. **Critique and Feedback:** Students will receive regular feedback and critiques from the instructor and their peers to help them improve their work.

Recommended Books:

1. Muybridge, Eadweard. *The Human Figure in Motion*. Dover Publications, 1955.
2. Lucchesi, Bruno, and Margit Malmstrom. *Modeling the Head in Clay*. Watson-Guption

Publications, 1996.

3. Simblet, Sarah. Anatomy for the Artist. DK Publishing, 2001.
4. Rubino, Peter. Sculpting the Figure in Clay. Lark Books, 2005.

Miniature:

The Miniature painting course extends the vocabulary of a painting by drawing from a conventional genre that has been reinterpreted to become part of the contemporary art vocabulary. The course is designed to understand the techniques of miniature painting by studying and practicing the styles, themes and techniques of contemporary masters, which focus on painting the real life experiences in contemporary scenarios and compositions. The focus of course is modern and conceptual miniatures in contemporary style.

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. This can help to deepen their appreciation and understanding of the art form, and inspire them to create their own unique works that reflect their own cultural experiences and perspectives.

Objectives

- To inculcate the knowledge of traditional practices and applications of miniature in color
- To teach colour theory of Gouache technique
- To make students aware of traditional art and legacy

Contents

History of miniature painting

- 1- Emergence of contemporary miniature style from traditional art
- 2- Ustad Bashir Ahmad & Ustad Sheikh Suja Ullah
- 3- Contemporary miniature artists of Pakistan

Practices and applications

4. Self Portrait painting
5. Boarder design around miniature in contemporary style
6. Mixing of contemporary and traditional style and subjects

Introduction to Contemporary Technique

- 1- Experimental work on real-life issues & experiences
- 2- Mixing of text/calligraphy in contemporary miniature
- 3- 3D in miniature
- 4- Collage in miniature painting
- 5- Large scale miniature painting

Recommended Surface

Wasli- handmade paper

Recommended Materials

Relevant traditional materials

Learning Outcomes

Students learn historical and cultural context
Student learns patience and attention to detail

Student learns about traditional miniature technique

Recommended Books

Ali, A. I. (2008). *Impassioned play: Social commentary and formal experimentation in contemporary Pakistani art*. The University of Texas at Austin.

Tarar, N. O. (2011). *Framings of a National Tradition: Discourse on the Reinvention of Miniature Painting in Pakistan*. *Third Text*, 25(5), 577-593.

Suggested Readings

Shaikh, N. J. (2019). "Representing the Feminine": Revival of Miniature Painting in Pakistan and Contemporary Miniatures of Shahzia Sikander (Doctoral dissertation, State University of New York at Stony Brook).

Arshad, S. (2017). *Innovative Ideas of Aakif Suri in the Field of Miniature Painting*. *Asian Journal of Multidisciplinary Studies*, 5, 6.

Greenwalt, K. (2022). *Translating Mughal History: Hamra Abbas and the Contemporary Miniature*. In *Deconstructing the Myths of Islamic Art* (pp. 163-175). Routledge.

Ali, A. I. (2008). *Impassioned play: Social commentary and formal experimentation in contemporary Pakistani art*. The University of Texas at Austin.

FINA-6122

Studio Practice-IV *(Figurative)

3(0+3)

Painting/Sculpture/Miniature:

Course Description:

The Human Body and Its Proportions course provides a comprehensive study of the anatomy and proportions of the human body. Through a combination of theoretical instruction, visual references, practical exercises, and hands-on drawing sessions, students will develop a deep understanding of the intricacies of the human form. This course is designed for artists, anatomists, medical students, and anyone interested in accurately depicting the human body.

Learning Outcomes:

1. Knowledge of Human Anatomy:

Develop a comprehensive understanding of the major anatomical systems and their functions.

Acquire knowledge of skeletal and muscular structures and their role in determining proportions.

2. Proportional Accuracy:

Learn techniques for measuring and depicting accurate proportions of the human body.

Understand the significance of proportional systems in art and design.

3. Observational Skills:

Develop keen observational skills to accurately analyze and depict anatomical structures.

Enhance the ability to identify variations in anatomy across different individuals.

4. Artistic Skill Development:

Apply anatomical knowledge to improve the quality and accuracy of figure drawings and artwork.

Develop proficiency in capturing the human form with precision and

Course Contents:

1. Introduction to Human Anatomy:

Overview of the major anatomical systems and their functions. Introduction to anatomical terminology and body planes.

Assignment: Create a visual presentation highlighting the major anatomical systems and their functions.

2. Skeletal System:

Study of the bones of the human body, including their names, locations, and functions.

Examination of skeletal landmarks and their role in determining proportions.

Assignment: Create a detailed study sheet or model showcasing the major bones of the human body and their landmarks.

3. Muscular System:

Exploration of the major muscle groups and their functions. Understanding the relationship between muscles, bones, and body movement.

Assignment: Create a series of anatomical drawings or sculptures highlighting the major muscle groups and their connections to the skeletal system.

4. Proportions of the Human Body:

Analysis of ideal proportions and measurements of the human figure.

Study of proportional systems such as the Golden Ratio and its application in art and design.

Assignment: Complete a series of proportion exercises, measuring and comparing different body parts to ensure accurate depiction in drawings.

5. The Head and Facial Proportions:

Detailed study of the skull and its proportions. Understanding the placement and proportions of facial features. Assignment: Create a series of detailed facial studies, focusing on the accurate portrayal of facial proportions and features.

6. The Torso and Limbs:

Examination of the proportions and structure of the torso, including the ribcage, waist, and pelvis. Study of the proportions of the upper and lower limbs, including the arms, hands, legs, and feet.

Assignment: Create a series of figure drawings or sculptures emphasizing the accurate depiction of torso and limb proportions.

