

**Scheme of Studies and Course Content**

**BS Graphic Design Program**



**Institute of Art and Design**

**University of Sargodha**

**Session 2023 – Onward**

**Item No. 3**

## 1. Overview

The BS program in Graphic Design aims to equip graduates with a comprehensive skill set and essential knowledge for success in the evolving field of graphic design. The curriculum focuses on imparting proficiency in design principles, typography, color theory, game design, animation, and layout techniques to facilitate effective visual communication. The program fosters critical thinking for innovative problem-solving, guided by user-centered design and ethical considerations.

Hands-on experience with industry-standard graphic design software enhances technical prowess in digital media and print production. Additionally, students gain insights into branding, project management, and collaborative communication. Striving for a balance between creative expression and practical skills, the program prepares graduates to ethically excel as professionals in contemporary visual communication.

### 1. Program Structure

<b>Duration</b>	4-Years Program (8-Semesters)
<b>Admission Requirements:</b>	At least 45% marks in Intermediate (F.A. / F.Sc.) or equivalent
<b>Degree Completion Requirements:</b>	137 Credit Hours

### 2. General Education (Gen Ed) Requirements: (Mandatory/Core Courses, minimum 30 credit hours):

Sr. No.	Semester	Course Code	Course Title	Credit Hours
1.	1	URCG-5118	Functional English	3(3-0)
2.	1	URCG-5105 URCG-5126	Islamic Studies (OR) Religious Education/Ethics	2(2-0)
3.	1	URCG-5123	Applications of Information and Communication Technologies (ICT)	3(2-1)
4.	2	URCG-5112	Fables, Wisdom Literature and Epic	2(2-0)
5.	2	URCG-5116	Science of Society-I	2(2-0)
6.	2	URCG-5120	Exploring Quantitative Skills	3(3-0)
7.	2	URCG-5127	Seerat of the Holy Prophet (SAW)	1(1-0)
8.	3	URCG-5119	Expository Writing	3(3-0)

9.	3	URCG-5121	Tools for Quantitative Reasoning	3(3-0)
10.	3	URCG-5122	Ideology and Constitution of Pakistan	2(2-0)
11.	4	URCG-5114	Basic Science	3(2-1)
12.	4	URCG-5124	Entrepreneurship	2(2-0)
13.	4	URCG-5125	Civics and Community Engagement	2(2-0)
14.	1-8	URCG-5111	Translation of Holy Quran I, II, III & IV	NC
<b>GE Courses Credit Hours Total</b>				<b>31</b>

### 3. Single Major Courses

Course Code	Course Title	Cr. Hours
GRAD-5101	Drawing – I	3(0-3)
GRAD-5102	Basics of Design	3(0-3)
GRAD-5103	History of Civilizations	2(2-0)
GRAD-5104	Calligraphy	2(0-2)
GRAD-5105	Communication Design	3(0-3)
GRAD-5106	Drawing – II	3(0-3)
GRAD-5107	History of Western Art	2(2-0)
GRAD-5108	Drawing-III	2(0-2)
GRAD-5109	Graphic Design-I	3(0-3)
GRAD-5110	Photography – I	3(0-3)
GRAD-5111	Fundamental of Typography	3(1-2)
GRAD-5112	Drawing – IV	2(0-2)
GRAD-5113	Photography – II	3(0-3)
GRAD-5114	Graphic Design– II	3(0-3)
GRAD-6116	History of Graphic Design – I	2(2-0)
GRAD-6117	*Advertising Design – I / Illustration – I	3(0-3)
GRAD-6118	Interactive Design (Web, UI/UX)	3(1-2)
GRAD-6119	Techniques of Printing	2(1-1)
GRAD-6120	Videography – I	3(0-3)
GRAD-6121	History of Graphic Design – II	2(2-0)
GRAD-6122	*Advertising Design – II / Illustration – II	3(0-3)
GRAD-6123	Game Design – I	3(1-2)
GRAD-6124	Animation & Visual Effects – I	3(1-2)
GRAD-6125	Videography-II	3(1-2)
GRAD-6126	Game Design – II	3(0-3)
GRAD-6127	Animation & Visual Effects – II	3(0-3)
GRAD-6129	Research Methodology	3(3-0)
GRAD-6131	Report Writing	3(0-3)
GRAD-6132	Advertising Design Seminar	3(0-3)
<b>Major Courses Credit Hours Total</b>		<b>79</b>

#### 4. Interdisciplinary/Allied courses: minimum 12 credit hours

Course Code	Course Title	Cr. Hours
URCU-51	Functional Urdu	3(3-0)
PSYC-5101	Cognitive Psychology	3(3-0)
BUSB-6144	Advertising Management	3(3-0)
BUSB-6148	Digital Marketing	3(3-0)
<b>Interdisciplinary Courses Credit Hours Total</b>		<b>12</b>

#### 5. Field Experience / Internship: Minimum 03 Credit Hours

*Lasting 6-8 weeks and ideally scheduled during summer breaks after 4<sup>th</sup> semester for Associate degree, otherwise scheduled during summer break after 6<sup>th</sup> semester*

GRAD-6115	Internship	3(0-3)
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#### 6. Capstone Project

*Commencing in the 7<sup>th</sup> and 8<sup>th</sup> semester, these projects necessitate faculty supervision and evaluation in alignment with departmental guidelines,*

GRAD-6128	Capstone Project (Mini Project)	6(0-6)
GRAD-6130	Capstone Project (Major Project)	6(0-6)

Summary			
Sr. No.	Category	No. of Courses	Credit hours
1.	General Courses	13	31
2.	Subject Major Courses	29	79
3.	Allied/ Interdisciplinary Courses	04	12
4.	Internship	01	03
5.	Capstone Projects (Major & Minor)	02	12
	Total	49	137

## Scheme of Studies

### **BS Graphic Design**

#### **Semester-I**

<b>Category</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
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	GRAD-5101	Drawing – I	3(0-3)
Major-2	GRAD-5102	Basics of Design	3(0-3)
Major-3	GRAD-5103	History of Civilizations	2(2-0)
GE-4	URCG-5111	Translation of the Holy Quran -I	0(0-0)

**Semester Total Credit Hours: 16**

#### **Semester-II**

<b>Category</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
GE-5	URCG-5112	Fables, Wisdom Literature and Epic	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	GRAD-5104	Calligraphy	2(0-2)
Major-5	GRAD-5105	Communication Design	3(0-3)
Major-6	GRAD-5106	Drawing – II	3(0-3)

**Semester Total Credit Hours: 16**

#### **Semester-III**

<b>Category</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
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	GRAD-5107	History of Western Art	2(2-0)
Major-8	GRAD-5108	Drawing-III	2(0-2)
Major-9	GRAD-5109	Graphic Design-I	3(0-3)
Major-10	GRAD-5110	Photography – I	3(0-3)
GE-12	URCG-5111	Translation of the Holy Quran –II	0(0-0)

**Semester Total Credit Hours: 18**

**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-11	GRAD-5111	Fundamental of Typography	3(1-2)
Major-12	GRAD-5112	Drawing – IV	2(0-2)
Major-13	GRAD-5113	Photography – II	3(0-3)
Major-14	GRAD-5114	Graphic Design– II	3(0-3)

**Semester Total Credit Hours: 18****Summer Semester** *(For student existing program to have Associate Degree)*

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
Major-15	GRAD-6115	Internship	3(0-3)	Completion of minimum 60 credit hours

**Semester-V**

Category	Course Code	Course Title	Credit Hours
ID-1	URCU-51	Functional Urdu	3(3-0)
ID-2	PSYC-5101	Cognitive Psychology	3(3-0)
Major-16	GRAD-6116	History of Graphic Design – I	2(2-0)
Major-17	GRAD-6117	*Advertising Design – I / Illustration – I	3(0-3)
Major-18	GRAD-6118	Interactive Design (Web, UI/UX)	3(1-2)
Major-19	GRAD-6119	Techniques of Printing	2(1-1)
Major-20	GRAD-6120	Videography – I	3(0-3)
GE-15	URCG-5111	Translation of the Holy Quran –III	0(0-0)

**Semester Total Credit Hours: 19****Semester-VI**

Category	Course Code	Course Title	Credit Hours
ID-3	BUSB-6144	Advertising Management	3(3-0)
Major-21	GRAD-6121	History of Graphic Design – II	2(2-0)
Major-22	GRAD-6122	*Advertising Design – II / Illustration – II	3(0-3)
Major-23	GRAD-6123	Game Design – I	3(1-2)
Major-24	GRAD-6124	Animation & Visual Effects – I	3(1-2)
Major-25	GRAD-6125	Videography-II	3(1-2)

**Semester Total Credit Hours: 17**



**Summer Semester** *(For student's completion program to have BS Degree)*

Category	Course Code	Course Title	Credit Hours	Pre-Requisite
Major-15	GRAD-6115	Internship	3(0-3)	Completion of minimum 60 credit hours

**Semester-VII**

Category	Course Code	Course Title	Credit Hours
Major-26	GRAD-6126	Game Design – II	3(0-3)
Major-27	GRAD-6127	Animation & Visual Effects – II	3(0-3)
Major-28	GRAD-6128	Capstone Project (Mini Project)	6(0-6)
Major-29	GRAD-6129	Research Methodology	3(3-0)
GE-16	URCG-5111	Translation of the Holy Quran –IV	0(0-0)

**Semester Total Credit Hours: 15**

**Semester-VIII**

Category	Course Code	Course Title	Credit Hours
ID-4	BUSB-6148	Digital Marketing	3(3-0)
Major-30	GRAD-6130	Capstone Project (Major Project)	6(0-6)
Major-31	GRAD-6131	Report Writing	3(0-3)
Major-32	GRAD-6132	Advertising Design Seminar	3(0-3)

**Semester Total Credit Hours: 15**

**Degree Program Total: 137**

**Note:** \* Two subjects will be offered as Optional. Students can choose only one subject, which will be taught in two levels. Further, Students will complete their Final Project in their opted subject.

Optional Subjects are:

- a) Advertising Design
- b) Illustration

**Semester wise Break-up of Credits**

Semester	Credit Hours (Theory & Practical)	Contact Hours
1 <sup>st</sup> Semester	16(9-7)	23
2 <sup>nd</sup> Semester	16(8-8)	24
3 <sup>rd</sup> Semester	18(10-8)	26

4 <sup>th</sup> Semester	18(7-11)	29
Summer Internship	3(0-3)	6
5 <sup>th</sup> Semester	19(10-9)	28
6 <sup>th</sup> Semester	17(8-9)	26
Summer Internship	3(0-3)	6
7 <sup>th</sup> Semester	15(3-12)	27
8 <sup>th</sup> Semester	15(3-12)	27
<b>Total Credit Hours: 137</b>		

## Course Contents

### 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	GRAD-5101	Drawing – I	3(0-3)
Major-2	GRAD-5102	Basics of Design	3(0-3)
Major-3	GRAD-5103	History of Civilizations	2(2-0)
GE-4	URCG-5111	Translation of the Holy Quran -I	0(0-0)

### **URCG-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 Texts***

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

ترجمہ کا آیات منتخب ، قرآن تعارف (قرآن مطالعہ -5، 482- 1 آیات الحجرات سورہ ؛ 482 - ، سورہ ؛ 18  
1 آیات البقرہ سورہ :تفسیر و

سورہ ؛ 77 - 2 آیات الاحزاب ،سورہ ؛ 11 ، 41، 64-66؛ 24، 52- 151 آیات الانعام سورہ ؛ 55 -  
26 آیات الفرقان - 1 آیات المومنون

آیات الحشر ؛ 12 - 154 آیات عمران آل ؛ 44 - 14 آیات النحل ؛ 154 - السجدہ حم ، 44 آیت لقمن ؛ 12  
1 آیات الصف سورہ ؛ ، 156 - 18

56 آیت )

### **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،

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

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

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

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

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

مسئول

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

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

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

(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

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

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

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

**Pre-Requisite: Nil**

### Recommended Texts

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 Jurisprudencel| Islamic Research,  
Institute, International Islamic University, Islamabad (1993)

5. Dr. Muhammad Zia-ul-Haq, —Introduction to Al Sharia Al Islamial Allama Iqbal Open University, Islamabad (2001)
6. Dr. MuhammadShahbaz Manj, Teleeemat-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 Texts***

1. William Lille. 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

**URCG-5123**

**Applications of**

**3(2+1)**

### **Information Communication Technologies (ICT)**

The course introduces students to information and communication technologies and their application in the workplace. Objectives include basic understanding of computer software, hardware, and associated technologies. How computers can be used in the workplace, how communications systems can help boost productivity, and how the Internet technologies can influence the workplace. Students will get basic understanding of computer software, hardware, and associated technologies. They will also learn how computers are used in the workplace, how communications systems can help to boost productivity, and how the Internet technologies can influence the workplace.

