**SHAHEED BENAZIR BHUTTO WOMEN UNIVERSITY**

**AGENDA FOR THE MEETING OF 2nd BOARD OF STUDIES**

**DEPARTMENT OF ART & DESIGN**

**Main Campus**

**Uni**v**ersity Avenue Landay Road, Charsada, Peshawar**

**Phone Number: 091-9239751**

**PESHAWAR**



**SHAHEED BENAZIR BHUTTO WOMEN UNIVERSITY PESHAWAR**

**AGENDA FOR MEETING OF BOARD OF STUDIES**

DEPARTMENT OF ART & DESIGN

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**Near QilaBalaHisar, Peshawar**

**Phone No: 091-9239297**

**agenda for the meeting of board of studies**

**department of art and design**

|  |  |  |
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| **ITEM .NO** | **DESCRIPTION** | **PAGE .NO** |
| I | Approval for the scheme of studies (session 2019-2023)   1. Painting 2. Communication design 3. Textile design 4. Fashion design |  |
| II | Approval for the jurors (Thesis) |  |
| III | One member within the faculty to be nominated by board of studies for the board of faculty |  |
| IV | Standing list of subject experts, recommended by the relevant board of studies for selection board |  |
| V | A panel recommended by the concerned board of studies for scrutiny and qualification committee |  |
| VI | One subject expert to be nominated by the vice chancellor from proposed list of expert approved by the board of studies of the concerned department/institute. |  |

** Shaheed Benazir Bhutto Women University Peshawar**

**DEPARTMENT OF ART & DESIGN**

**INTRODUCTION**

The Department of Art & Design, SBBWU, Larama offers a four year course leading to Bachelor Degree with multi specializations i.e. Painting, Fashion Design, Communication Design & Textile Design. Department of Art & Design is an ideal and intellectual institution that challenges to prepare the students as creative leaders, innovative thinker and professional entrepreneur who can contribute to the society in a better way further we groom our students technically to achieve the goals of heights in the unlimited world out there.

**MISSION/ VISION**

The Department of Art & Design strives to function and engage students and faculty committed to creative activity in all aspects of fine arts and design discipline. Our Curricula promotes advance, updated version of learning, encourages improving the environment, to lead the region promoting art & design by creative thinking, cultural understanding and association engagement to embellish the artistically gifted characters in our students.

**Courses Guide lines**:  
The bachelor courses shall spread over four years Program. The department initially offers four areas of specialization and more can be added once the department takes off. The foundation year is common for all areas. Respective areas of specialization start from second year onwards.

* The first two semesters are based on fundamental integrated courses compulsory for all students to attend. The courses are designed to familiarize the students with visual sensibilities through the understanding of elements and principles of arts: a vocabulary and language common to all visual art areas.
* In the third semester, students have choice to pick areas of specialization. The third and fourth semesters offer introductory skill building course to the areas of the chosen specialization with emphasis on material and techniques.
* The fifth and sixth semesters offer specialization courses, designed to give a level of skill and competence to the students, enabling them to develop ideas and to work independently.
* The seventh semester is designed to interact with indigenous craftsperson and acquire skill in research.
* In the last two semesters students are required to carry out an independent body of research work, along with report of at least 10000 to 15000 words in support of research topics.
* Drawing shall be a key component of all disciplines at all levels except fashion design.
* History of art courses are designed to give in depth knowledge of world arts.
* A number of minor courses are also introduced to compliment and support and provide knowledge to students.
* Home assignments shall supplement class projects, assignments shall be marked daily by the class tutor.
* At the end of each semester a student will be required to have a portfolio for assessment.
* In the final two semesters, the emphasis is on developed of ideas. The body of work by the students can be in one or all of the taught ideas.
* Teaching will be a process to help students to achieve his/her intended body of work. Theory, computer graphics will support all courses.
* Grading will be based on daily class work, homework, assignments, sketchbooks, end of term assignment/exam including end tern portfolio and display of work.
* Academic excellence, Ability and technical skills will be the parameters for assessment. An external juror will be invited to mark the end of semester work. Generally subject teacher will be avoided to mark the papers as to ensure transparency.