7. Foreshortening and Perspective:

Techniques for accurately depicting foreshortened body parts in different angles and perspectives.

Understanding the principles of perspective and how they affect the portrayal of the human body.

Assignment: Complete a series of drawings or paintings showcasing foreshortened body parts from various perspectives, demonstrating proficiency in perspective and foreshortening.

8. Life Drawing Sessions:

Live model drawing sessions focusing on capturing the proportions and form of the human body.

Applying the knowledge of anatomy and proportions to create accurate and dynamic figure drawings.

Assignment: Participate in a series of life drawing sessions, creating a portfolio of figure drawings that demonstrate accurate proportions and mastery of anatomical knowledge.

Recommended Books:

1. Simblet, Sarah, and John Davis. *Anatomy for the Artist*. Dorling Kindersley, 2001.
2. Simblet, Sarah, John Davis, and Ursel Fischer. *Anatomy for the artist. Anatomía para el artista*. No. Sirsi) i9788480764308. 2002.
3. Loomis, Andrew. *Figure drawing for all it's worth*. Clube de Autores, 2021.
4. Yilmaz, A., S. Cikmaz, and M. E. Cicek. "Vision of Artistic Anatomy." *Acta morphologica et anthropologica A* 10: 145.

Sculpture:

Course Description:

This Level 2 course builds on the foundational skills and concepts introduced in the Level 1 Portraiture in Sculpture course. Students will continue to develop their skills in creating realistic and expressive figurative sculptures in three dimensions, with a focus on more advanced techniques and concepts.

Learning Outcomes:

- Students will be able to create advanced and nuanced figurative sculptures in three dimensions using a variety of sculptural techniques and materials.
- Students will be able to analyze and critique their own work and the work of their peers at a more advanced level, and will be able to use feedback to improve their skills.
- Students will be able to discuss and write about the role of figurative sculpture in art at a more advanced level, and will be able to articulate their own artistic vision and creative process.
- Students will be able to integrate the skills and techniques they've learned in the course into their own creative practice at a more advanced level, and will be able to produce high-quality sculptural work that demonstrates their understanding of advanced figurative sculpture concepts and techniques.

Course Content:

- Advanced Anatomy and Proportion: Students will deepen their understanding of the anatomy of the human body, and will study more advanced concepts of proportion and structure.
- Materials and Techniques: Students will continue to learn and refine their skills in sculptural techniques such as modeling, carving, and casting, and will explore more advanced materials such as stone and metal.
- Expression and Emotion: Students will continue to explore techniques for conveying emotion and expression in their figurative sculptures, with a focus on more complex and nuanced emotions.
- Composition and Design: Students will learn how to create dynamic and visually compelling compositions using the principles of design, and will explore more advanced concepts of spatial relationships and balance.

- Project-Based Learning: Throughout the course, students will complete a series of hands-on projects that will allow them to apply the concepts they've learned to their own work.
- Critique and Feedback: Students will receive regular feedback and critiques from the instructor and their peers to help them improve their work.

Recommended Books:

- Muybridge, Eadweard. *The Human Figure in Motion*. Dover Publications, 1955.
- Lucchesi, Bruno, and Margit Malmstrom. *Modeling the Head in Clay*. Watson-Guption Publications, 1996.
- Simblet, Sarah. *Anatomy for the Artist*. DK Publishing, 2001.
- Rubino, Peter. *Sculpting the Figure in Clay*. Lark Books, 2005.

FINA-6123

Digital Drawing-II

4(1+3)

Course Description

Digital Art is a course that explores various aspects of creating art using digital tools and techniques. The course covers topics such as digital painting, illustration, graphic design, 3D modeling, and animation. The learning outcomes include developing proficiency in digital art software, understanding design principles, and creating original digital artworks. Course contents may include hands-on projects, lectures, demonstrations, and critiques.

Learning Outcomes

The fortitude of the course is to develop proficiency in digital art software, mastering various digital art techniques, understanding design principles, enhancing creativity and artistic expression, and creating original digital artworks.

Course Contents

- Digital painting techniques
- Illustration fundamentals
- Graphic design principles
- 3D modeling basics, and animation fundamentals
- Digital art softwares
- Color theory, composition, and digital image manipulation
- Hands-on projects and practical exercises

Recommended Books:

3. Charlie Gere *Art, Time and Technology: Histories of the Disappearing Body* (Berg, 2005).
4. Christiane Paul (2006). *Digital Art*, pp 7–8. Thames & Hudson.
Web Link: <http://www.noahwf.com/screen/index.html>

FINA-6124**Art Criticism****3(3-0)****Course Contents:**

1: Introduction to Art Criticism

- Definition and purpose of art criticism
- Overview of historical and contemporary approaches to art analysis and interpretation
- Introduction to key concepts and terminology in art criticism

2: Formal Analysis and Artistic Techniques

- Principles of formal analysis: line, shape, color, composition, and other formal elements
- Exploration of artistic techniques, materials, and processes
- Examining the relationship between form and content in artworks

3: Context and Cultural Analysis

- Understanding the influence of cultural, social, and historical contexts on artworks
- Analyzing artworks in relation to their cultural significance and reception
- Exploring the role of identity, gender, race, and politics in art

4: Approaches to Art Criticism

- Formalism and aesthetic theories
- Iconography and symbolic interpretation
- Semiotics and signs in art
- Socio-political analysis and critical theory

5: Research Methods in Art Criticism

- Conducting research for art criticism, including primary and secondary sources
- Evaluating and analyzing scholarly texts, exhibition catalogues, and artist interviews
- Ethical considerations in art criticism research

6: Art Criticism in Practice

- Applying art criticism methodologies to specific artworks and artists
- Developing personal interpretations and critical analyses
- Engaging in group discussions and critique sessions

7: Art Criticism and Visual Culture

- Exploring the relationship between art, media, and popular culture
- Analyzing the impact of digital technologies and globalization on art criticism

- Examining the role of museums, galleries, and art publications in shaping art criticism discourse

8: The Role of the Art Critic

- Understanding the responsibilities and ethics of the art critic
- Examining the influence of art criticism on artists, institutions, and audiences
- Reflecting on the evolving role of the art critic in contemporary society

By the end of this course, students will have developed a solid foundation in art criticism, with the ability to analyze, interpret, and evaluate artworks with depth and critical insight. They will also have honed their communication skills, research abilities, and capacity for constructive critique, enabling them to contribute meaningfully to the field of art criticism.