#### ***Contents***

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

#### ***Recommended Texts***



1. Discovering Computers 2022: Digital Technology, Data and Devices by Misty E. Vermaat, Susan L. Sebok; 17th edition.

***Suggested Books***

1. Computing Essentials 2021 by Timothy J. O'Leary and Linda I. O'Leary, McGraw Hill Higher Education; 26th edition.
2. Computers: Understanding Technology by Fuller, Floyd; Larson, Brian: edition 2018.

**GRAD-5101**

**Drawing – I**

**3(0+3)**

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.

***Learning Outcomes***

Learning drawing principles and elements, both in theory and practice will enable students to transfer their imagination onto paper more effectively. Mastering drawing principles allow students to communicate complex concepts visually, making it a valuable skill in various fields.

Learning about composition principles will help to create visually engaging and impactful artworks. Drawing theory will give a deeper appreciation for art and the thought processes that students will use in their works.

***Contents***

**Introduction to elements of drawing**

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

### **Introduction to principals of drawing**

- 1- Study of balance in objects -----Basic practice
- 2- Study of emphasis in objects-----Basic practice
- 3- Study of harmony in objects-----Basic practice
- 4- Study of movement in objects-----Basic practice
- 5- Study of proportion in objects-----Basic practice
- 6- Study of repetition in patterns/forms---Basic practice
- 7- Study of rhythm in patterns-----Basic practice
- 8- Study of unity in patterns-----Basic practice
- 9- Study of variety in patterns-----Basic practice

### ***Recommended surface***

Drawing pad with zero grain drawing sheets  
Recommended Size of drawing pad: A3

### ***Recommended Medium***

Graphite pencil and powder

### ***Recommended Texts***

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

### ***Suggested Readings***

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

## **GRAD-5102**

## **Basics of Design**

**3(0+3)**

Basic of design is a foundation level class structured for the needs of art majors who plan to pursue a career in art. Students are introduced to the visual elements and principles of design through slide lectures and demonstrations. Students will be expected to apply the concepts learned from the lectures and demonstrations to create 2-dimensional visual compositions. Classroom lecture will expand upon visual elements and principles of design to include straight, curved and implied lines; geometric and organic shapes; positive and negative space; approximate symmetry, symmetrical, asymmetrical and radial balance; the illusion of depth; simulated and actual texture; and color theory. To receive a strong,

broad-based foundation in the visual arts through instruction in drawing and design in both digital and studio settings. This course emphasizes the core fundamentals of 2-D design as the building blocks of visual literacy and requires you to look at how artists and designers throughout history have used 2-D elements to further the boundaries of artistic expression and communication. Students will gain a working knowledge of concepts and visual vocabulary needed to facilitate understanding of the visual organization to develop technical skills, sensitivity, and perception in order to communicate effective artistic intent and vision.

### ***Learning Outcomes***

Understanding visual elements and principles of design leads to creating aesthetically pleasing and balanced artworks, effectively conveying messages or emotions through thoughtful use of color, line, shape, texture, space, contrast, balance, rhythm, and other design components.

Students will acquire a practical understanding of concepts and visual terminology essential for comprehending visual arrangement. This knowledge will foster the development of technical abilities, sensitivity, and understanding, enabling effective communication of artistic intentions and visions.

### ***Contents***

#### **Elements of design**

Line, Color, Shape, Texture, Space, Value, Form

#### **Principles of Design**

#### **Introduction to compositional devices**

Psychology of Color and Design

- 1- The Psychology of Color in Marketing and Branding
- 2- Color trends for men and women
- 3- Color coordination and conversions
- 4- Monochromatic Color Scheme
- 5- Complimentary Color Scheme
- 6- Triple Color Scheme

#### **Doodle Book Exercises to practice positive and negative space exercises**

**Depth and value exercises, ooze, spatter, splash and drip exercises.**

#### **Basic Design Process and Principal**

- 1- Observation
- 2- Brainstorming
- 3- Prototyping and Implementation

#### 4- Principles of Two-Dimensional Design

#### **Creative thinking Process**

- 1- Texture and Form
- 2- Story Boarding
- 3- Design Aesthetics
- 4- Types of page Layout and Compositions

#### **Mondrian Layout**

- 1- Circus Layout
- 2- Multi panel Layout
- 3- Silhouette Layout
- 4- Big-Type Layout
- 5- Alphabet-Inspired Layout

#### ***Recommended Texts***

1. Lupton, E. (2010). *Thinking with type: a critical guide for designers, writers, editors, & students*. New York: Princeton Architectural Press.
2. Lupton, E., & Phillips, J. C. (2015). *Graphic design: The new basics*. San Francisco: Chronicle Books
3. Caldwell, C. (2019). *Graphic design for everyone: understand the building blocks so you can do It Yourself*. London: DK Media Company.

#### ***Suggested Reading***

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

### **GRAD-5103**

### **History of Civilizations**

**2(2+0)**

This course will discuss the meaning that our society has given to 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 civilizations 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***

Studying the history of civilizations from their emergence to the present provides insights into the evolution of societies, cultures, and ideas, fostering a broader understanding of human development, societal dynamics, cultural exchanges, and the factors shaping our modern world.

In this course, students will be prompted to employ critical criteria in examining the interactions between civilizations and the distinctions that set them apart. Moreover, the course will facilitate students' comprehension of art's significance within the framework of communication.

### ***Contents***

#### **Cave Art**

1. Paleolithic
2. Mesolithic
3. Neolithic

#### **Mesopotamia: The Oldest Civilization**

1. Introduction and Origin
2. What made Mesopotamia a civilization?
3. Early City States of Mesopotamia
4. Art of Mesopotamia

#### **Egyptian Art**

1. Historical Background
2. Type of Egyptian Art
3. Function of the Egyptian Art
4. Characteristics of Egyptian Art
5. Egyptian Sculptures and Painting
6. Egyptian Architecture

#### **Art of Ancient Greece**

1. Greek Mythology
2. Greek God and Goddesses
3. Archaic Period
4. Classical Period
5. Hellenistic Period

#### **Roman Art and Architecture**

1. Roman Mythology
2. Roman Gods
3. Roman Sculpture
4. Roman Architecture
5. Fall of the Roman Empire

### **Indus valley Civilization**

1. Introduction
2. Indus sculpture
3. Indus seals
4. Indus pottery
5. Indus jewelry

### **Recommended Texts**

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 19<sup>th</sup> Century, Rout ledge.

Kleiner, Fred S. *Gardner's Art through the Ages*. US: Clark Baxter, 2009.

## **URCG-5111**

## **Translation of the Holy Quran**

**0(0-0)**

### **Objectives**

1. To familiarize the students to keys and fundamentals of recitation of the holy Quran.
2. To develop the skill of the students of recitation the last revelation.
3. Students will learn the basic Arabic grammar in a practical way.
4. To develop an eagerness among the students to explore the last divine Book.

### **Contents:**

1. تجويد مع ناظرہ - پارہ تیسواں
2. گرامر عربی بنیادی
- ،مبالغہ ،تفضیل ،مفعول فاعل اسم : متعلقات اسکے اور اسم
- نہی ، ،امر ،مضارع ماضی : اقسام اسکی اور فعل
- بالفعل ،مشبہ جارہ ،حروف علت حروف : اقسام اسکی اور حرف

### **Memorization:**

1. ترجمہ مع حفظ ( سورتیں بیس آخری کی پارے تیسویں

## Semester-II

Category	Course Code	Course Title	Credit Hours
GE-5	URCG-5112	Fables, Wisdom Literature and Epic	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	GRAD-5104	Calligraphy	2(0-2)
Major-5	GRAD-5105	Communication Design	3(0-3)
Major-6	GRAD-5106	Drawing – II	3(0-3)

### **URCG-5112                  Fables, Wisdom, 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 SHĀHNĀMA OF FIRDAUSI

#### ***Recommended Texts***

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

### ***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 (11<sup>th</sup> ed.). UK: Polity Press.
2. Henslin, J. M. (2018). Essentials of Sociology: A Down-to-Earth Approach.(18<sup>th</sup> Edition) Pearson Publisher.
3. Macionis, J. J. (2016). Sociology (16<sup>th</sup> 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.

Since ancient times, numbers, quantification, 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 mathematics. It will not only polish their QR skills, but also enhance their abilities to apply these skills.

### *Contents*

#### **1.Exploring importance of quantitative reasoning skills**

- What is quantitative reasoning?
- Overview of history of Mathematics and contribution of Muslim scholars
- Different types of standard numbers and their role in practical life scenarios

#### **2. Problem solving techniques**

- Understanding relationship between parts and whole
- Practical life scenarios involving parts & whole
- Practical life scenarios involving units and rate
- Unit analysis as a problem solving tool.

#### **3. Numbers & the Universe**

- Understanding our World through numbers
- Dealing with very big and small numbers & their applications
- Understanding uncertainty and its applications

#### **4. Financial issues**

- Stock exchange and economy
- Money management (profit, loss, discount, zakat, simple interest, compound interest, and taxation)
- Money management in practical life scenarios like investments and federal budget

#### **5. Exploring expressions**

- Practical scenarios involving expressions
- Equating two expressions in one variable & using it to solve practical problems
- Social and economic problems involving expressions

#### **6. Exploring beauty in Architecture & Landscape**

- Introduce geometrical objects through architecture and landscape Dealing with social and economic issues involving geometrical objects

## **7. Venn diagrams**

- Practical scenarios involving sets and Venn diagrams
- Ven diagrams and their applications in different disciplines.

### ***Recommended Texts***

1. Mann, P.S. (2016). *Introductory statistics* (9<sup>th</sup> ed.). New York: John Wiley & Sons.
2. Weiss, N.A. (2017). *Introductory statistics* (10<sup>th</sup> ed.). England: Pearson Education.

### ***Suggested Readings***

1. Chaudhry, S. M. & Kamal, S. (2010). *Introduction to statistical theory part I &II*. Pakistan: Ilmi Kitab Khana.
2. Dunn, D.S. (2001). *Statistics and data analysis for the behavioral sciences*. New York: McGraw Hill
3. Ross, S. M. (2010). *Introductory statistics* (3<sup>rd</sup> ed.). New York: Academic Press.

## مطالعہ سیرت النبی صلی اللہ علیہ وسلم Seerat of the Holy Prophet

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۔ بیعت نبوی کے موقع پر اقوام عالم کی عمومی صورت حال سے آگاہ کرنا</p> <p>۴۔ رسول اکرم صلی اللہ علیہ وسلم کی کئی 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	۱۔ حضور صلی اللہ علیہ وسلم کا خاندانی حسب و نسب ۲۔ پیدائش اور ابتدائی تربیت ۳۔ لاکھن اور حجاز کے حالات زندگی
2	بیعت نبوی کے وقت دین کے حالات (۱)	۱۔ بیعت نبوی کے وقت اہم تہذیبیں ۲۔ عرب، مصر، حبشہ، ہندوستانی، ساسانی
3	بیعت نبوی	۱۔ کئی حدیثیں دعوت اسلام
4	بیعت نبوی	۱۔ مدنی حدیثیں دعوت اسلام
5	مخصص النبی	آپ بکلو پیٹا مبر امن
6	مخصص النبی	بہشت استاد و معلم
7	مخصص النبی	بہشت تاجر
8	مخصص النبی	بہشت سربراہ ریاست
9	مخصص النبی	ذاتی محاسن اور جائزہ اثرات

**GRAD-5104**

**Calligraphy**

**2(0+2)**

Calligraphy course is designed to introduce students to the principles of calligraphy with a view to enable them to use their new skills creatively for designing logos and lettering. Students will learn to understand calligraphy as a lens through which to observe hand lettering as fine and graphic art. Critically evaluate, appreciate, assess and respect the art of handwritten letters. Recognize differences between historical styles of the Carolingian and Uncial scripts, with an awareness of the social and historical context in which they were developed. Create works of calligraphy that demonstrate an introductory level of skill. Students will be interactive with special features of calligraphy. Students will learn the definition and usage of calligraphy. In this course, students will learn and hone fundamental lettering by completing arrangements of essential composing exercises.

Students will moreover learn approximately the composing devices utilized in Islamic calligraphy. By practicing and investigating the history of Islamic calligraphy they will create a more noteworthy understanding and appreciation for this striking craftsmanship frame. At the end of the course, students will identify and produce different styles of calligraphy.