**Aims and objectives of the program**

The aim of all courses is to stimulate, encourage and develop;

* The ability to perceive
* The ability to record from direct observation
* The ability to use different materials for personal expression
* The ability to use the acquired knowledge of art vocabulary in a disciplined way
* The ability to identify problems and find solutions in a novel and creative ways
* To have sense of adventure and initiative for value research
* The confidence to work as an independent professional in the field.

**Semester and credits**

* A student will have to take at least 7 core /compulsory university courses of 21 credit hours and 8 general courses of 24 credit hours
* No reappear in specialization courses.
* The course content will 30 % theory and 75 % practical
* Drawing and specialization course must be passed; failing will result in removal from the rules.
* 75% attendance is mandatory (The university rules will be applied into)

**ITEM #I: APPROVAL OF SCHEME OF STUDIES**

**SESSION 2019-23**

**FOUR-YEARS CURRICULA FOR BS (ART & DESIGN)**

**STRUCTURE**

Total numbers of Credit Hours 131-134

Duration 4 years

Semester Duration 16-18 weeks

Semesters 08

Course Load per Semester 16-18 credit hours

Number of Courses per Semester 7-8

Lay out

Studio Practice/ Theory ratio expressed as a percentage

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| **Nature of Subject** | **Percentage of overall curriculum** |
| Studio / Practice | 70 % |
| Theory | 30 % |

The 70:30 ratio establish the relationship between practical work and theoretical study appropriate for a Bachelor’s degree in Art or in Design. As an approximate value, it defines the nature and purpose of a degree in Art and/or Design.

Studio Courses = Minimum Requirement: 24/34 Credit Hours

Maximum Limit: 27/38 Credit Hours

Theory Courses = Minimum Requirement 10/34 Credit Hours

= Maximum Limit: 11/38

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| **Compulsory Requirements (the student has no choice)**  **8-9 Courses/17-28 Credit Hours** | | |
| **Course code** | **Course Title** | **Credit hours** |
| ENG-301 | English I | 3(3,0) |
| ENG-302 | English-II | 3(3,0) |
| ENG-410 | English-III | 3(3,0) |
| ISL-102 | Islamic studies | 2(2,0) |
| PST-323 | Pakistan studies | 2(2,0) |
| MTH-302 | Mathematics/ Geometry& Drafting | 3(2,1) |
| **Compulsory Courses (Within Department)** | | |
| **Course code** | **Course Title** | **Credit hours** |
| AD-303 | Drawing I (Basic) | 3(1,2) |
| AD-304 | Foundation Design | 3(0,3) |
| AD-305 | Basics of Art | 3(2,1) |
| AD-313 | Drawing II(Techniques) | 3(0,3) |
| AD-314 | Hand Sewing | 3(0,3) |
| AD-315 | Foundation Sculpture | 3(0,3) |
| AD-316 | History of Art | 2(2,0) |
| AD-317 | Textile Basic | 3(1,2) |
| AD-403 | Drawing –III(Still life & composition) | 3(0,3) |
| AD-404 | Photography | 3(1,2) |
| AD-413 | Drawing-IV (Architecture & Landscape) | 3(0,3) |
| AD-503 | Drawing V(Portraits) | 3(0,3) |
| AD-513 | Drawing –VI (Human Anatomy) | 3(0,3) |
| AD-603 | Drawing VII (Interpretative Figure) | 3(0,3) |
| AD-605 | Research Methodology | 3(3,0) |
| AD-613 | Drawing VIII (Experimental) | 3(0,3) |
| AD-699 | Research Project | 6(0,6) |

**Major Courses (Painting)**

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| **Major Courses including Internship with specialization in Painting**  **15-20Courses/36-65Credit Hours** | | |
| Course Code | Subjects | Credit hours |
| ADP-401 | Painting I (Still Life & Composition) | 4(0,4) |
| ADP-402 | Basics of Miniature Painting | 3(0,3) |
| ADP-405 | Intermediate Sculpture | 3(0,3) |
| ADP-411 | Painting –II (Architecture & Landscapes) | 4(0,4) |
| ADP-415 | Advance Sculpture | 3(0,3) |
| ADP-501 | Painting –III (Portraits) | 4(0,4) |
| ADP-511 | Painting- IV (Interpretative figures) | 4(0,4) |
| ADP-512 | Digital Art | 3(0,3) |
| ADP-514 | Western Artists | 3(3,0) |
| ADP-515 | Mughal Miniature Painting | 3(0,3) |
| ADP-601 | Painting-V(Experimental) | 4(0,4) |
| ADP-604 | Internship/Course | 3(0,3) |
| ADP-611 | Installation Art | 3(0,3) |