Reference books

Here are some reference books on art criticism that can further enhance your understanding of the subject:

1. Berger, John, and Michael Dobb. *Ways of seeing*. na, 2003.
2. Gombrich, E. H. "RUDOLF ARNHEIM: Art and Visual Perception. A Psychology of the Creative Eye (Book Review)." *The International Journal of Psycho-Analysis* 37 (1956): 502.
3. Preziosi, Donald. *The art of art history: a critical anthology*. OUP Oxford, 2009.
4. Ross, Stephen David, ed. *Art and its significance: An anthology of aesthetic theory*. State University of New York Press, 1994.
5. Dewey, John. *Art as experience*. penguin, 2005.

These books offer diverse perspectives on art criticism, covering topics such as aesthetics, art theory, interpretation, and the role of the critic. They provide valuable insights into the historical and contemporary debates surrounding art and its meaning. Engaging with these texts will deepen your understanding of art criticism and its relevance in the broader field of visual culture.

SOWK-5101 Introduction to Social Work & Social Welfare 3(3+0)

Social Work is a practice based discipline which aims at improving the well-being of society. Introduction to Social Work is a basic course which elaborates the conceptual foundation of Social Work needed to acquaint students with the contemporary professional knowledge of Social work and generalist Social Work practice. This course is designed to acquaint students an introductory knowledge regarding the development of the Social Work profession and Social Work education, Social Work under religious doctrines and Social Work knowledge, ethics, values and skills. It will orient students to the professional roles of social worker followed by the knowledge of generic principles of Social Work. This course will be a foundation stone in helping the students to gain required knowledge to become an effective Social Worker. Moreover it will also focus on the generalist Social Work practice along with its practice settings (micro, mezzo and macro practice). It will also provide the understanding of Social Welfare, its history around the globe and contemporary fields of Social Work practice.

Contents

1. Concept and introduction to Social Work
2. History of Social Work

3. The Development of the Social Work Profession
4. Early Development of Social Work Education
5. Concept of Social Work under religious doctrines
6. Social Work Knowledge, ethics, Values and skills
7. Values and multicultural competence
8. Generic principles of Social Work
9. Social worker: a variety of roles
10. Social Work practice
11. The process of generalist Social Work practice
12. Practice settings: micro, mezzo and macro practice
13. Social Work functions and roles: consultancy, resource management, integration, integrating generalist functions
14. Concept and introduction to Social Welfare
15. History of Social Welfare
16. Approaches of Social Welfare
17. Welfare State
18. Contemporary fields of Social Work Practice

Recommended Books

1. Kirst-Ashman, K. K. (2017). *Introduction to social work and social welfare: critical thinking perspectives*. Boston: Cengage learning.
2. Zastrow, C.H. (2013). *The practice of social work: a comprehensive worktext*. Belmont: Cengage learning.

Suggested Readings

1. Birkenmaier, J & Berg-Weger, (2017). *The practice of generalist social work*. New York: Taylor & Francis.
2. Wilson, K, et al. (2008). *Social work: an introduction to contemporary practice*. London: Pearson Education Limited.

Semester-VII

Category	Course Code	Course Title	Credit Hours
Major-23	FINA-6125	Studio Practice-V* (Mini Projects)	6(0-6)
Major-24	FINA-6126	Studio Practice-VI* (conceptual)	3(0-3)
Major-25	FINA-6127	Basics of Photography	3(1-2)
Major-26	FINA-6128	Research Methodology	2(2-0)
ID-3	INFM-6430	Information Literacy	3(3-0)
	URCG-5111	Translation of the Holy Quran - IV	Non-Credit

Total Credit Hours: 16

FINA-6125

Studio practice-V *(Mini Projects)

6(0+6)

Painting/Sculpture/Miniature:**Painting****Course Description:**

The Figure Composition in Painting course explores the fundamental principles and techniques involved in arranging and composing figures within a painting. Through a combination of theoretical instruction, hands-on exercises, and creative projects, students will develop their skills in creating visually captivating and meaningful figure compositions. The course will delve into topics such as the effective use of visual pathways, the art of narrative storytelling, the incorporation of symbolism and metaphor, observational studies, and the exploration of diverse styles and techniques.

Learning outcomes:

Comprehend the core principles and concepts of figure composition and their significance in the realm of painting.

Apply effective strategies and techniques to arrange figures in a visually appealing and well-balanced manner.

Employ visual pathways to guide the viewer's gaze through deliberate arrangement and placement of figures within the composition.

Utilize figures as a means of conveying emotions, narratives, and thematic elements to evoke a deeper connection with the viewer.

Incorporate symbolism and metaphor in figure compositions to imbue artwork with additional layers of meaning and symbolism.

Enhance observational skills to accurately represent the human form through live model studies, capturing its unique gestures, proportions, and subtleties.

Experiment with various positions, gestures, and perspectives to create dynamic and engaging figure compositions that captivate the viewer's attention.

Encourage creative exploration and experimentation by trying out different styles, techniques, and approaches to figure composition.