### ***Learning Outcomes***

Students will have understanding of calligraphic principles; they will be able to apply these newfound skills innovatively in logo design and lettering. Through the course, students will grasp calligraphy's role in perceiving hand lettering as both a refined and graphical form of art. They will also learn to analytically assess, acknowledge, evaluate, and honor the artistry of handwritten letters. Students will be able to recognize and generate diverse calligraphy styles.

### ***Contents***

#### **History**

1. History of Handwriting
2. History of Calligraphy

#### **Practicing Traditional Calligraphy – Nastalique (Urdu font)**

1. Rules of Nastalique letters, and how to write them
2. Practice of writing letters (Harooof) in Nastalique
3. Practice of joining two letters in Nastalique
4. Practice of formatting complete words (Ilfaaz) in Nastalique
5. Practice of writing complete sentence in Nastalique

#### **Practicing Kufic Traditional & Modern Calligraphy – Based on geometry & Graph**

1. Rules of traditional Kufic with Qalam
2. Rules of traditional Kufic on graph
3. Designing modern square Kufic names/words

### **Practicing Modern Calligraphy & Logo Designing**

1. Rules of Arabic calligraphy writing in Sulus
2. Practicing single letters in Sulus
3. Practice of joining two letters in Sulus
4. Practice of formatting complete words & sentences
5. Contemporary Calligraphic painting as artwork and design

### ***Recommended Texts***

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

### ***Suggested Readings***

1. Massoudy, H. (2017). Calligraphies of love. London: Saqi Books.
2. Oweis, F. (2018). Pocket guide to arabic script. New York: Hippocrene Books.
3. Nasr, S. H. (1990). Islamic art and spirituality. New York: Suny Press.
4. Ekhtiar, M. D. (2018). How to read islamic calligraphy. New York: Metropolitan Museum of Art.
5. Massoudy, H. (2017). Calligraphies of love. London: Saqi Books.
6. Nasr Alani, G. (2020). An introduction to arabic calligraphy. Atglen, Pennsylvania: Schiffer Publishing.

**GRAD - 5105**

**Communication Design**

**3 (0+3)**

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

unified organic form. They will have the ability to create unified systems out of dissimilar elements.

### ***Learning Outcomes***

The Communication Design course will equip students with a deep understanding of contemporary communication trends, essential concepts, and dynamic processes in the rapidly evolving field. They will master new media strategies and engage with design management principles, fostering the ability to create sophisticated design systems.

Students will actively analyze current trends in the field of communication design, comprehending fundamental concepts and processes that drive this ever-evolving industry, particularly focusing on innovative approaches within new media. They will also explore crucial design management principles.

### ***Contents***

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

### ***Recommended Texts***

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

### ***Suggested Readings***



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

## **GRAD-5106**

## **Drawing – II**

**3(0+3)**

Drawing is a skill through practice can be learned and fostered. This practice led course is designed to develop the students' drawing skills and awareness using a structured approach to studying still life 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

### ***Learning Outcomes***

This course will empower students to adeptly observe and reproduce details, compose balanced artworks, experiment with different mediums creatively, and convey three-dimensional forms accurately. Students will improve technical skills in shading, color mixing, blending, and texture rendering.

By the end of the course, students will have a versatile skill set, allowing them to effectively create still life artworks in diverse mediums while demonstrating a keen understanding of composition, form, and artistic expression.

### ***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**

- 1- Study of unity while drawing and rendering
- 2- Study of contrast in whole still life
- 3- Study of harmony in still life as a whole impact

#### **Rendering application using different mediums**

- 1- Still life composition in charcoal
- 2- Still life composition in color pencil
- 3- Still life composition in pastels
- 4- Still life composition in water colour
- 5- Still life composition in oil paints

***Recommended Texts***

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

***Suggested Readings***

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

### 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	GRAD-5107	History of Western Art	2(2-0)
Major-8	GRAD-5108	Drawing-III	2(0-2)
Major-9	GRAD-5109	Graphic Design-I	3(0-3)
Major-10	GRAD-5110	Photography – I	3(0-3)
GE-12	URCG-5111	Translation of the Holy Quran –II	0(0-0)

### **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 21<sup>st</sup> 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*. 1<sup>st</sup> Ed., Springer, USA.
2. Sharma, A. K. (2005). *Text book of elementary statistics*. Discovery Publishing House.
3. Blitzer, R. (2014). *Precalculus*, 5<sup>th</sup> Ed.. Pearson Education, Limited. New York

## ***Suggested Readings***

1. Gupta, S. C., & Kapoor, V. K. (2020). *Fundamentals of mathematical statistics*. 12<sup>th</sup> 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

### ***Contents***

#### **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, Significant Amendments of Constitution of Pakistan 1973**

#### ***Recommended Texts***

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

## **GRAD-5107**

## **History of Western Art**

**2(2+0)**

The history of western art course will introduce art and architecture from Middle Ages to the modern periods. The aim is to foster a wide and deep understanding of art, and help to develop visual literacy and awareness. Students will be able to develop the essential skills of visual and contextual analysis, by examining art and architecture from diverse cultures and the relationships among these works. Students will develop an understanding of global artistic traditions, and their influences on present artworks.

### ***Learning Outcomes***

Studying the history of Western art will provide students with deep understanding of art's evolution within the context of societal changes, religious influences, and cultural shifts during different periods. Students will be familiar with diverse artistic styles and knowledge of prominent artists. Enhanced skills to critically analyze artworks, recognizing techniques, themes, and innovations unique to each era, understanding how art reflects values, beliefs, and advancements throughout history.

Recognition of the lasting impact that artists and movements from these periods have had on modern and contemporary art. By the end of the course, students will have a deeper understanding of the progression of Western art, the artists who shaped it, and the cultural and historical forces that drove its development.

### ***Contents***

1. Middle Ages
2. Early Christian art
3. Medieval (500-1550)
4. An introduction of Romanesque, Gothic and Renaissance Art
5. Baroque (1600-1725)
6. Rococo (1720-1760)
7. Neoclassical (1760-1830)
8. Romanticism (1800-1850)

9. Realism (1840-1870)
10. Impressionism (1870-1900)
11. Post Impressionism (1880-1920)
12. An overview of following modern movements.
13. Symbolism, Fauvism, Expressionism, Cubism, Futurism, Abstract art, Dadaism, Surrealism

### ***Recommended Texts***

1. Kleiner, F.S. (2020) *Gardner's art through the ages: the western perspective*
2. Murra, C. *Key writers of art: from antiquity to the nineteenth century*, Routledge.
3. Howgego, C. (2002) *Ancient history from coins*. Routledge

### ***Suggested Readings***

1. Harris, J. (2006). *Art history, the key concepts* Routledge
2. McDermott, C. (2007). *Design: the key concepts*. Routledge
3. Gere.C. (2005) *Art, Time and Technology (History of the Disappearing body)*. New York: Berg

## **GRAD-5108**

## **Drawing –III**

**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. Students will use a variety of media in a sequence of exercises to develop insight into the form, structure and gesture of the subject.

### ***Learning Outcomes***

This course will help students to develop a comprehensive understanding of human proportions, skeletal structure, and musculature through direct observation and study. They will learn to quickly capture the dynamic and fleeting aspects of poses, portraying the sense of movement and life in drawings, gaining proficiency in rendering light and shadow on the human figure, enhancing depth and three-dimensionality.

Understanding of the intricate folds, wrinkles, and textures of fabric, enhancing the ability to depict clothing and drapery convincingly. The course will contribute to their overall artistic proficiency and creativity.

### ***Contents***

#### **Hands and Feet Practice**

1. Basic Measurements/Proportions
2. Quick Sketching in Pencil



### **Life Drawing Practice in Pencil and charcoal**

1. Hands and feet Practice in Pencil (Practice throughout the semester)
2. Hands and feet with still life and other experiments
3. Quick sketching of different gestures

### **Life Drawing**

1. Life Drawing Practice in Pencil (Sitting posture)
2. Life Drawing Practice in Pencil (with drapery)
3. Life Drawing Practice in dry pastels (twice in a month Life Drawing Practice in Pencil (Standing posture) till mid-term exam)
4. Life Drawing with experimental Backgrounds (once in a month mid-term exam)
5. Figurative Compositions (Overlapping) (once in a week after mid-term exam)

### ***Recommended Texts***

1. Civardi, Giovanni. *The Art of Drawing*, Search Press; 2010
2. Thomas, Paul and Taylor, Anita. *Drawing Foundation Course*, Cassell Illustrated; 2003
3. Civardi, Giovanni. *Drawing Techniques*, Search Press; 2006
4. Ilatovskaya, Tatiana. *Master Drawing*, Harry N. Abrams; 1st edition, 1996

## **GRAD-5109**

## **Graphics Design - I**

**3(0+3)**

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

### ***Learning Outcomes***

Students will acquire the ability to create and manipulate digital content effectively. They will develop proficiency in essential tools, enabling them to craft visually appealing

designs and build online portfolios. Additionally, the course will instill positive work behaviors, fostering professionalism and effective collaboration within the digital realm.

### ***Contents***

#### **Introduction to the Graphic Design industry**

1. History, evolution and future of Graphic Design
2. Identify different industries and career paths for Graphic Design
3. Formats
4. Resolution
5. Raster Vs. Vector
6. CMYK Vs. RGB
7. Production Skills (setup document bleeds, crop marks, registration marks, color bars, etc)

#### **Editing Images**

1. Ethics
2. Copyright laws

#### **Design Applications**

1. Adobe Illustrator
2. Photoshop
3. InDesign
4. In page

### ***Recommended Texts***

1. Ching, Francis D.K. *Building Construction Illustrated*, Fifth Edition, Wiley, 2014
2. Petroski, Henry. *To Engineer Is Human: The Role of Failure in successful Design*, Vintage, 1992
3. Frankland, Thomas W. *The Pipe Fitter's and Pipe Welder's Handbook*, Glencoe; revised edition, 198
4. Lupton, Ellen. *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*, Princeton Architectural Press; 2<sup>nd</sup> Revised, Expanded Edition, 2010

**GRAD-5110**

**Photography – I**

**3(0+3)**

Photography is a beginning course which addresses photographic theory, technical issues, applications, composition, practice and history. This course provides the basis for advanced film photography, digital photography, video and film making. The content offers the student the opportunity to elevate the quality of your photographs appreciation of art by providing a better understanding and use of these mediums.

## ***Learning Outcomes***

This course will give proficiency in using camera settings, exposure, focus, and composition for capturing compelling images. Students will learn to work with natural and artificial light to enhance the mood and impact of photographs. Explore different perspectives and angles to creatively capture subjects from unique viewpoints.

Acquire basic post-processing skills to refine and enhance photographs using editing software. Gain confidence in using different camera types, lenses, and accessories. Develop the ability to showcase and present photographs effectively, both digitally and in print. Students will have better understanding of foundational skills and knowledge to capture and create visually engaging photographs.