**Major Courses (Communication Design)**

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| **Major Courses including Internship with specialization in**  **Communication design**  **15-20 Courses/36-65Credit Hours** | | |
| **Course Code** | **Course Title** | **Credit hours** |
| ADC-401 | Communication Design –I(Manual & Digital) | 4(0,4) |
| ADC-402 | Typography | 3(0,3) |
| ADC-405 | Illustration-I(2-Dimentional study) | 3(0,3) |
| ADC-411 | Communication Design –II(Concept Development) | 4(0,4) |
| ADC-415 | Illustration II(3-Dimentional study) | 3(0,3) |
| ADC-414 | History of Communication Design | 2(2,0) |
| ADC-501 | Intermediate Communication design -I | 4(0,4) |
| ADC-504 | Packaging | 3(0,3) |
| ADC-505 | Printing I(Industrial Practice) | 3(0,3) |
| ADC-511 | Intermediate Communication design –II(Project Design) | 4(0,4) |
| ADC-512 | Web Design | 3(1,2) |
| ADC-515 | Printing II(Operation & Techniques) | 3(0,3) |
| ADC-601 | Advance Communication Design | 3(0,3) |
| ADC-602 | Visual Language | 3(0,3) |
| ADC-604 | Internship/Courses | 3(0,3) |
| ADC-611 | 3D Graphics | 3(0,3) |

**Major Courses (Textile Design)**

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| **Major Courses including Internship with specialization in Textile design**  **9-13 Courses/36-45Credit Hours** | | |
| **Course code** | **Course Title** | **Credit hours** |
| ADT-401 | Textile Design I | 4(0,4) |
| ADT-402 | Product Design Execution –I(Basics of Mathematics of Pattern ) | 3(1,2) |
| ADT-405 | Weaving-I(Off loom) | 3(0,3) |
| ADT-411 | Textile Design –II(Mediums) | 4(0,4) |
| ADT-412 | Product Design Execution –II(Flat Pattern Techniques) | 3(1,2) |
| ADT-414 | Constructive Textiles I(Felt Art) | 3(0,3) |
| ADT-415 | Weaving-II (Landscaping) | 3(0,3) |
| ADT-501 | Textile Design Studio I(Techniques) | 4(0,4) |
| ADT-502 | Interior Design | 3(1,2) |
| ADT-504 | Constructive Textiles II(Fibre Art) | 3(0,3) |
| ADT-511 | Textile Design Studio- II (Screen Printing, Batik) | 4(0,4) |
| ADT-512 | Computer Textile-I(Basic Digital Printing) | 4(0,4) |
| ADT-601 | Textile Design Studio-III(Project) | 4(0,4) |
| ADT-602 | Computer Textile-II(Advance Digital Printing) | 3(0,3) |
| ADT-604 | Internship**/** Courses | 3(0,3) |
| ADT-611 | Fabric Orientation | 3(0,3) |

**Major Courses (Fashion Design)**

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| **Major Courses including Internship with specialization in Fashion Design**  **15-20 Courses/36-65Credit Hours** | | |
| **Course Code** | **Course Title** | **Credit hours** |
| ADF-401 | Pattern Making-I (Fundamental of Flat Pattern/ Calculations) | 2(1,1) |
| ADF-402 | Fashion Design Studio- I(Introduction) | 2(0,2) |
| ADF-405 | Machine Sewing- I(Basics) | 2(0,2) |
| ADF-407 | Draping –I (Basics) | 2(1,1) |
| ADF-411 | Pattern Making-II (Mathematics of Pattern) | 3(1,2) |
| ADF-412 | Fashion Design Studio- II(Trends forecast) | 3(0,3) |
| ADF-415 | Machine Sewing- II(Advance) | 2(0,2) |
| ADF-417 | Draping –II( Draping Techniques) | 3(1,2) |
| ADF-501 | Pattern Making -III (Advance) | 3(1,2) |
| ADF-502 | Fashion Design Studio- III(Project) | 3(0,3) |
| ADF-505 | Garment Construction- I(basics) | 2(0,2) |
| ADF-507 | Advance Draping –I | 3(1,2) |
| ADF-511 | Pattern Making IV (Haute Couture) | 3(1,2) |
| ADF-512 | Fashion Design Studio –IV(Portfolio Development) | 3(0,3) |
| ADF-515 | Garment Construction II (Advance) | 3(0,3) |
| ADF-516 | Digital Fashion I(Basic) | 2(0,2) |
| ADF-517 | Advance Draping –II (Haute couture) | 3(1,2) |
| ADF-604 | Internship/Courses | 3(0,3) |
| ADF-606 | Digital Fashion II(Advance) | 2(0,2) |