Cultivate a distinct artistic voice and style in the arrangement and composition of figures, fostering individual expression and creativity.

Engage in constructive critique and reflective discussions to gain valuable insights and refine figure composition skills.

By the end of the course, students will possess a strong grasp of the principles and techniques necessary to create compelling figure compositions. They will have the ability to effectively arrange figures, direct the viewer's attention, convey emotions and narratives, and incorporate symbolism and metaphor into their artwork. Through observational studies, experimentation, and the development of a personal artistic voice, students will expand their creative horizons and acquire the skills needed to excel in the field of figure composition in painting.

Course content:

1. Visual Pathways and Directing the Viewer's Gaze:

Create a figure composition where the arrangement of figures and visual elements guides the viewer's gaze towards a specific focal point.

Experiment with different compositional techniques, such as leading lines, overlapping shapes, and contrast, to create strong visual pathways.

Present your artwork along with a written explanation of how you strategically directed the viewer's gaze in the composition.

2. Narrative and Storytelling:

Choose a well-known story, myth, or historical event and create a figure composition that visually tells the narrative.

Pay attention to the sequence of events, character interactions, and key moments in the story.

Use elements of composition, color, and gesture to evoke the desired emotions and effectively convey the narrative.

3. Conveying Emotions, Narratives, and Themes through Figures:

Select a specific emotion, narrative, or theme you want to express through your artwork.

Create a series of figure compositions that explore different ways of conveying the chosen concept.

Experiment with body language, facial expressions, color choices, and other visual elements to effectively communicate your intended message.

4. Symbolism and Metaphor in Figure Compositions:

Choose a symbolic object, element, or concept and incorporate it into a figure composition.

Explore how the chosen symbolism or metaphor enhances the overall meaning and visual impact of the artwork.

Write a brief artist statement explaining the symbolic significance and intention behind your composition.

5. Observational Studies and Figure Representation:

Attend a life drawing or painting session with a live model.

Complete a series of observational studies focusing on accurately capturing the proportions, gestures, and nuances of the figure.

Present your best studies along with a reflection on the challenges faced and improvements made throughout the process.

6. Exploring Positions, Gestures, and Perspectives:

Experiment with different figure poses, positions, and perspectives.

Create a series of figure compositions that showcase a range of dynamic and interesting viewpoints.

Explore foreshortening, unusual angles, and unconventional compositions to challenge yourself and expand your artistic repertoire.

7. Experimentation and Creative Exploration:

Choose a specific aspect of figure composition that you would like to explore further, such as color, texture, or abstraction.

Create a body of work where you experiment with different styles, techniques, and approaches within that chosen aspect.

Document your artistic process and reflect on the successes and challenges encountered during your creative exploration.

8. Developing a Personal Artistic Voice in Figure Arrangements:

Create a series of figure compositions that reflect your unique artistic style, voice, and vision.

Experiment with combining various elements, techniques, and concepts learned throughout the course to create cohesive and impactful artworks.

Write an artist statement that articulates your artistic intentions, influences, and the overall theme or message conveyed in your figure arrangements.

These class assignments will provide opportunities for students to apply the concepts, techniques, and principles learned in class while encouraging creativity, exploration, and personal artistic development in the realm of figure composition.

Recommended Books:

1. Loomis, Andrew. *Figure drawing for all it's worth*. Clube de Autores, 2021.
2. Dow, Arthur Wesley. *Composition: Understanding line, notan and color*. Courier Corporation, 2012.
3. Hambidge, Jay. *The Elements of Dynamic Symmetry, by Jay Hambidge*. Yale University Press, 1948.
4. BARBILLON, CLAIRE. "CHAPTER TWELVE THE INFLUENCE OF SYMBOLISM ON THE FORMAL EVOLUTION OF SCULPTURAL RELIEF BETWEEN 1900 AND 1940 CLAIRE BARBILLON." *Symbolism, Its Origins and Its Consequences* (2010): 203.

FINA-6126

Studio Practice VI (Conceptual)

3(0+3)

Painting:

Course Description: The course on Conceptual Painting delves into the world of art as a means of expressing ideas, concepts, and emotions. Students will explore various techniques, materials, and processes to bring their creative visions to life. Through a combination of theoretical study, practical exercises, and hands-on projects, participants will develop their conceptual thinking skills and expand their artistic horizons. This course encourages students to think critically, experiment with different approaches, and engage in meaningful artistic discourse.

Learning outcomes:

1. Understand the principles and philosophy of conceptual art.
2. Develop the ability to generate and articulate artistic concepts and ideas.
3. Explore various techniques and materials to express conceptual ideas visually.
4. Enhance critical thinking skills through analysis and interpretation of conceptual artworks.
5. Experiment with different approaches and methods to convey abstract or complex concepts.
6. Develop a personal artistic style and voice within the realm of conceptual art.

7. Engage in constructive artistic critique and participate in discussions about conceptual art.
8. Expand knowledge of influential conceptual artists and their contributions to the art world.
9. Cultivate a deeper understanding of the relationship between art, ideas, and societal issues.
10. Create a portfolio of conceptual artworks that demonstrate conceptual thinking and artistic growth.

Course Contents:

1. Conceptual Art Analysis:

Students will select a conceptual artwork and conduct a thorough analysis of its underlying concepts, materials, and artistic techniques. They will present their analysis in a written report or visual presentation, discussing the artwork's significance within the context of conceptual art.

2. Concept Generation Workshop:

Students will participate in a guided workshop focused on generating conceptual art ideas. They will explore various brainstorming techniques, engage in group discussions, and complete creative exercises to develop their own concepts. They will present their generated ideas and reflect on the process.