## ***Contents***

### **A Step Back in Time**

1. The Film & Digital Process
2. What is Visual Art?
3. Why Go Digital?

### **You and Your Equipment**

1. Eye of the Photographer
2. Cameras
3. Lenses and Filters
4. How to Use Your Camera (Shutters, Aperture & Their Relationships, Exposure & Metering)

### **Photography Principles**

1. Developing Your Eye
2. Image Capture (Elements of Composition, Golden Ratio vs. Rule of Thirds)
3. Workflow and Image Editing (Retouching, Resolution & Printing)

### **Harnessing the Light**

1. Developing Your Visual Signature
2. Natural and Available Light
3. Artificial Light-Continuous
4. Artificial Light-Flash
5. Light & Color

### **A Mix of Things**

1. Macro Photography
2. Lines and Symmetry (Vertical vs. Horizontal, The Importance of the Horizon)
3. Depth of Field and Distance (Background, Middle ground and Foreground)
4. Space and Balance

## **Photographing People and Places**

1. Revisualization
2. Basic Portrait Lighting
3. Studio Portraiture
4. Environmental Portraiture
5. Landscape and Travel Photography
6. Decisive Moment Photography

## **References Books**

1. Peterson, Bryan. *Understanding Exposure: Understanding Exposure, 3rd Edition: How to Shoot Great Photographs with Any Camera*, Amphoto Books; 3rd edition, 2010
2. Hallett, Tracy. *Close-Up & Macro Photography*, Ammonite Press, 2011
3. Ctein, *Post-Exposure: Advanced Techniques for the Photographic Printer*, Focal Press; 2 edition, 2000
4. Schaub, George. *The Digital Darkroom: Black and White Techniques Using Photo shop*, Silver Pixel, 1999

## **URCG-5111**

## **Translation of the Holy Quran**

**0(0-0)**

1. 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.
2. Students will seek knowledge of translation and transliteration of the Holy Book Quran.
3. To familiarize the students with the concept of Ibādah (Its significance, scope and relevance) and its types in Islam.
4. Students will learn literal and idiomatic way of translation of the Holy Book.
5. Students will learn about the polytheism and its incompatibility in Islam highlighted by the Holy Quran.
6. 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.
7. To develop Awareness among the students about rights and duties of different circles of society in the light of Holy Quran.
8. To introduce the students to Quranic Arabic grammar in practical manner

## **Contents**

عبادات اور ایمانیات

ایمان پر کتابوں، آسمانی ایمان پر، رسولوں ایمان پر، فرشتوں ایمان پر اللہ

ایمان پر تقدیر، ایمان پر آخرت یوم

،جہاد، زکوٰۃ، حج، روزہ نماز

○ حقوق کے معاشرے

● تکوین کی خاندان

● مہر حق

● حمل و رضاعت

● ممانعت کے کرنے قتل کو اولاد

● نافرمانی شوہر کی

● طلاق

● احکام کے عدت کی بیوہ

● بھیجنا پیغام کا نکاح

● حقوق کے والدین (● سے طرف کی شوہر کے اس ( وراثت کی عورت

● عداوت بیچ کے اولاد اور بیویوں

○ حقوق کے خاندان

● عزت کی مہمان

● اصول کے کرنے طلب اجازت

● آداب کے مجلس

● چارہ بھائی اور تعاون

● بندی گروہ

● محبت

● صلح درمیان کے لوگوں

● کرنا معاف اور قابو پر غصہ و درگزر، عفو

● قبائل و شعوب

● اختلافات بیچ کے لوگوں

● نگہبانی و حمایت

*Grammar*

سے اطلاق پر قرآنی متن (اطلاقات انکے اور اصول کے گرامر عربی قرآنی

( توضیحات

*Details of Chapters and verse Numbers:*

وتجوید ترجمہ مع آیات منتخب

■ ۷۱۱ (البقرہ ، ، ۸۳۲، ۵۴، ۸۱۱، ۸۷۲، ۷۷۱، ۵۴، ۷۴۳، ۸۵۱، ۸۱۷، ۸۲۴، ۳۵، ۸۲۴، ۲۴۴)

- ٧٢٣، ٧٢٥، ٨١١، ٧٢٢، ٧٣٢، ٧١١، ٨٤٢، ٨٢٤، ٧٨٢، ٢٨، ٢٢، ٨٤٣، ٧٨٢، ٧٤،  
 ، ٨٣١ ٨٣٤، ٨٣١، ٨٣٧، ٨٨٢، ٨٨٢، ٨٣١، ٨٨٢، ٨٨١، ٧٢٢، ٨٥٧، ٧٤٢، ٨٧٢،  
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- ٧٨٢، ٣٤، ٧٨، ٧١٢، ٣٢، ٢١، ٢٢، ٢٢، ٧٣، ٢١، ٢٢، ٧٣٢، ٤٢، ٢٨، ، (النساء) ٢٤  
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- ٤٥ ٥٢، ٧٤٧، ٢٨، ٧٥، ٧٣١، ، (الانعام) ٨٨
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- ٤٨، ٢٨، ٧٢، ٣٢، ٢٨، ٨، ، (المائدة) ٤٥
- ٧٢٢ ٧٢٢، ، (الاعراف) ٣٤
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- ٧٨ (يود)
- ٢ (الزمر)
- ٨٢ ٢١، ٨١، ٤٨، ٨٢، ، (النور) ٤٥
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- ٨١ (انفال) ٢٨
- ٣ (الرعد)
- ٥ (الطلاق)
- ٤ (الحج)
- ٥٥، ٨٣ ((ابراهيم)
- ٨٣ (الاسراء) ، ٨٥
- ٧٤ (الاحقاف)
- ٨١ (المؤمنون)
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- ٨٨ (النحل)
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- ١ (الشعراء)
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- ٧٧ (المجادله) ، ٧٧

### 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-11	GRAD-5111	Fundamental of Typography	3(1-2)
Major-12	GRAD-5112	Drawing – IV	2(0-2)
Major-13	GRAD-5113	Photography – II	3(0-3)
Major-14	GRAD-5114	Graphic Design– II	3(0-3)

### **URCG-45**

### **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**

- a. Field Survey of Flora & Fauna and their identification
- b. Study of herbarium
- c. 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. (20 19). 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. 1<sup>st</sup>Edition. 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 (10<sup>th</sup> 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**

- **Background:** What is an Organization, Organizational Resources, Management Functions, Kinds of Managers, Mintzberg’s Managerial Roles.
- **Forms of Business Ownership:** The Sole proprietorship, Partnership, Joint Stock Company
- **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.
- **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.

- **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.
- **Products and Technology, Identification Opportunities**
- **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.
- **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.
- **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
- **E-Commerce and the Entrepreneur:** Factors to Consider Before Launching into E-commerce, 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.
- **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
- **Attracting Venture Capitalist:** Projected Financial Statements, Basic Financial Statements, Ratio Analysis, Interpreting Business Ratios, Breakeven Analysis, Feed Back & Suggestions on Student Project,
- **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(2-0)**

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**

1. After completing this course, students will be able to
2. Understand the concepts of civic engagement, community development, and social responsibility.
3. Understand rights and responsibilities of citizenship
4. Understand cultural diversity in local and global context
5. Analyze the significance of civic participation in promoting social justice, equity, and democracy.
6. Examine the historical and contemporary examples of successful civic and community engagement initiatives.
7. Identify and assess community needs, assets, and challenges to develop effective strategies for community improvement.
8. Explore the ethical implications and dilemmas associated with civic and community engagement.
9. Develop practical skills for effective community organizing, advocacy, and leadership.
10. Foster intercultural competence and respect for diversity in community engagement efforts.
11. Collaborate with community organizations, stakeholders, and fellow students to design and implement community-based projects.
12. Reflect on personal growth and learning through self-assessment and critical analysis of community engagement experiences.

## ***Contents***

- **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 Texts***

1. Kennedy, J. K., & Brunold, A. (2016). Regional context and Citizenship education in Asia and Europe. New York: Routledge, Falmer.
2. Henslin, James M. (2018). Essentials of Sociology: A Down to Earth Approach (13<sup>th</sup> 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 (16<sup>th</sup> 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.

## **GRAD-5111                      Fundamentals of Typography                      3(1+2)**

To introduce students to and facilitate a fundamental understanding of, typographic forms, terminology, typesetting systems and conventions, grid structure and hierarchy using a variety of technologies. The unit aims to develop a critical awareness of the visual relationships between content and meaning through the exploration, application of typographic form with layout and design principles. It is the study of letterforms and typographic concepts as elements of graphic communication. Emphasis on developing a current, practical typographic knowledge based on industry standards.

1. Understand, identify, and apply basic design principles to layout and typography.
2. Define basic layout and typography terminology.
3. Describe the basic design process
4. Develop visual aesthetics and styles
5. Explore effective combinations of type and image to support a design concept
6. Develop and present ideas in both written and oral formats

### ***Learning Outcomes***

In the Fundamentals of Typography course, students will learn to use typography effectively by understanding principles, choosing fonts, creating harmonious layouts, and considering readability. They'll explore cultural and branding aspects, experiment with layouts, and develop critical analysis skills for impactful design.

### ***Contents***

#### **A Brief History of Type**

1. From sound to symbol
2. Nine different type periods
3. Influential periods and styles in history
4. Identify type categories: serif, old-style, transitional, modern, sans serif, slab, 19th Century Grotesque, 20th Century Grotesque, script, and decorative
5. Basic design principles: balance, emphasis, rhythm and unity.
6. Research a particular typeface and period in history
7. A poster for an influential type designer
8. Legibility and Readability

### **Anatomy of Type**

1. Form and structure of letterforms
2. Boundaries.
3. Letterform Parts.

### **Legibility and Readability**

1. Character and word spacing.
2. Principles of typography; the selection and arrangement of type for effective legibility.
3. Digital and traditional type composition
4. Typographic organization to ensure readability.
5. Ingredients to food design based on design principles

### **Formatting Type for Layouts**

1. Visual hierarchy
2. Typographic hierarchy
3. Typographic contrasts
4. Anatomy of Typography
5. Typography Behavior
6. Analyze various typefaces, type sizes, leading and alignment features in page layout software.
7. Text, information, and visuals with typographic elements
8. Typography as a primary visual.
9. Typographic project
10. Analyze and respond to professional book jacket designs by professionals
11. Analyze and respond to professional typographic poster designs by professionals

### ***Recommended Texts***

1. Lupton, Ellen. *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*, Princeton Architectural Press; 2nd Revised, Expanded Edition, 2010
2. Bringhurst, Robert. *The Elements of Typographic Style* Paperback, Hartley &

- Marks Publishers; 2nd edition, 2002
3. Heller, Steven. *Typography Sketchbooks* Paperback Princeton Architectural Press; F First Edition edition, 2011

## **GRAD-5112**

## **Drawing – IV**

**2(0+2)**

Conceptual drawing is a foundational art course designed to develop students' abilities to visualize and express ideas through drawings. The course explores the fundamental principles of drawing while focusing on the creative and imaginative aspects of the artistic process. Through a series of practical exercises and projects, students will gain the skills necessary to translate abstract concepts and thoughts into visual representations. It is an essential skill for artists, designers, architects, and creative professionals across various industries. This course will equip students with the necessary tools to visualize and communicate ideas effectively through drawings, fostering creativity and artistic expression. By the end of the course, students will have developed a diverse portfolio of conceptual drawings that demonstrate their artistic growth and ability to convey complex ideas visually.

### ***Learning Outcomes***

The course is designed to qualify students to render abstract concepts into tangible visual representations, aiding in brainstorming and communication. Encourage innovative thinking and creative problem-solving by exploring diverse visual concepts. Develop the ability to adapt and experiment with different styles, mediums, and techniques for varied conceptual challenges.

Overall, learning conceptual drawing empowers artists to effectively communicate complex ideas, sparking imagination and creativity across a wide range of artistic endeavors. Sharpen the skill to observe and extract essential elements from real-world references and ideas. It will be a foundation for design projects in various fields, such as illustration, animation, and product design.

### ***Contents***

#### **Concept Development:**

1. Brainstorming and generating ideas for concept development.
2. Refining and iterating on initial concepts through multiple drawings.

#### **Creating Mood and Atmosphere:**

1. Understanding how to convey emotions and atmosphere through drawings.
2. Utilizing lighting, shading, and color to set the mood.

### **Drawing from Imagination and Reference:**

1. Practicing drawing both from imagination and using reference materials.
2. Learning how to interpret and adapt reference material to fit the conceptual vision.
3. Storytelling through Drawing:

### **Advanced Perspective**

1. Understanding complex perspective techniques in drawing
2. Drawing architectural structures with vanishing points
3. Applying perspective to urban landscapes and interior scenes
4. Understanding one-point, two-point, and three-point perspective
5. Creating depth and dimension in drawings
6. Perspective in urban and natural landscapes

### **Portraiture Techniques**

1. Studying facial anatomy and proportions in-depth
2. Drawing realistic portraits from different angles
3. Capturing facial expressions and emotions

### **Character Drawing**

1. Creating expressive and relatable characters
2. Exploring different character archetypes and personalities
3. Emphasizing gestures and body language in character illustrations

### **Creating Flip Book**

1. Learning the essentials of character design and sketching
2. Practicing different poses and expressions for animated characters
3. Understanding keyframes and in-between drawings
4. Step-by-step guide to creating a simple flip book animation
5. Timing and pacing in flip book sequences
6. Adding a sense of weight and movement to characters

### ***Suggested Text***

1. Timothy O'Donnell · 2011, *Sketchbook: Conceptual Drawings from the World's Most influential designers*
2. Kathryn Moore · 2010 *Overlooking the Visual: Demystifying the Art of Design*
3. Rod Judkin 2001, *The Art of Creative Thinking*



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

***Learning Outcomes***

The course is designed to guide students towards an enhanced grasp of composition techniques, delving into the synergy between digital photography and the realm of fine art, and acquiring insights into transforming photography into a robust business. Nurture independent thinking, enabling students to make inventive and critical contributions to culture through their artistic photographic creations.

***Contents***

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

***Recommended Texts***

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

### ***Suggested Readings***

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

## **GRAD-5114**

## **Graphic Design– II**

**3(0+3)**

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

### ***Learning Outcomes***

This course will give understanding of effective communication of artistic concepts and theories. Simultaneously, students will acquire practical skills to proficiently exercise design software, empowering them to create a diverse range of business-oriented materials like flyers, brochures, and newsletters. This fusion of terminology and technical proficiency nurtures versatile artistic expression and enhances students' readiness for careers blending creativity and technology.