**Elective Courses (Painting)**

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| **Elective Courses within the Major**  **4-8 Courses/12-24 Credit Hours**  (Any four of the courses may be opted from the following elective courses) | | |
| **Course Code** | **Course Title** | **Credit hours** |
| ADE-412 | Print making | 3(0,3) |
| ADP-414 | Calligraphy | 3(0,3) |
| ADE-416 | History of Art & Architecture-I | 2(2,0) |
| ADE-502 | Portfolio Development (Digital) | 3(1,2) |
| ADP-504 | Islamic Calligraphy | 3(0,3) |
| ADE-505 | Ceramics | 3(0,3) |
| ADE-506 | History of Art & Architecture- II | 2(2,0) |
| ADP-602 | History of Pakistani Artists | 2(2,0) |
| ADE-606 | Caricature | 3(0,3) |
| ADP-612 | Abstract Painting | 4(0,4) |

**Elective Courses (Communication Design)**

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| **Elective Courses within the Major**  **4-8 Courses/12-24 Credit Hours**  (Any four of the courses may be opted from the following elective courses) | | |
| **Course Code** | **Course Title** | **Credit hours** |
| ADE412 | Print making | 3(0,3) |
| ADE-416 | History of Art & Architecture-I | 2(2,0) |
| ADE-502 | Portfolio Development (Digital) | 3(1,2) |
| ADC-505 | Printing –I (Industrial Practice) | 3(0,3) |
| ADE-506 | History of Art & Architecture- II | 2(2,0) |
| ADE514 | Marketing & Merchandising | 2(2,0) |
| ADC-515 | Printing –II (Operations & Techniques) | 3(0,3) |
| ADC-516 | New Media Art | 3(0,3) |
| ADC-601 | Visual Language | 3(0,3) |
| ADE-606 | Caricature | 3(0,3) |
| ADC-612 | Applied Communication Design | 4(0,4) |

**Elective Courses (Textile Design)**

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| **Elective Courses within the Major**  **4-8 Courses/12-24 Credit Hours**  (Any four of the courses may be opted from the following elective courses) | | |
| **Course Code** | **Course Title** | **Credit hours** |
| ADE416 | History of Art & Architecture-I | 2(2,0) |
| ADE-505 | Ceramics | 3(0,3) |
| ADE-506 | History of Art & Architecture- II | 2(2,0) |
| ADE-514 | Marketing & Merchandising | 2(2,0) |
| ADT-515 | Material & Fabrication | 3(0,3) |
| ADT-606 | Textile Embellishments | 3(0,3) |
| ADE-612 | E-Portfolio | 3(1,2) |

**Elective Courses (Fashion Design)**

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| **Elective Courses within the Major**  **4-8 Courses/12-24 Credit Hours**  (Any four of the courses may be opted from the following elective courses) | | |
| **Course Code** | **Course Title** | **Credit hours** |
| ADF-406 | Basics of Fashion | 2(2,0) |
| ADF-414 | Textile Print –I (Basic Digital Printing) | 2(0,2) |
| ADE-416 | History of Art & Architecture-I | 2(2,0) |
| ADF-503 | History of Costume –I (Ancient Civilizations) | 2(2,0) |
| ADF-504 | Textile Print –II (Advance Digital Printing) | 3(0,3) |
| ADE-506 | History of Art & Architecture- II | 2(2,0) |
| ADF-513 | History of Costume –II (Middle Ages) | 2(2,0) |
| ADE-514 | Marketing & Merchandising | 2(2,0) |
| ADF-601 | Accessory Design | 3(0,3) |
| ADF-602 | Bridal Wear | 3(0,3) |
| ADF-603 | History of Costume-III (1910 to 2000) | 2(2,0) |
| ADF-611 | Children Wear | 3(1,2) |
| ADF-613 | Men`s Fashion | 4(1,3) |
| ADE-612 | E-Portfolio | 3(1,2) |