3. Conceptual Painting Project:

Students will create a conceptual painting that incorporates abstract concepts or explores a specific idea or theme. They will select appropriate materials, techniques, and visual elements to convey their conceptual intent. They will present their artwork in class and provide a written artist statement explaining the concept behind their painting.

4. Conceptual Art Critique:

Students will engage in a group critique session, where they will present their works-in-progress to receive feedback from their peers and instructor. They will participate actively in the critique process, providing constructive feedback and suggestions for improvement. They will reflect on the critique experience and incorporate feedback into their final artworks.

5. Artist Research and Presentation:

Students will choose an influential conceptual artist and conduct in-depth research on their life, artistic practice, and key artworks. They will prepare a visual presentation highlighting the artist's contributions to conceptual art and lead a class discussion on their findings.

6. Conceptual Art and Social Issues:

Students will create a socially engaged artwork that addresses a specific social issue or challenges societal norms. They will research and analyze the issue, develop a conceptual framework, and execute their artwork. They will present their artwork, discussing the conceptual intent and the intended impact on social awareness.

7. Describing Conceptual Art:

Primacy of Ideas: Conceptual art places the highest value on the ideas and concepts behind the artwork. The idea or concept takes precedence over the visual form or materiality of the artwork.

Broad Range of Media: Conceptual artists employ a wide range of media, including installation, performance, photography, text, video, and even immaterial or time-based forms such as ideas or actions. The choice of medium is driven by the artist's intention to convey the concept effectively.

Process-Oriented: The artistic process and the development of ideas are integral to conceptual art. Artists often document their thinking, research, and creative processes, making them part of the artwork itself.

Engagement with Language and Text: Language and text play a significant role in conceptual art. Artists use written statements, instructions, or descriptions to convey their ideas, challenge traditional modes of artistic expression, and invite intellectual participation from the viewer.

Context and Institutional Critique: Conceptual artists often engage with the art world and challenge traditional norms, institutions, and the notion of art itself. They question the role of the art market, the museum, and the authority of the artist, aiming to stimulate critical dialogue and reflection.

Conceptual Depth over Visual Appeal: Conceptual art may not prioritize visual aesthetics or formal qualities. Instead, it seeks to provoke intellectual and philosophical inquiries, challenging conventional notions of what constitutes art.

8. Conceptual Art Exhibition Proposal:

Working individually or in groups, students will develop a proposal for a conceptual art exhibition. They will outline the exhibition theme, curatorial concept, selected artworks, and potential audience engagement strategies. They will present their proposal in class, providing visual representations and a written exhibition proposal.

Reference books

1. Tony, Godfrey. "Conceptual art." *London: Phaidon* (1998).
2. "Alberro, Alexander, and Blake Stimson, eds. *Conceptual art: a critical anthology*. MIT press, 2000.3. "Conceptual Art: Themes and Movements" by Paul Wood
4. Corris, Michael. *Conceptual art: theory, myth, and practice*. Cambridge University Press, 2004.
5. Fried, Michael. *Art and objecthood: Essays and reviews*. University of Chicago Press, 1998.6. "Conceptual Art and Painting: Further Essays on Art & Language" by Charles Harrison

These books provide in-depth insights into conceptual art, painting techniques, artistic theories, and critical analysis. They will be valuable resources for further exploration and understanding of conceptual painting.

Sculpture:

Course description:

Conceptual sculpture is a type of art that prioritizes the idea or concept behind the work, rather than its physical form. This type of sculpture often involves the use of unconventional materials and techniques, and may incorporate performance, video, or other media.

Learning outcomes:

- Understanding the principles of conceptual art and how they apply to sculpture
- Developing skills in creative thinking and idea generation
- Learning to work with a variety of materials and techniques

- Developing an understanding of contemporary art practices and trends
- Developing the ability to discuss and critique works of art

Course contents:

- An introduction to the history and principles of conceptual art
- Exploration of materials and techniques used in conceptual sculpture
- Studio time to develop and create individual works of art
- Group critiques and discussions of contemporary art practices and trends
- Guest lectures or visits to local art galleries or museums

Recommended Books:

- "Conceptual Art" by Tony Godfrey
- "Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings" edited by Kristine Stiles and Peter Selz
- "Art in Theory 1900-2000: An Anthology of Changing Ideas" edited by Charles Harrison and Paul Wood
- "Sculpture Today" by Judith Collins

FINA-6127

Basics of Photography

3(1+2)

Description:

The Basics of Photography course introduces students to the fundamental concepts and techniques of photography. Through a combination of theoretical knowledge and practical exercises, students will develop a strong foundation in the art and craft of capturing compelling photographs. The course covers essential topics such as camera operation, exposure, composition, lighting, and post-processing. Students will also explore different genres of photography and gain insights into the creative aspects of the medium. By the end of the course, students will have the skills and knowledge to confidently create well-exposed and visually engaging photographs.

Learning outcomes:

1. Apply theoretical knowledge of photography principles to practical assignments and hands-on projects.
2. Develop technical skills in camera operation, composition, lighting, and post-processing.
3. Analyze and critique photographs, demonstrating an understanding of effective techniques and concepts in photography.
4. Experiment with different genres, styles, and approaches in photography to develop personal artistic expression.
5. Apply specialized techniques and considerations for product photography and portrait photography.
6. Reflect on the creative and conceptual choices made in photography, considering the impact on visual storytelling and audience engagement.

1. Introduction to Photography

History of Photography

Create a photographic timeline showcasing the evolution of photography, highlighting key technological advancements and influential photographers.

2. Composition and Framing

- Types of Compositions
- Rule of Third
- Leading Lines
- Framing (Frame in frame)
- Symmetry and Patterns
- Fill the Frame
- Diagonal Composition
- Golden Ratio
- Centered composition
- Off center composition
- Create a photo series applying the rule of thirds in composition. Experiment with different subjects and scenes to showcase the visual impact of this principle.
- Analyze and critique a selection of photographs from renowned photographers, focusing on their compositional techniques. Write a reflective essay discussing the effectiveness of their compositions.