### ***Content***

1. Discuss introductory concepts of print and digital publications.
2. Demonstrate typography concepts
3. Manage images appropriately (Advertisement design, etc.)

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

### ***Recommended Books***

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

### ***Suggested Readings***

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

### Semester-V

Category	Course Code	Course Title	Credit Hours
ID-1	URCU-51	Functional Urdu	3(3-0)
ID-2	PSYC-5101	Cognitive Psychology	3(3-0)
Major-16	GRAD-6116	History of Graphic Design – I	2(2-0)
Major-17	GRAD-6117	*Advertising Design – I / Illustration – I	3(0-3)
Major-18	GRAD-6118	Interactive Design (Web, UI/UX)	3(1-2)
Major-19	GRAD-6119	Techniques of Printing	2(1-1)
Major-20	GRAD-6120	Videography – I	3(0-3)
GE-15	URCG-5111	Translation of the Holy Quran –III	0(0-0)

**URCU-51**

**Functional Urdu**

**3(3+0)**

1- اردو زبان

1. اردو زبان کا تعارف اور تاریخ
2. ادب کی سماجی افادیت
3. بنیادی گریمر (اردو املا، صرف ، نحو، اجزا نے کلام، رموز اوقاف)
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) آٹو گراف از (مجید امجد)
- تیل کے سوداگر (ن۔م۔راشد)
- 3- اردو نثر۔ منتخب نثری اصناف کا تعارف اور منتخب فکشن 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 خلیل احمد بیگ
- 4- اردو قواعد... مولوی عبدالحق
- 5- اصناف ادب ... ڈاکٹر رفیع الدین ہاشمی
- 6- اردو لسانیات اور مستشرقین...ڈاکٹر ساجد جاوید

**PSYC-5101****Cognitive Psychology****3 (3+0)**

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

***Contents***

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

## 15. Application of Psychology in Our Social Lives

### ***Recommended Texts***

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

### ***Suggested Readings***

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

## **GRAD-6116**

## **History of Graphic Design –I**

**2(2+0)**

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

### ***Learning Outcomes***

This study will encompass a comprehensive understanding of the mutual relationship between visual communication and human civilization. Students gain insights into the gradual development of written language, its transformation into visual symbols, and the pivotal role of graphic design in shaping cultural narratives and societal progress.

This journey through history cultivates an appreciation for the evolution of design aesthetics, typography, and imagery, illuminating the ways in which design has both mirrored and driven historical and cultural shifts. Ultimately, students emerge with an enriched historical perspective, equipped to recognize the profound influence of graphic design on human communication and expression.

### ***Contents***

1. Evolution of the Written Word 15,000 BCE -1,5000 CE
2. Evolution of Movable Type 1439-1798 CE
3. The Industrial Revolution 1800-1890 CE
4. Evolution of Printing 1796-1886 CE
5. Evolution of Graphic Design 1850-1888 CE

### ***Recommended Texts***

1. Carter, R., Meggs, P. B., & Day, B. (2011). *Typographic design: form and communication*. Hoboken: John Wiley & Sons.
2. *Meggs' History of Graphic Design*, By Philip B. Meggs, Alston W. Purvis · 2016
3. *Thoughts on Design*, By Paul Rand · 2014

### ***Suggested Readings***

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

## **GRAD-6117**

## **Advertising Design - I**

**3(0+3)**

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

### ***Learning Outcomes***

The course aims to interconnect the components of brand creation explored in prior graphic design courses with the realms of brand management and brand identity management. By the course's conclusion, students will exhibit comprehension of the functioning of the advertising industry and the prerequisites for achieving success, encompassing both competencies and a positive professional attitude.

### ***Contents***

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

### ***Recommended texts and Artists***

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

### ***Suggested Readings***

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

**GRAD-6117**

**Illustration-I**

**3(0+3)**

This course is an introduction to the concepts, techniques and skills of the contemporary illustrator. The student will learn to understand that good illustration is a



means of communication, whether it is product or journalistic illustration. Assignments will include problems in book, magazine, advertising illustration, etc. Comprehensive and finished art will be produced in various mediums.

### ***Learning Outcomes***

By acquiring this skill, designers can seamlessly translate written concepts into vivid visual representations, enhancing the storytelling experience within publications. Product illustration expertise allows for the development of eye-catching layouts that engage readers and enhance content comprehension. These illustrations also contribute to the overall branding of publications, infusing them with a distinct visual identity that resonates with audiences.

### ***Contents***

#### **Unit 1**

1. The history of illustration
2. Historical product
3. Product illustration for this historical product in a modern style
4. Reproducing and altering illustration styles to help develop and enrich your own style
5. Use of dry media and techniques
6. Use of wet media and techniques
7. Grid technique sampler
8. Illustrations in brushwork, pen and ink mixed media and examine non-objective and portraits

#### **Unit 2**

1. Visual puns in illustration
2. Various illustration styles
3. Basic drawing techniques
4. Brainstorming, thumbnails, roughs and sketches
5. Different black and white media and composition
6. Design contrasts: thick/thin line, volume, texture, dark/light, transparent/opaque
7. From doodle to comprehensive Stage

#### **Unit 3**

1. Daily sketchbook of ideas
2. Single and multiple lines/opaque and transparency/texture and pattern
3. Conceptual/narrative illustration
4. Advertising/editorial illustration styles
5. Comics/cartoon/caricature illustrations
6. Themes and clichés/portraits and self-portraits

7. Alternative, new wave, cutting edge, fringe, grunge = modern
8. Critique and critically evaluate

#### **Unit 4**

1. Product Illustration for Advertising
2. Advertising illustrations for products
3. Scratchboard technique
4. Modify an existing product illustration
5. Dimensional, extended, peripheral techniques
6. Scratchboard and stencil composition
7. Cut/paper, torn-paper collage and photo-collage
8. Illustrating various pieces of text, illustrating the same text in various ways and styles.

#### **Reference Books**

1. Ivan Viola and Meister E. Gröller, *Smart Visibility in Visualization in: Computational Aesthetics in Graphics, Visualization and Imaging*. L. Neumann et al. Ed.2005
2. Digolo and O. Mazrui, *Art & Design Forms*, 2005

#### **Websites**

1. Pen-and-ink illustration, Art of M. Neschetna (<http://neschetna.com/inkwork/>)
2. [Industriegratik.com](http://www.industriegratik.com)
3. *Fundamentals of Illustration*: by Zeegan, 2nd ed. 2011

### **GRAD-6118**

### **Interactive Design (Web, UI/UX)**

**3(1+2)**

Introduce students to the latest concepts in the field of Website, UI and UX design and development. The App Design Course is great for students with absolutely no design experience or experienced designers who want to get up to speed quickly with mobile app design. We'll introduce the art of making beautiful apps. We'll explore key UI and UX concepts that are essential to building good looking and easy to use apps that are loved by users

The course has a practical component that takes you step-by-step through the workflow of a professional app designer. From user flow diagrams to wire framing to mockups and prototypes, Students completing the course will have the knowledge to create beautiful and lovable apps that leave people with a smile on their face.

1. To help students learn about the scope of becoming Web, UI and UX designer.

2. To gain a foundational knowledge of website creation and be able to apply it to the planning, design and development of students' own portfolio website over the course of the semester.

### ***Learning Outcomes***

Through this course, students acquire proficiency in creating user-friendly interfaces that prioritize intuitive navigation and aesthetic coherence. They learn to empathize with users, understanding their needs and behaviors, and translate this insight into well-structured designs that prioritize usability. With the ability to design wireframes and interactive prototypes, students gain the tools to visually communicate their design concepts and showcase complex interactions.

### ***Contents***

#### **Introduction to Interactive Design**

1. Introduction to interactive design principles
2. Overview of UI and UX design
3. Understanding user-centered design
4. Exploring different interactive design mediums and platforms

#### **User Research and Analysis**

1. Conducting user research and gathering requirements
2. Analyzing user needs and behavior
3. Creating user personas and scenarios
4. Understanding information architecture and user flows

#### **User Interface (UI) Design**

1. Fundamentals of visual design for interactive media
2. Typography, color theory, and layout principles
3. Designing effective navigation and menus
4. Creating visually appealing and consistent interfaces

#### **User Experience (UX) Design**

1. Introduction to UX design principles
2. Wireframing and prototyping tools and techniques
3. Designing meaningful and intuitive user interactions
4. Conducting usability testing and gathering feedback

#### **Interaction Design**

1. Defining interactive behaviors and feedback
2. Understanding affordances and signifiers
3. Designing micro interactions and animations
4. Applying principles of gamification and engagement

## **Responsive and Mobile Design**

1. Design considerations for various screen sizes
2. Creating adaptive and responsive layouts
3. Mobile-first design approaches
4. Testing and optimizing designs for mobile devices

## **Prototyping and Iteration**

1. Introduction to prototyping tools (e.g., Sketch, Adobe XD, Figma)
2. Creating interactive prototypes for user testing
3. Iterating and refining design based on feedback
4. Collaborating with developers and stakeholders

## **Designing for Accessibility**

1. Principles of inclusive design
2. Implementing accessible UI and UX features

## ***Recommended Texts***

1. *"Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability"* by Steve Krug
2. *"The User Experience Team of One: A Research and Design Survival Guide"* by Leah Buley
3. *"The Elements of User Experience: User-Centered Design for the Web and Beyond"* by Jesse James Garrett
4. *"Seductive Interaction Design: Creating Playful, Fun, and Effective User Experiences"* by Stephen Anderson
5. *"Designing Interface Animation: Meaningful Motion for User Experience"* by Val Head
6. *"Inclusive Design for a Digital World: Designing with Accessibility in Mind"* by Regine Gilbert
7. *"Designing for Emerging Technologies: UX for Genomics, Robotics, and the Internet of Things"* by Jonathan Follett

## **GRAD-6119**

## **Techniques of Printing**

**2(1+1)**

The objective of this course is the understanding for printing, reproduction, design, and finishing for the print material. This facility will enhance the printing communication with new design technology, high-quality reproduction, and the most efficient state of the art finishing machines. Through several techniques of printing, students will understand the printing behavior. Students who will complete Techniques of Printing will be able to

understand the process of printing material. They will be well prepared for the challenges of professional practice with an understanding of the role design can play within the community and in solving problems, large and small. Students will be well versed in the design process and will understand how to use concepts and research to develop effective designs after understanding the different printing processes. Understand applications of design principles and the difference in a good or bad design. Use perspective in a design to make the design appear real by altering of size, location of objects on a canvas.

### ***Learning Outcomes***

Students will acquire in-depth knowledge of various printing techniques, such as offset, digital, screen, and more, gaining the ability to select the appropriate method for different projects. Understand different print mediums, substrates, and materials, enabling informed decisions in choosing the most suitable options for specific designs.

By the end of the course, students will be equipped with the knowledge and skills required to transform design concepts into professionally printed materials, ensuring high-quality, accurate, and visually appealing outcomes that effectively communicate the intended message.

### ***Contents***

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

### ***Recommended Texts***

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

Learning.

### ***Suggested Readings***

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

## **GRAD-6120**

## **Videography-I**

**3(0+3)**

This course serves as an introductory course which aims to acquaint students with the latest terminologies and concepts of Videography from film to TV productions. This Course also aims to instill the basic understanding of operating a video camera.

### ***Learning Outcomes***

This course will provide a solid foundation to students in the essential principles and techniques of capturing compelling images. Students will gain a practical understanding of camera controls, exposure settings, composition techniques, and lighting fundamentals. This knowledge equips them to effectively document their surroundings, creatively express their perspectives, and capture moments with precision. This course serves as a stepping stone for further exploration in photography, laying the groundwork for refining skills and exploring various genres.

### ***Contents***

#### **Introduction**

1. What is Video?
2. Recording and Playback
3. Historical foundations of camera and Videography; Invention of first video camera

#### **Careers in Video Production**

1. Available careers in Video Production and what is involved with each?
2. Videographer, Video Editor, Sound engineer, Technical Director, Director, News Producer, Assignment Editor, Graphics Editor/Producer

#### **Technical Concepts and Their Meaning**

##### **Analog Video**

1. The Video Image
2. Formats and Standards
3. Composite and Component Video

##### **Digital Video**

1. Comparing Digital and Analog Video
2. Compression
3. Formats and Standards

### **Encoding and Streaming**

1. Video Codecs
2. MPEG
3. Streaming Video

### **Video Products**

1. Cameras and Recorders
2. Video Networks
3. Cisco Video Products

### **Basic Camera Operation and Shot Composition**

1. Basic camera shots
2. Basic camera angles
3. Basic camera movements
4. Lens movement basics; Zoom and focus.
5. Framing heights
6. Composition Techniques
7. 180-degree rule for video composition
8. Concept of Continuity
9. Three-point Lighting

### **Basic Pictures and Sound Editing:**

1. Logging sheet
2. Introduction to Editing cuts
3. Introduction to Adobe Premiere
4. File import, file export, rendering, sound editing, tools, transitions, titles in Adobe Premiere.