**SCHEME OF STUDIES (PAINTING)**

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| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 1 | 1st | English-I | ENG-301 | 3 (3,0) |
| 2 | Islamic Studies | ISL-102 | 2 (2,0) |
| 3 | Drawing-I(Basics) | AD-303 | 3 (1,2) |
| 4 | Foundation Design | AD-304 | 3(0,3) |
| 5 | Mathematics/ Geometry & Drafting | MTH-302 | 3 (2,1) |
| 6 | Basics of Art | AD-305 | 3(2,1) |
| **Total Credit Hours** | | | | **17(10+07)** |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 7 | 2nd | English-II | ENG-302 | 3 (3,0) |
| 8 | Pakistan Studies | PST- 323 | 2 (2,0) |
| 9 | Drawing-II(Techniques) | AD-313 | 3(0,3) |
| 10 | Hand Sewing | AD-314 | 3(0,3) |
| 11 | Foundation Sculpture | AD-315 | 3 (0,3) |
| 12 | History of Art | AD-316 | 2(2,0) |
| 13 | Textile Basic | AD-317 | 3(1,2) |
| **Total Credit Hours** | | | | **19(08+11)** |

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| --- | --- | --- | --- | --- |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 14 | 3rd | English-III | ENG-410 | 3(3,0) |
| 15 | Painting-I (Still life & Composition) | ADP-401 | 4(0,4) |
| 16 | Basics of Miniature Painting | ADP-402 | 3(0,3) |
| 17 | Drawing-III (Still life & Composition) | AD-403 | 3 (0,3) |
| 18 | Photography | AD-404 | 3(1,2) |
| 19 | Intermediate Sculpture | ADP-405 | 3(0,3) |
| **Total Credit Hours** | | | | **19(04+15)** |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 20 | 4th | Painting-II (Architecture & Landscape) | ADP-411 | 4(0,4) |
| 21 | Print making | ADE-412 | 3 (0,3) |
| 22 | Drawing-IV (Architecture & Landscape) | AD-413 | 3(0,3) |
| 23 | Calligraphy | ADP-414 | 3 (0,3) |
| 24 | Advance Sculpture | ADP-415 | 3 (0,3) |
| 25 | History of Art & Architecture-I | ADE-416 | 2 (2,0) |
| **Total Credit Hours** | | | | **18(02+16)** |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 26 | 5th | Painting-III (Portraits) | ADP-501 | 4(0,4) |
| 27 | Portfolio Development (Digital) | ADE-502 | 3(1,2) |
| 28 | Drawing- V( Portraits) | AD-503 | 3(0,3) |
| 29 | Islamic Calligraphy | ADP-504 | 3(0,3) |
| 30 | Ceramics | ADE-505 | 3(0,3) |
| 31 | History of Art & Architecture-II | ADE-506 | 2(2,0) |
| **Total Credit Hours** | | | | **18(03+15)** |

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| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 32 | 6th | Painting-IV (Interpretative Figures) | ADP-511 | 4(0,4) |
| 33 | Digital Art | ADP-512 | 3(0,3) |
| 34 | Drawing- VI(Human Anatomy) | AD-513 | 3(0,3) |
| 35 | Western Artist | ADP-514 | 3(3,0) |
| 36 | Mughal Miniature Painting | ADP-515 | 3(0,3) |
| **Total Credit Hours** | | | | **16(03+13)** |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 37 | 7th | Painting-V (Experimental) | ADP-601 | 4(0,4) |
| 38 | History of Pakistani Artists | ADP-602 | 2(2,0) |
| 39 | Drawing- VII( Interpretative Figures) | AD-603 | 3(0,3) |
| 40 | Internship/ Course | ADP-604 | 3(0,3) |
| 41 | Research Methodology | AD-605 | 3(3,0) |
| 42 | Caricature | ADE-606 | 3(0,3) |
| **Total Credit Hours** | | | | **18(05+13)** |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 43 | 8th | Installation Art | ADP-611 | 3(0,3) |
| 44 | Abstract Painting | ADP-612 | 4(0,4) |
| 45 | Drawing VIII (Experimental) | AD-613 | 3(0,3) |
| 46 | Research Project | AD-699 | 6(0,6) |
| **Total Credit hours** | | | | **16(0+16)** |
| **Total credit hours per program** | | | | **141(35+106)** |