3. Camera Body

Brief introduction of camera body parts and its functions.

4. Photography and Modes

- Auto Mode
- Program (P) Mode
- Aperture Priority (AV/A) Mode
- Shutter Priority (TV/S) Mode
- Manual (M) Mode
- Scene Mode
- Custom Mode

5. Lighting Techniques

- Experiment with different lighting setups (natural or artificial) to create a series of photographs that evoke specific moods or emotions.
- Conduct a photo shoot in challenging lighting conditions and demonstrate effective techniques for controlling and manipulating light to achieve desired results.

6. Focus and Depth of Field

- Explore the creative use of depth of field by capturing a series of photographs with varying levels of focus. Analyze the impact of different depths of field on the visual narrative of each image.
- Experiment with selective focus techniques to highlight specific elements within a photograph. Create a series of images showcasing the intentional use of shallow depth of field.

7. Understanding Exposure

- Capture a range of photographs in different lighting conditions, demonstrating the

application of proper exposure techniques to achieve well-balanced and properly exposed images.

- Apply exposure creatively to convey a specific mood or tell a visual story. Present a series of photographs along with a written artist statement explaining the conceptual and technical choices made.

6. Product Photography

- Introduction to Product Photography
- How Soft works
- Select a product and create a series of product photographs showcasing its unique features, functionality, or aesthetic appeal.
- Analyze and critique product photographs from various marketing campaigns or e-commerce platforms, identifying effective strategies used in product presentation.

8. Studio Setup and Equipment

- Set up a product photography studio, including lighting, background, and props, and photograph a selection of products using different setups.
- Research and present a visual case study on how different lighting equipment or modifiers can impact the visual presentation of products.

9. Styling and Composition for Products

- Style and compose a product photo shoot, considering elements such as color schemes, props, and backgrounds to create visually appealing and marketable images.
- Analyze and compare product photographs from different industries, discussing how styling and composition choices align with the target audience and product branding.

10. Lighting and Reflection Control

- Photograph a reflective product, such as glassware or jewelry, using techniques to control reflections and highlight product details effectively.
- Experiment with different lighting setups to create dramatic or soft lighting effects for product photography. Compare and analyze the results in terms of visual impact and marketability.

11. Understanding the Rule of Thirds

- Capture a series of photographs demonstrating the application of the rule of thirds in various genres, such as landscapes, architecture, or street photography.
- Analyze and critique famous portraits, identifying how the rule of thirds is used to create engaging compositions. Present your findings in a visual presentation.

12. Portrait Photography Fundamentals

- Conduct a portrait session with a model or subject, applying fundamental portrait photography techniques such as posing, lighting, and expression.
- Create a portfolio of diverse portrait styles, showcasing different approaches to environmental, studio, or candid portraits.

13. Lighting and Mood in Portraits

- Types of Portraits
- Experiment with different lighting setups to capture portraits that convey specific moods or emotions. Reflect on the effectiveness of different lighting techniques in storytelling.
- Analyze and discuss how lighting choices impact the mood and narrative of portraits from notable photographers. Create a visual presentation showcasing your analysis.

14. Composition and Framing in Portraits

- 1) Photograph a series of portraits using different framing techniques, such as close-ups, mid-shots, or unconventional compositions. Analyze how framing choices influence the viewer's perception of the subject.
- 2) Organize a portrait critique session, where students present their portraits and provide constructive feedback on composition and framing choices.

Reference Books:

1. Altenburg, Marie. "Understanding Exposure: How to Shoot Great Photographs with Any Camera." *PSA Journal* 82.11 (2016): 7-8.
2. Creasey, Mike. "Light: Science and Magic. An Introduction to Photographic Lighting." (2009): 26-26.
3. Altenburg, Marie. "The Art of Photography: A Personal Approach to Artistic Expression." *PSA Journal* 83.9 (2017): 8-9.
4. Carroll, Henry. *Read this If You Want to Take Great Photographs of People*. Laurence King Publishing, 2015.

FINA-6128

Research Methodology

2(2+0)

Course Description

This course will provide an opportunity for participants to establish or advance their understanding of research through 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 quantitative, qualitative, and mixed methods approaches. Participants will use these theoretical underpinnings to begin to critically review 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.

Learning Outcomes:

At the end of this course students are be able to:

- Understand some basic concepts of research and its methodologies
- Identify appropriate research topics
- Select and define appropriate research problem 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. 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 Books:

1. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*, SAGE Publications Ltd; Second Edition, 2015
2. Dr. Dawson, Catherine. *Introduction to Research Methods: A Practical Guide for Anyone Undertaking a Research Project*, How to Books; 4 edition, 2009
3. Routledge, Mildred L., *Understanding Research Methods: An Overview of the Essentials*, Patten; 7 edition, 2009
4. Kara, Helen. *Creative Research Methods in the Social Sciences: A Practical Guide*, University of Chicago Press; 2015

INFM-6430

Information Literacy

3(3+0)

This course is intended for development of students' understandings of the information world and for the efficient, effective, and confident seeking and use of information they need in difference contexts especially in an academic setting. After having this course, the students will be able to gain a

- Familiarity with varying IL conceptions, models, standards, and frameworks
- Development of a general and subject-specific understanding of digital information landscape.
- Understanding the ethical, socio-economic, and legal issues surrounding information access and use.
- Understanding the nature of information Search/Seeking Process and adoption of appropriate info behavior
- Ability for where and how to find information they need.