### **Writing for Video:**

1. Introduction to elements of story and idea development
2. Introduction to scriptwriting

### **Final Project**

1. Student Choice (5 Minute Short Film OR 30 Seconds Public Service Message)

### ***Recommended Texts***

1. Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, and Practice*, Focal Press, 2010 ISBN: 978-0240800486

2. David Howard and Edward Mabley, *The Tools Of Screenwriting: A Writer's Guide To The Craft And Elements Of A Screenplay*, St. Martins/Griffin; New York; 1993.
3. Bryan Bent · 2021, *The Camera Guide for Photography and Videography For Beginners and Seniors to Master Photography and Videography*

## URCG-5111

## Translation of the Holy Quran

0(0-0)

- 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.

### Contents

1. ( اقسام، معنویت و اہمیت تعارف، ضرورت) اخلاق
2. : حسنہ اخلاق
3. مٹانا سے نیکی کو برائی
4. مسابقت میں کاموں کے نیکی
5. صلح درمیان کے لوگوں
6. وانصاف عدل
7. سچائی
8. ایثار
9. قلب سلیم
10. نوازی مہمان
11. اعراض سے لغویات
12. انکساری و عاجزی
13. رکھنا پست آواز کو اور نگاہ
14. روی میانہ میں چال
15. حفاظت کی شرمگاہوں
16. صبر
17. شکر
18. روی میانہ میں امور
19. : سنیہ اخلاق
20. زیادتی اور ظلم
21. تکبر و غرور
22. پیروی کی خواہشات نفسانی
23. بدگمانی
24. جھوٹ
25. تہمت اور چغلی
26. خوری شیخی اور تمسخر
27. لعب و لہو



28. پکارنا سے ناموں برے  
 29. دینا تکلیف اور جتانا احسان  
 30. بڑھنا سے حد اور خرچی فضول  
 31. دل تنگ اور حسد  
 32. پردگی ہے

### Grammar

سے اطلاق پر قرآنی متن (اطلاقات انکے اور اصول کے گرامر عربی قرآنی  
 ( توضیحات

### Details of Chapters and verse Numbers

وتجوید ترجمہ مع آیات منتخب

- ۷۷۸ ( البقرہ ، ، 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،  
 ■ ۷۴۵ ( عمران آل ، ، ۷۵، ۸۵، ۷۲۴، ۷۳۸، ۷۵۲، ۷۳۵، ۷۵۴، ۷۱، ۸۱۱، ۷۸۴، ۷۳۳،  
 )۷۴۲ ۷۵۱، ۷۵۷، ۱۲، ۸۲، ۷۱۵، ۷۱۵، ۷۷۵،  
 ■ ۷۳۴ ( النساء ، ، ۸۳، ۸۸، ۷۱۲، ۷۱۱، ۷۱۴، ۴۵، ۸۱، ۸۱، ۷۱۳، ۳۲، ۸۴، ۸۵، ۵۱،  
 )۸۵ ۴۱،  
 ■ ۴۲ ( المائدہ ، ، ۴۱، ۲۳، ۷۳، ۲، ۵۷، ۷۲ )  
 ■ ۲۱، ۷۸۲ ( النحل ، ، ۷۱۴، ۷۷۳، ۳۱، ۷۸۴ )  
 ■ ۸۴ ( الرعد ، ، ۸۱، ۸۵، ۸۸، ۲ )  
 ■ ۳۷ ( الاعراف ، ، ۲۲، ۴۷، ۷۵۲، ۵۱، ۵، ۸۱، ۷۵۵، ۷۲۲، ۲۴، ۲۷ )  
 ■ ۴۵ ( القصص ، ، ۲۵ )  
 ■ ۳۵ ( فصلت )  
 ■ ۳۸ ( الانعام ، ، ۱۱، ۱۱، ۷۳۱، ۷۴۴، ۷۲۱ )  
 ■ ۲۱ ( النمل ، ، ۵۲ )  
 ■ ۳۱ ( الحج ، ، ۴۲، ۲۱، ۲۲، ۱۱ )  
 ■ ۲ ( الحجرات ، ، ۷۷، ۲، ۷۷، ۳، ۷۸، ۷۴، ۷۱ )  
 ■ ۸۳ ( الاحزاب ، ، ۴۱، ۴۲، ۴۲، ۴۸، ۴۲، ۴۴، ۴۲، ۳۴، ۸۵، ۳۴ )  
 ■ ۲ ( الحشر )  
 ■ ۱۸ ( طہ )  
 ■ ۷۲۵ ( الانعام ، ، ۷۵۷، ۷۷۲، ۷۴۷، ۲۳، ۷۸۱ )  
 ■ ۳۵ ( ق )

- ٨١ ( الانفال ، ٥٢ ، ٢٧ )
- ٧٤ ( الفتح )
- ٧١ ( يونس ، ٧٢ ، ٧٨ ، ٢٢ ، ٨٨ ، ٨٨ )
- ٢٣ ( الفرقان ، ٨٧ ، ٢١ ، ٢٣ )
- ٨٣ ( النور ، ٢ ، ٥ ، ٣١ ، ٣٧ ، ٣٣ ، ٣٣ ، ٢٧ ، ٣٧ ، ٨٨ )
- ٢ ( لقمان ، ٣٣ ، ٧٢ ، ٣٨ ، ٧٢ )
- ٣١ ( الاسراء ، ٧٧١ ، ٤ ، ٣١ )
- ٧٢ ( المزمّل )
- ٢ ( المدثر ، ٥ )
- ١٥ ( المدثر )
- ٣٨ ( فاطر )
- ٨٢ ( الفتح )
- ٧١ ( البلد )
- ٣ ( الزمر ، ٧١ )
- ٢٤ ( الحجر )
- ٣٧ ( النجم )
- ٢١ ( الرحمن )
- ٢ ( هود ، ٧١٨ ، ٣ )
- ٨ ( الكهف ، ٤٢ )
- ٣١ ( الشورى )
- ٨٢ ( غافر ، ٨١ )
- ٨١ ( الحديد ، ٨١ )
- ٤٢ ( مريم )
- ٥٧ ( النازعات )
- ٢٤ ( التوبه ، ٢٥ ، ١١ )
- ٧ ( الهمزه )

### Semester-VI

Category	Course Code	Course Title	Credit Hours
ID-3	BUSB-6144	Advertising Management	3(3-0)
Major-21	GRAD-6121	History of Graphic Design – II	2(2-0)
Major-22	GRAD-6122	*Advertising Design – II / Illustration – II	3(0-3)
Major-23	GRAD-6123	Game Design – I	3(1-2)
Major-24	GRAD-6124	Animation & Visual Effects – I	3(1-2)
Major-25	GRAD-6125	Videography-II	3(1-2)

### **BUSB-6144**

### **Advertising Management**

**3(3+0)**

Marketers use different types of advertising. Brand advertising is defined as a non-personal communication message placed in a paid, mass medium designed to persuade target consumers of a product or service benefits in an effort to induce them to make a purchase. Corporate advertising refers to paid messages designed to that communicate the corporation's values in an effort to influence public opinion. Yet other types of advertising such as not-for-profit advertising and political advertising present special challenges that require different strategies and approaches.

#### ***Contents***

1. Role of advertising in society
2. The Evolution of Advertising
3. Advertising and Consumer Behavior
4. Ethics and social responsibility
5. Social, and Regulatory Aspects of Advertising
6. Advertising and the marketing mix
7. Planning and Strategy
8. Advertising research
9. Media strategy in print, broadcast, out-of-home, and interactive media
10. Creative Strategy and the Creative Process
11. Creative aspects of advertising in print, broadcast, out-of-home, and interactive media
12. Direct -Response advertising
13. Interactive, Direct Mail & Out of Home Media
14. Promotions
15. Public Relations
16. Developing an integrated advertising campaign

### ***Recommended Texts***

1. Percy, L. (2016). *Strategic advertising management*. (5<sup>th</sup>ed.). Oxford: Oxford University Press.

### ***Suggested Readings***

1. Arens, W. F. (1996). *Contemporary advertising*. (11<sup>th</sup>ed.). New Delhi: Tata McGraw-Hill Education.

## **GRAD-6121**

## **History of Graphic Design-II**

**2(2+0)**

Course presents visually-oriented history of development of commercial and creative Graphic Design and Graphic Design technology. Content includes how Graphic Design fits into past and present human experience and how Graphic Design reflects itself within social context of culture. Focus is on the concepts of design and the work of the designer in order to assess the significance of Graphic Design as a cultural, social, and political activity.

### ***Learning Outcomes***

This course will provide a rich perspective on the evolution of visual communication. This journey covers significant artistic movements and technological advancements, offering insights into the shifting aesthetics, ideologies, and cultural contexts that shaped design. Beginning with the Arts and Crafts Movement's emphasis on craftsmanship and handmade aesthetics, students will have better understanding of progresses through periods like Art Nouveau, Modernism, and Postmodernism, showcasing the diverse styles and philosophies that influenced design aesthetics.

As the digital era emerges, the course traces the transformation of design due to technological breakthroughs, exploring the impact of computer graphics, digital tools, and the internet on design practices. This historical exploration not only highlights design's adaptation to changing times but also provides a lens through which to understand contemporary design trends, paving the way for a deeper understanding of the past and present intersections of graphic design.

### ***Contents***

1. Arts and Crafts Movement 1826-1930 CE
2. Graphic Design during World War I 1914-1918 CE
3. Pictorial Modernism 1900-1930 CE
4. Modernist Era 1900-1950 CE
5. After the War 1900-1930 CE
6. The Digital Era 1950-2000 CE

### ***Recommended Texts***

1. Carter, R., Meggs, P. B., & Day, B. (2011). *Typographic design: form and communication*. Hoboken: John Wiley & Sons.
2. *Meggs' History of Graphic Design*, By Philip B. Meggs, Alston W. Purvis · 2016
3. *Thoughts on Design*, By Paul Rand · 2014

### ***Suggested Readings***

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

## **GRAD-6122**

## **Advertising Design-II**

**3(0+3)**

In this course students will learn about the main objectives of advertising design. These objectives vary according to their industries, available distribution channels and overall marketing strategies. The key with all advertising is attracting the right buyers. These are people who are more apt to buy a company's wares based on demographics like age and income.

### ***Learning Outcomes***

Participation in these diverse projects offers a comprehensive range of outcomes. Through tackling Publication Design, students refine their layout and visual storytelling skills, mastering the art of effective communication. Exploring B2B Branding/Marketing Strategy equips them with a strategic mindset for crafting impactful branding campaigns. Delving into Industrial Design fosters an understanding of the intersection between aesthetics and functionality.

Design Innovation projects stimulate creative thinking, encouraging the exploration of novel solutions. In all projects in this course will collectively foster skills in creativity, strategy, empathy, aesthetics, and critical thinking, readying students for multifaceted challenges in the design world.

### ***Contents***

1. Publication Design
2. B2B Branding/Marketing Strategy

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

### ***Recommended Books***

1. *Design industrial A-Z* Authors: Peter Fiell, Charlotte Fiell
2. *The Laws of Simplicity* Author: John Maeda
3. *Designing design* Author: Kenya Hara
4. *Thinking with Type* Author: Ellen Lupton
5. *An A-Z of Visual Ideas* Author: John Ingledew

## **GRAD-6122**

## **Illustration-II**

**3(0+3)**

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

### ***Learning Outcomes***

This course offers a comprehensive exploration of diverse skills and insights. It covers topics ranging from Color Printing Methods to understanding distinctions between dots and pixels, fostering a nuanced understanding of visual reproduction. Students engage in disciplined Design Process stages, while practical file Storage and Retrieval strategies

enhance organizational abilities. Overall, the combined course of theory and practice, fostering adaptable, innovative artists well-informed for success in the dynamic realm of visual design.