Course Contents:

Defining information literacy (IL); Various conceptions; Other related literacies; Elements of information literacy; Need and importance; Role in life-long learning, academic engagement and performance; Information literacy contexts: academia, workplace, and everyday life; Models of information literacy: Big6™, Information Search Process, ELIS Model of Info-seeking, Seven Pillars, and Empowering 8; IL competency standards; IL framework for higher education; Library and Information Anxiety; Online Databases: General (Web of Science, Scopus, Google Scholar, etc.) and Subject specific databases; Searching Techniques, Search Strategy Development; Citation Management using a Computer Software; Hands on Training for searching online databases; Academic Integrity and Honesty; Plagiarism Avoidance Techniques; HEC Plagiarism Policy; Use of AI Tools in Learning and Research.

Recommended Books:

1. Eisenberg, M. B., Lowe, C. A., & Spitzer, K. L. (2004). *Information literacy: Essential skills for the information age*. 2nd ed. London: Libraries unlimited.
2. ALA (2000). *ACRL Information Literacy Competency Standards for Higher Education*. Chicago: ACRL.
3. ACRL (2016). *Framework for Information Literacy for Higher Education*.
4. Ariew, S. A. (2014). *Information Literacy at the Crossroads: The Convergence between the Research and the Writing Processes*.

5. Milena Dobreva, (2010) "Information Literacy at the Crossroad of Education and Information Policies in Europe", Library Review, Vol. 59 Issue: 8, pp.638-639.
6. Basili, C. (Ed.). (2008). *Information Literacy at the crossroad of Education and Information Policies in Europe*. Consiglio Nazionale delle Ricerche. Chapter 1 and 2.
7. Jesús Lau (2006). Guidelines on information literacy for lifelong learning. Mexico: IL section, IFLA.
8. ACRL (2011). Guidelines for Instruction Programs in Academic Libraries.
9. ACRL (2012). Characteristics of Programs of Information Literacy that Illustrate Best Practices: A Guideline.
10. Naveed, M. A., & Rafique, F. (2018). Information Literacy in the Workplace: A Case of Scientists from Pakistan. *Libri*, 68(3), 247-257.
11. Naveed, M. A., & Anwar, M. A. (2019). Development of information literacy in Pakistan: Background and research. *Pakistan Library and Information Science Journal*, 50(2).

URCG-5111

Translation of the Holy Quran - IV

Non-Credit

Topic	Details
Semester/Level	In some discipline 7 th semester and in some discipline 8 th Semester/ BS (5 th Semester intake) 3 rd / 4 th
Course Code	URCG-5111
Course Title	Translation of the Holy Quran - IV
Credit Hours	Non-Credit
Objectives	<ul style="list-style-type: none"> • To familiarize the students with commandments of trade and inheritance mentioned in the Quranic text (with the help of Urdu translation). • Students • To introduce the students to scientific facts and miracles of the Holy Quran and Quranic stress on deep study of Allah's explored universe. • To motivate the students for reading and exploring the last Holy Book revealed by Almighty Allah. • Through memorization students will develop their relation with last revelation.
Course Contents:	<p>تجارت اور وراثت: ○</p> <ul style="list-style-type: none"> • مال کی تقسیم • نادان کا مال • عوام الناس کا مال • عورتوں کا مال • یتیموں کا مال • کفار کا مال • جائز مال • معاہدے • رہن • قرض <p>سائنسی حقائق: ○</p> <ul style="list-style-type: none"> • تخلیق کائنات • اجرام فلکی • شجر و حجر • زمین و آسمان کے اسرار • بوائیں اور طوفان • بہانم اور مویشی • حشرات الارض • پہاڑ اور سمندر

	<ul style="list-style-type: none"> ▪ الجن (٧٣) ▪ الشورى (٨٢) ▪ الزخرف (٧٧) ▪ الفيل (٧)
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Semester-VIII

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
Major-27	FINA-6129	Art Presentation	3(0-3)	NIL
Capstone Project-I	FINA-6130	Final Project*	6(0-6)	Nil
Capstone Project-II	FINA-6131	Final Project Report	3(3-0)	Nil
ID-4	BUSB-6148	Digital Marketing	3(3-0)	Nil

FINA-6129**Art Presentation****3(0-3)****Course Description**

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 portfolios of working artists. Working artists' portfolios are highly focused toward 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.).

Course Contents:

- 1. Maintenance and preparation of Port Folio**
 - 1.1 How to maintain painting portfolio?
 - 1.2 How to maintain Sculptures?
 - 1.3 Process of preserving painting and sculptures for long time
- 2. Types of Port Folio Presentations (soft copy)**
 - 2.1 How to prepare slides of art work?
 - 2.2 Academic Presentation
 - 2.3 Professional Presentation
- 3. Maintenance of Port Folio (Hard Copy)**
 - 3.1 Academic Port Folio
 - 3.2 Professional Port Folio
- 4. Presentation of work in professional manner**
- 5. Discussion on port folio**
- 6. Curriculum Vitae**

Recommended Books:

- 1) Sullivan, Jay. *Simply Said: Communicating Better at Work and Beyond*, Wiley; 1 edition, 2016
- 2) Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery (Voices That Matter)*, New Riders; 2 edition, 2011

FINA-6130**Final Project****6(0+6)****Painting/Sculpture/Miniature****Course Description:**

The Final Project course is the culmination of the painting program, where students have the opportunity to apply the knowledge, skills, and techniques acquired throughout their studies to create a comprehensive and original artwork. This course focuses on encouraging artistic autonomy and self-expression, allowing students to explore their unique artistic vision and create a significant body of work. Through guidance, critiques, and independent work, students will develop a final project that reflects their personal artistic style and showcases their growth as painters/sculptors/miniaturists.