### ***Contents***

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

### ***Recommended Text***

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

### ***Suggested Readings***

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

**GRAD-6123**

**Game Design-I**

**3(1+2)**

The Game Design Course is a comprehensive program that provides students with the knowledge and skills necessary to create compelling and engaging games. This course covers a wide range of topics, including game mechanics, narrative design, level design, prototyping, visual design, audio design, project management, and game marketing. Through a combination of lectures, hands-on exercises, and project-based assignments,

students will learn the principles and theories of game design, as well as gain practical experience in designing and developing their own games. The course also emphasizes collaboration and teamwork, as students will have the opportunity to work in groups on game projects, simulating real-world game development environments. By the end of the course, students will have a solid understanding of the game design process and will have created a portfolio of their own game projects, showcasing their skills and creativity. Whether aspiring to work in the game industry or simply interested in game design as a creative outlet, this course provides a solid foundation for individuals passionate about designing innovative and enjoyable games.

### ***Learning Outcomes***

This course yields a deep understanding of game design principles, fostering practical skills in creating games. It emphasizes collaboration through group projects, mirroring real-world development scenarios. Students emerge with a solid grasp of the design process and a portfolio showcasing their original game projects, equipping them for success in the game industry or creative game design pursuits.

### ***Contents***

#### **Introduction to Game Design**

1. Overview of the game design process
2. Historical context and evolution of games
3. Introduction to game mechanics and dynamics
4. Understanding player experience and engagement

#### **Game Concept Development**

1. Brainstorming and ideation techniques
2. Defining target audience and market analysis
3. Storytelling and narrative design
4. Creating compelling characters and settings
5. Conceptualizing game mechanics and core gameplay loops

#### **Game Mechanics and Systems Design**

1. Designing gameplay mechanics, rules, and constraints
2. Balancing and tuning gameplay elements
3. Progression systems and player rewards
4. Level design principles and techniques
5. Non-linear gameplay and branching narratives

### ***Recommended Texts***

1. *"The Art of Game Design: A Book of Lenses"* by Jesse Schell - 2008



2. *"Rules of Play: Game Design Fundamentals"* by Katie Salen and Eric Zimmerman - 2003
3. *"Level Up! The Guide to Great Video Game Design"* by Scott Rogers - 2014
4. *"Think Like a Game Designer"* by Justin Gary - 2018

## **GRAD-6124**

## **Animation & Visual Effects I**

**3(1+2)**

This course serves as an introduction to the fundamental concepts and techniques of animation and visual effects. Students will gain a comprehensive understanding of the creative and technical aspects involved in producing high-quality animated content and visual effects for various media platforms. Throughout the course, students will explore both 2D animation techniques, as well as learn the principles of visual effects and their integration into live-action footage. They will acquire proficiency in industry-standard software tools used for animation, compositing, and rendering.

### ***Learning Outcomes***

This course delves into the very essence of motion and visual magic, equipping students with essential skills to bring images to life and create captivating visual narratives. From understanding the principles of movement and timing to mastering digital tools that enhance realism and fantastical elements, students will gain a comprehensive foundation. They will be able to manipulate light, texture, and physics to craft stunning visual effects that seamlessly integrate into various media. By course completion, students will possess the expertise to infuse animation and visual effects into their projects.

### ***Contents***

#### **Introduction to Animation**

1. Overview of animation principles and techniques.
2. Introduction to different animation styles and genres.
3. Basic understanding of the animation production process.
4. Introduction to industry-standard animation software.

#### **2D Animation**

1. Basics of traditional 2D animation.
2. Frame-by-frame animation techniques.
3. Creating simple character movements and expressions.
4. Introduction to 2D animation software.

#### **Character Animation**

1. Basics of traditional 2D animation.
2. Frame-by-frame animation techniques.

3. Creating simple character movements and expressions.
4. Introduction to 2D animation software.

### ***Recommended Texts***

1. "*The Animator's Survival Kit*" by Richard Williams - 2001
2. "*Cartoon Animation*" by Preston Blair - 1949
3. "*Character Animation Crash Course*" by Eric Goldberg - 2008
4. "*The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures*" by Jeffrey A. Okun and Susan Zwerman – 2010

## **GRAD-6125**

## **Videography-II**

**3(1+2)**

Students will work individually and in groups to write, shoot, and edit their own projects. Sample student projects during the semester include PSA's, commercials, short films and music video and news stories. Selected videos are screened during class throughout the semester to enhance the critique process.

### ***Learning Outcomes***

Upon completion of this course, students will have gained a comprehensive set of skills in conceptualizing, producing, and refining video projects both independently and collaboratively. Through hands-on experience, they will have honed their abilities to script, shoot, and edit various types of content, including PSA's, commercials, short films, music videos, and news stories. This practical engagement will foster proficiency in every stage of the production process, from ideation to post-production.

Additionally, the exposure to a variety of video projects, including screenings of selected works for critique, will sharpen their critical analysis and constructive feedback capabilities. Ultimately, students will emerge from the course equipped with a well-rounded skill set, ready to excel in creating impactful and engaging visual narratives across diverse mediums.

### ***Contents***

#### **Introduction**

1. Course Expectations / Filming Expectations
2. Video Terminology
3. The Video Process
4. Production Stages
5. Composition Basics

#### **Camera and Composition / PSA**

1. Study the effective Public Service Announcement (PSA)

2. First video assignment – Produce a 30-second PSA

### **Critique**

1. Watch and critique movies
2. Write a critique on selected movies.

### **Make a Movie Trailer**

1. Study the effective movie trailer
2. Second video assignment – Produce a 1:30-2-minute movie trailer

### **Viral Video**

1. Study the effective viral video
2. Third video assignment – Produce a viral video
3. Create a YouTube channel

### **Short Film**

1. Developing Story idea
2. Planning for development and pre-production
3. Shooting and production
4. Planning for visual effect and sound in post -production
5. Study the effective comedy and drama
6. Fourth video assignment – Produce a 3–4-minute short film

### **Music Video / Experimental Film**

1. Study the effective music video
2. Fifth video assignment – Produce a music video

### **Film Viewing / Special Topics**

1. Explore career/post-secondary options in video and film

### **Videography Applications**

### **Video Editing**

1. Adobe Premier
2. Video Composition
3. Adobe After Effects

### **Voice Editing**

1. Adobe Audition
2. Post Production Technique

### ***Recommended Texts***

1. Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, and Practice*, Focal Press, 2010 ISBN: 978-0240800486
2. David Howard and Edward Mabley, *The Tools Of Screenwriting: A Writer's Guide To The Craft And Elements Of A Screenplay*, St. Martins/Griffin; New York; 1993.
3. Michael K. Hughes-(2012) *Digital Filmmaking for Beginners. A Practical Guide to Video Production*

**Summer Semester**

**GRAD-6115**

**Internship**

**3(0+3)**

In this course students will do internship in different software houses and advertising studios to enhance their quality of work, so that they can produce conceptual and creative work in their assignments and thesis.

**Learning Outcomes**

1. Demonstrate understanding of design principles by applying design theory and process from an artistic perspective
2. Apply critical thinking to create, organize, and evaluate a graphic/information design portfolio and be able to use design vocabulary appropriately and accurately
3. Demonstrate understanding of the design process, design thinking and professional standards and practices, including real-project learning scenarios and a transition into preparing a portfolio to enter the working force.
4. Understand the basic business practices and trade ethics related to graphic arts, including the ability to organize design projects and to work productively in client designer and team relationships in the implementation and evaluation of projects.

### Semester-VII

Category	Course Code	Course Title	Credit Hours
Major-26	GRAD-6126	Game Design – II	3(0-3)
Major-27	GRAD-6127	Animation & Visual Effects – II	3(0-3)
Major-28	GRAD-6128	Capstone Project (Mini Project)	6(0-6)
Major-29	GRAD-6129	Research Methodology	3(3-0)
GE-16	URCG-5111	Translation of the Holy Quran –IV	0(0-0)

### **GRAD-6126**

### **Game Design-II**

**3(0+3)**

The Game Design Course is a comprehensive program that provides students with the knowledge and skills necessary to create compelling and engaging games. This course covers a wide range of topics, including game mechanics, narrative design, level design, prototyping, visual design, audio design, project management, and game marketing. Through a combination of lectures, hands-on exercises, and project-based assignments, students will learn the principles and theories of game design, as well as gain practical experience in designing and developing their own games.

The course also emphasizes collaboration and teamwork, as students will have the opportunity to work in groups on game projects, simulating real-world game development environments. By the end of the course, students will have a solid understanding of the game design process and will have created a portfolio of their own game projects, showcasing their skills and creativity. Whether aspiring to work in the game industry or simply interested in game design as a creative outlet, this course provides a solid foundation for individuals passionate about designing innovative and enjoyable games.

#### ***Learning Outcomes***

Students will emerge equipped with an extensive repertoire of knowledge and skills essential for crafting attractive and immersive games. Through an active blend of lectures, hands-on exercises, and project-based assignments, students will not only grasp the fundamental principles and theories of game design but will also gather firsthand experience in conceptualizing and building their own games.

A significant emphasis on collaboration and teamwork will mirror real-world game development scenarios, fostering essential interpersonal skills. By course culmination, students will possess a healthy grasp of the intricate game design process, backed by a portfolio showcasing their self-crafted game projects, thereby demonstrating their skillset and creative prowess. Whether aspiring to carve a path in the game industry or simply driven by a passion for innovative game design, this course lays a strong foundation for individuals keen on fashioning captivating and groundbreaking gaming experiences.

## ***Contents***

### **Game Prototyping**

1. Rapid prototyping techniques
2. Paper prototyping and playtesting
3. Digital prototyping using game development tools
4. Iterative design and feedback analysis
5. Creating and refining game prototypes

### **Character Design**

1. Anatomy and proportions for character design.
2. Developing unique and appealing characters.
3. Creating character model sheets and turnarounds.
4. Understanding character personality and storytelling through design.

### **Game Art and Visual Design**

1. Principles of visual design and aesthetics
2. Environmental and level design
3. User interface (UI) and user experience (UX) design
4. Integration of art and design elements in games

### **Game Audio Design**

1. Importance of sound and music in games
2. Sound effects and Foley art

### ***Recommended Texts***

1. *"The Art of Game Design: A Book of Lenses"* by Jesse Schell – 2008
2. *"Challenges for Game Designers"* by Brenda Brathwaite and Ian Schreiber – 2008
3. *"Game Audio Implementation: A Practical Guide Using the Unreal Engine"* by Richard Stevens and Dave Raybould - 2015
4. *"GAMEDEV: 10 Steps to Making Your First Game Successful"* by Wlad Marhulets-2020

**GRAD-6127**

**Animation & Visual Effects II**

**3(0+3)**

This course serves as an introduction to the fundamental concepts and techniques of animation and visual effects. Students will gain a comprehensive understanding of the creative and technical aspects involved in producing high-quality animated content and visual effects for various media platforms. Throughout the course, students will explore both 2D animation techniques, as well as learn the principles of visual effects and their

integration into live-action footage. They will acquire proficiency in industry-standard software tools used for animation, compositing, and rendering.

### ***Learning Outcomes***

Upon completing this course, students will have acquired a foundational grasp of essential animation and visual effects concepts and techniques. This comprehensive introduction encompasses both creative and technical dimensions, enabling students to craft top-tier animated content and visual effects across diverse media platforms.

Students will cultivate proficiency in industry-standard software tools employed for animation, compositing, and rendering, thereby developing a skillset aligned with contemporary industry demands. Ultimately, this course empowers students with the expertise to conceptualize, execute, and enhance visual narratives through animation and visual effects, enriching their creative abilities and professional potential.

### ***Contents***

#### **Introduction to Visual Effects**

1. Overview of visual effects in animation.
2. Basic compositing techniques.
3. Adding visual effects elements to animated scenes.
4. Introduction to visual effects software.

#### **Motion Graphics**

1. Introduction to motion graphics principles.
2. Creating simple and dynamic animated graphics.
3. Typography animation and kinetic text techniques.
4. Introduction to motion graphics software.

#### **Visual Development and Design**

1. Developing visual concepts for animation.
2. Character design and stylization.
3. Background design and environmental storytelling.
4. Color theory and visual aesthetics in animation.

#### **Effects Animation**

1. Creating special effects and particle animations.
2. Simulating natural phenomena like fire, water, and smoke.
3. Adding impact and visual interest to animated scenes.
4. Introduction to effects animation software (e.g., Adobe After Effect)

#### **Short Animation Project**

1. Collaborative project-based course focusing on creating a short animated sequence.
2. Basic pre-production planning, including story development and storyboarding.
3. Basic production techniques, including animation and scene setup.
4. Basic post-production, including editing and finalizing the animation.

### ***Recommended Texts***

1. *"The Illusion of Life: Disney Animation"* by Frank Thomas and Ollie Johnston - 1981
2. *"Lighting for Animation: The Art of Visual Storytelling"* by Jasmine Katatikarn, Michael Tanzillo - 2016
3. *"Industrial Light & Magic: The Art of Innovation"* by Pamela Glintenkamp- 2011
4. *"Illuminated Pixels: The Why, What, and How of Digital Lighting"* by Virginia Wissler - 2012
5. *"The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures"* by Jeffrey A. Okun and Susan Zwerman – 2010

## **GRAD-6128**

## **Capstone Project (Mini Project)**

**6(0+6)**

Develop skills in specific art studio disciplines, exploring a diversity of techniques, styles, and concepts, contributing to both an art interest within coursework, as well as toward life-enrichment outcomes. To demonstrate creative and critical thought processes in the idea development process involved in producing works of visual art.

### ***Learning Outcomes***

By accurately crafting and presenting mini project, students demonstrate their proficiency in tailoring design solutions to different platforms, enhancing their ability to harmonize visual identity and messaging.

Moreover, this project emphasizes the acquisition of project management skills, as students navigate diverse timelines, formats, and deliverables. The submission of this mini thesis signifies the culmination of their capacity to integrate theoretical knowledge with practical application, reflecting a complete understanding of design principles and strategic thinking.

### ***Contents***

1. **Print:** Display mastery of communication strategies using typography and imagery, branding, and sequential design (in book or editorial form); Understand and successfully use traditional print production techniques.
2. **Students can design:** Stationery Design, Hoardings, Posters, Standee, Wobblers, Buntings, Magazine Ad, Print Ad, Calendar Design, Flags, Mobile Application,



social media pages, TVC, Documentary, Brochures, Flyers, Booklets or any other promotional item.

3. **Packaging & Environmental Design:** Master all aspects of package design including total redesign, refresh, line extensions, and related branded environments; Integrate sustainability/life-cycle issues into design decisions; Develop brand strategies including analyses, positioning matrices, and product evaluations; Present package designs using rapid prototyping techniques.
4. **Visual Interaction:** achieves a technical, visual and conceptual understanding of interaction design with emphasis on its visual behaviors; Create prototypes that explore, demonstrate, and verify the effectiveness of their design solutions.
5. **Transmedia Engagement:** Display the ability to design within the unique opportunities each media-type affords (including print-based communications, spatial design, and dynamic and/or networked interactions).
6. **Motion:** Master narrative concept design, live action direction and production, 2D/3D animation, pre visualization choreography and/or design, and experience design.

## **GRAD-6129**

## **Research Methodology**

**3(3+0)**

This course will provide an opportunity for students 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 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***

The learning outcome of research methodology encompasses a thorough understanding of essential research principles and techniques. Students acquire the skills to define research problems, select appropriate methodologies, and ethically execute research projects. They develop the ability to gather and analyze data, conduct literature reviews, and effectively communicate research findings. By the end of the course, students will be equipped with a comprehensive toolkit for conducting rigorous, ethical, and impactful research across creative disciplines.

### ***Contents***

1. Research Problem
2. Types of Research
3. Creative research methods in practice

4. Creative research methods and ethics
5. Artist Statement
6. Abstract Writing
7. Gathering of data & Literature Review
8. Analyzing data
9. Writing for research
10. Plagiarism and types of plagiarism
11. Dissemination, implementation and knowledge exchange
12. Formatting (Use of MS Word)

### ***Recommended Text***

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. Rutledge, Mildred L., *Understanding Research Methods: An Overview of the Essentials*, Patten; 7 editions, 2009
4. Kara, Helen. *Creative Research Methods in the Social Sciences: A Practical Guide*, University of Chicago Press; 2015
5. Barnett. Newman, *Selected Writings Interviews, (ed). By Jhon P.201: California University Press, 1990.*

### **URCG-5111**

### **Translation of the Holy Quran**

**0(0-0)**

1. To familiarize the students with commandments of trade and inheritance mentioned in the Qu ranic text (with the help of Urdu translation).
2. To introduce the students to scientific facts and miracles of the Holy Quran and Quranic stress on deep study of Allah's explored universe.
3. 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.

### ***Contents***

- وراثت اور تجارت
- تقسیم کی مال
- مال کا نادان
- مال کا الناس عوام
- مال کا عورتوں
- مال کا یتیموں
- مال کا کفار
- مال جائز
- معاہدے
- رہن



- ٢٢ ( يونس ، ، ٧١٧ ، ٨٥ ، ٨٥ ، ٤ ، ٨٨ )
- ٢٥ ( يوسف ، ٧٥ )
- ٢٨ ( الفرقان ، ٤٣ )
- ٨٢ ( لقمان ، ٧٢ )
- ٧٧٥ ( طه ، ٤٣ )
- ١٤ ( النحل ، ، ٧٧ ، ٢٧ ، ٥٢ ، ١٢ ، ٢٢ ، ٢٢ ، ٧٧٤ ، ٢٢ )
- ٢٥ ( النمل ، ، ٢٥ ، ٢٢ ، ٢١ ، ٢٨ ، ٧٢ ، ٧٢ ، ٧١ )
- ٨١ ( السجده )
- ٢ ( الحديد )
- ٥٣ ( هود ، ٢ )
- ٣١ ( يسين ، ٥٧ )
- ٣٢ ( الروم ، ، ٣٢ ، ٤١ ، ٧٢ ، ٨٥ ، ٥٢ )
- ٣٢ ( فصلت ، ٣٢ )
- ٢٧ ( الحج ، ، ٢٤ ، ٨٨ ، ١٣ )
- ٧٢ ( الحجر ، ٨٨ )
- ٣٧ ( الانبياء ، ، ٣١ ، ٥١ )
- ٥١ ( الزاريات )
- ٧ ( الزلزله )
- ١٢ ( القصص ، ، ١٢ ، ٢١ ، ٢٧ ، ٢٨ )
- ٣١ ( النور ، ، ٨٨ ، ٨٨ ، ٥١ ، ٥٤ ، ٥٣ )
- ٧٧ ( الجمعة ، ، ٢٨ ، ٧١ ، ٧٧ ، ٤ )
- ١ ( القمر )
- ٢٢ ( الواقعه )
- ٨١ ( الفاطر ، ٧٣ )
- ٧٢ ( الملك )
- ٧١ ( الصف )
- ٧٣ ( الجن )
- ٨٢ ( الشورى )
- ٧٧ ( الزخرف )
- ٧ ( الفيل )

### Semester-VIII

Category	Course Code	Course Title	Credit Hours
ID-4	BUSB-6148	Digital Marketing	3(3-0)
Major-30	GRAD-6130	Capstone Project (Major Project)	6(0-6)
Major-31	GRAD-6131	Report Writing	3(0-3)
Major-32	GRAD-6132	Advertising Design Seminar	3(0-3)

### **BUSB-6148**

### **Digital Marketing**

**3(3+0)**

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 Texts***

1. Strauss, J., El-Ansary, A., & Frost, R. (2006). *E-Marketing: International Edition*. (4<sup>th</sup>ed.). 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.

**GRAD-6130****Capstone Project (Major Project)****6(0+6)**

The thesis gives students an opportunity to produce a major item of independent work that showcases multi-disciplinary strength. Students will research, develop, implement, and present a comprehensive, multi-faceted design project. Students will leverage design process knowledge, design thinking, technical execution, and presentation skills obtained via pre-requisite courses in preceding semesters to explore solutions for complex, and multi-faceted design problems. Under instructor advising, students will work independently on a comprehensive, multi-faceted project of their own.

The course begins with a project brief, developed by each student and then progresses through research, concept, planning and design development before moving through to implementation, monitoring, analysis and (finally) presentation.

***Learning Outcomes***

This practical experience sharpens student's ability to apply design principles, engage in strategic decision-making, and address real-world design challenges. By navigating the entire design process from ideation to execution, students refine their project management and time management skills, ensuring successful completion within set deadlines. The final project not only showcases technical expertise but also emphasizes effective communication, as students must clearly convey their design concepts and choices.

Overall, this capstone project empowers students with a heightened understanding of design as a complete and impactful discipline, preparing them for the dynamic demands of the professional design world.

***Contents*****Concept & Process**

1. Student can generate a wide range of concepts
2. Student can bring their own voice to their work
3. Student can work effectively in teams to solve complex problems
4. Student can perform research to develop and support a concept
5. Student can employ methodologies like prototyping and user-testing to inform their design decisions

**Form & Craft**

1. Student has facility with a range of contemporary and traditional techniques, tools, and media
2. Student takes care in the crafting of form, regardless of media

3. Student demonstrates an ability to use typography effectively, appropriately, and expressively
4. Student demonstrates an ability to learn how to learn technology
5. Student demonstrates resourcefulness in giving form to their work
6. Student understands the importance of crediting others for their work and employs the highest ethical standard when using styles and assets created by others

#### **Systems- Thinking & Context**

1. Student can devise the elements of a design system (e.g. logo, type, color palette, pattern)
2. Student can develop creative, diverse, and appropriate applications for a design system
3. Student can relate their work to design history and trends in contemporary design
4. Student can relate their work to cultural, political, economic, and environmental issues
5. Student can balance personal expression with empathy for user needs
6. Student can demonstrate how their work would function in the world

#### **Presentation & Application**

1. Student can present their work in a clear and convincing manner, to design and non-design audiences
2. Student can document their work effectively
3. Student can answer questions about their work effectively
4. Student can critique the work of others effectively
5. Student can apply design knowledge, skills, and process beyond the classroom
6. Student has a functional knowledge of professional design practices and protocols

#### **Students can design**

Stationery Design, Hoardings, Posters, Standee, Wobblers, Buntings, Magazine Ad, Print Ad, Calendar Design, Flags, Mobile Application, social media pages, TVC, Documentary, Brochures, Flyers, Booklets or any other promotional item.

### **GRAD-6131**

### **Report Writing**

**3(0+3)**

The Report Writing Fundamentals course is designed to equip participants with the essential skills and knowledge needed to effectively write clear, concise, and well-structured reports. This course covers the key elements of report writing, including planning, organizing information, data analysis, and presenting findings in a professional and persuasive manner. Through a combination of theoretical lessons, practical exercises, including their final project. Participants will develop the necessary skills to produce high-quality reports.

### ***Learning Outcomes***

Through this course, students develop a solid understanding of the essential components that constitute effective reports. They acquire skills in structuring information coherently, organizing ideas logically, and presenting findings in a clear and concise manner. Additionally, students learn to adapt their writing style for different audiences and purposes, enhancing their communication versatility.

By engaging in practical exercises and assignments, they cultivate critical thinking abilities, research proficiency, and the capacity to synthesize complex information. This course equips students with the foundational tools necessary to produce well-structured, informative, and professionally written reports, a skillset with broad applicability across academic, professional, and research contexts.

### ***Contents***

1. Introduction to Report Writing
2. Types of Reports
3. Planning and Preparation
4. Understanding the report requirements and objectives
5. Collection of data
6. Data Analysis and Interpretation
7. Summarizing
8. Editing
9. Formatting
10. Presentation

### ***Recommended Texts***

1. Margaret Greenhall, *Report Writing Skills Training course*. Universe of learning; 2010
2. Michelle Reid. *Report Writing* Bloomsbury Publishing; 2018
3. Ron S. Blicq and Lisa A. Moretto "*Writing Reports to Get Results: Quick, Effective Results Using the Pyramid Method*" Wiley Publishers 2004
4. Dr. Dawson, Catherine. *Introduction to Research Methods: A Practical Guide for Anyone Undertaking a Research Project*, How to Books; 4 edition, 2009
5. Rutledge, Mildred L., *Understanding Research Methods: An Overview of the Essentials*, Patten; 7 editions, 2009



**GRAD-6132****Advertising Design Seminar****3(0+3)**

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

***Learning Outcomes***

Students will explore the works of celebrated designers and printmakers, gaining an insightful understanding of their innovative use of graphic media. The seminar's focus on Graphic Design in relation to publicity, marketing, advertising, and branding equips students with practical tools and techniques. Participants will develop the skills to design, establish, and leverage strong brands effectively over time.

The course fosters the ability to strategically raise awareness, communicate product benefits, generate leads, and persuade customers through advertising campaigns. Students will gain proficiency in the mechanics of print production, expanding their knowledge of technical terminology. Ultimately, participants will emerge with the competence to design impactful ads and articulate precise requirements, setting a solid foundation for their professional activities.

***Contents***

1. Graphic design seminar and Digital Campaigns design
2. Principles of Modern Digital Design
3. Discussion on famous campaigns
4. Advanced Digital Design

5. Design and Art Direction
6. Brand loyalty building tools and techniques
7. “Out of the box” marketing techniques that really work

### ***Recommended Texts***

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

### ***Suggested Readings***

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