Learning outcomes:

- Synthesize and apply the fundamental principles, techniques, and concepts learned throughout the program.
- Develop a cohesive and conceptually strong body of work that demonstrates creativity, artistic vision, and personal expression.
- Demonstrate advanced skills in color theory, composition, brushwork, and other relevant techniques.
- Incorporate experimentation and innovation in materials, mediums, and approaches to expand artistic boundaries.
- Conduct research and conceptual development to generate ideas and themes for the final project.
- Plan and execute the creation of multiple paintings, considering the use of various subject matters, styles, and formats.
- Engage in critical thinking and self-reflection to evaluate and refine the final project's artistic choices and visual impact.
- Present the final project in a professional and visually compelling manner, considering appropriate framing, installation, or display methods.
- Articulate and discuss the conceptual, technical, and aesthetic aspects of the final project through artist statements, presentations, and critiques.

Demonstrate effective time management, organization, and independent work skills throughout the development and completion of the final project.

Course Content:

1. **Research Proposal:** Students will develop a research proposal outlining their intended thesis topic, research questions, objectives, and methodology. This assignment will encourage

students to conduct preliminary research and articulate their initial ideas.

2. **Literature Review:** Students will conduct a comprehensive literature review on their chosen thesis topic. They will critically analyze existing scholarly works, articles, books, and other relevant sources to gain a deeper understanding of the current knowledge and debates surrounding their topic.
3. **Conceptual Mapping:** Students will create a visual conceptual map or diagram that illustrates the key concepts, themes, and relationships within their thesis topic. This assignment will help students organize their ideas and identify potential areas of focus for their research.
4. **Annotated Bibliography:** Students will compile an annotated bibliography of relevant sources related to their thesis topic. Each entry will include a brief summary and evaluation of the source's relevance, credibility, and contribution to their research.
5. **Case Study Analysis:** Students will select one or more case studies related to their thesis topic and conduct a detailed analysis. They will examine the context, methodologies, findings, and implications of the case study, providing insights into their own research direction.
6. **Research Methodology Proposal:** Students will develop a research methodology proposal outlining the specific methods, techniques, and approaches they intend to use in their research. This assignment will encourage students to consider the feasibility and appropriateness of different research methodologies.
7. **Data Collection and Analysis Plan:** Students will outline their plan for data collection and analysis related to their thesis topic. They will specify the sources of data, data collection methods, and data analysis techniques they will employ to address their research questions.
8. **Preliminary Findings and Discussion:** Students will present their preliminary findings and engage in a discussion with their peers and instructor. This assignment will allow students to receive feedback on their initial findings, identify potential gaps or limitations, and refine their research approach if necessary.
9. **Visual Presentation:** Students will create a visual presentation that synthesizes their research findings, key concepts, and main arguments related to their thesis topic. They will deliver a concise and engaging presentation to their peers and instructor, showcasing their progress and insights.
10. **Thesis Proposal:** Students will develop a comprehensive thesis proposal that integrates their research, methodology, findings, and potential contributions to the field. This assignment will serve as a roadmap for their thesis project, outlining the structure and scope of their work.

These assignments aim to guide students in exploring and developing their thesis topics. By engaging in research, literature review, case studies, conceptual mapping, and proposal development, students will refine their research questions, gather relevant sources, and identify the appropriate methodologies for their thesis projects. Through feedback, discussions, and visual presentations, students will receive valuable input to further develop their ideas and set the foundation for their thesis work.

Reference Books:

1. Kumar, Ranjit. *Research methodology: A step-by-step guide for beginners*. Sage, 2018.
2. Hollweck, Trista. "Robert K. Yin.(2014). Case Study Research Design and Methods ." *Canadian Journal of Program Evaluation* 30.1 (2015): 108-110.

FINA-6131

Final Project Report

3(0+3)

Course Objectives:

It will 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.

Learning Outcomes:

At the end of this course students are be able to:

- Understand some basic concepts of research and its methodologies
- Identify appropriate research topics
- Select and define appropriate research problem 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

Organization of Report Writing

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 Books:

1. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*, SAGE Publications Ltd; Second Edition, 2015
2. Dr. Dawson, Catherine. *Introduction to Research Methods: A Practical Guide for Anyone Undertaking a Research Project*, How to Books; 4 edition, 2009
3. Routledge, Mildred L., *Understanding Research Methods: An Overview of the Essentials*, Patten; 7 edition, 2009

4. Kara, Helen. *Creative Research Methods in the Social Sciences: A Practical Guide*, University of Chicago Press; 2015

FINA-6148**Digital Marketing****3(3+0)****Course Description:**

The course uses a mix of lecture/discussion, interesting individual and group projects, outside speakers, and exams. Prepare for an exciting and dynamic learning experience. The internet and other information technologies have created many interesting and innovative ways to provide customer value since its inception. The social media provide perfect platforms for connecting with today's consumer: High readership blogs, social networks (such as Facebook and LinkedIn), and online communities (such as YouTube, Twitter and Second Life), gave consumers the opportunity to be heard in large numbers, and smart marketers have learned how to tap into these for improving products and marketing communication.

Contents:

1. Introduction and industry trends
2. Strategic E-Marketing
3. Site design basics
4. Site design usability
5. Site design
6. Building trust
7. E marketing communications
8. Search and intelligent search
9. Search marketing

Recommended Books:

1. Strauss, J., El-Ansary, A., & Frost, R. (2006). *E-Marketing: International Edition*. (4thed.). Upper Saddle River: Prentice Hall.

Suggested Books:

1. Haq, A., Majeed, A., Magoulas, G. D., & Jamal, A. (2020). Transformative Power of Smart Technologies Enabled by Advances in AI: Changing Landscape for Digital Marketing. *In Handbook of Research on Innovations in Technology and Marketing for the Connected Consumer*, 1(17), 1-24.