**Shaheed Benazir Bhutto Women University Peshawar**

**DEPARTMENT OF ART & DESIGN**

**DETAILED COURSE OUTLINE of ART & DESIGN**

**bs (4-YEARS PROGRAM)**

**SEMESTER-I**

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| --- | --- |
| **Course Name:** English-I | **Course Code:** ENG-301 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 3(3,0) |
| **Prerequisites:** None | |

**Course Objective:**

The course is designed to enhance language skills and develop critical thinking. Basics of Grammar, Parts of speech and use of articles, Sentence structure, active and passive voice, Practice in unified sentence, Analysis of phrase, clause and sentence structure, Transitive and intransitive verbs, Punctuation and spelling.

**Course Contents:**

* Basics of Grammar
* Parts of speech and use of articles
* Sentence structure, active and passive voice
* Practice in unified sentence
* Analysis of phrase, clause and sentence structure
* Transitive and intransitive verbs
* Punctuation and spelling
* Comprehension
* Answers to questions on a given text
* Discussion
* General topics and every-day conversation (topics for discussion to be at the discretion of the teacher keeping in view the level of students)
* Listening
* To be improved by showing documentaries/films carefully selected by subject teachers
* Translation skills
* Urdu to English
* Paragraph writing Topics to be chosen at the discretion of the teacher
* Presentation skills Introduction

**Recommended Books:**

* Practical English Grammar by A.J. Thomson and A.V. Martinet. Exercises 2. Third edition. Oxford University Press 1986. ISBN 0 19 431350 6.
* Writing. Intermediate by Marie-ChrisitineBoutin, Suzanne Brinand and Francoise Grellet. Oxford Supplementary Skills. Fourth Impression 1993. ISBN 019 435405 7 Pages 45-53 (note taking).
* Writing. Upper-Intermediate by Rob Nolasco. Oxford Supplementary Skills. Fourth Impression 1992. ISBN 0 19 435406 5 (particularly good for writing memos, introduction to presentations, descriptive and argumentative writing).
* Reading. Advanced. Brian Tomlinson and Rod Ellis. Oxford Supplementary Skills. Third Impression 1991. ISBN 0 19 453403 0.
* Reading and Study Skills by John Langan
* Study Skills by Riachard York.

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| **Course Name:** Islamic Studies | **Course Code:** ISL-102 |
| **Course Structure:** Lectures:2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:**None | |

**Course Objectives:**

* Basic understanding of religion.

**Course Contents:**

* Basic Concepts of Quran
* History of Quran
* Uloom-ul -Quran
* Study of Selected Text of Holy Quran
* Study of Selected Text of Holy Quran
* Seerat of Holy Prophet (S.A.W) I
* Seerat of Holy Prophet (S.A.W) II
* Introduction To Sunnah
* Selected Study from Text of Hadith
* Introduction To Islamic Law & Jurisprudence
* Islamic Culture & Civilization
* Islam & Science
* Islamic Economic System
* Political System of Islam
* Islamic History
* Social System of Islam

**Recommended Books:**

* Hameedullah Muhammad, “Emergence of Islam” , IRI,Islamabad
* Hameedullah Muhammad, “Muslim Conduct of State”
* Hameedullah Muhammad, ‘Introduction to Islam’
* Mulana Muhammad Yousaf Islahi,”
* Hussain Hamid Hassan, “An Introduction to the Study of Islamic Law” leaf Publication Islamabad, Pakistan.
* Ahmad Hasan, “Principles of Islamic Jurisprudence” Islamic ResearchInstitute, International Islamic University, Islamabad (1993)
* Mir Waliullah, “Muslim Jrisprudence and the Quranic Law of Crimes”Islamic Book Service (1982)
* H.S. Bhatia, “Studies in Islamic Law, Religion and Society” Deep & Deep Publications New Delhi (1989)
* Dr. Muhammad Zia-ul-Haq, “Introduction to Al Sharia Al Islamia” Allama Iqbal Open University, Islamabad (2001)

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| **Course Name:** Drawing – I (Basics) | **Course Code:** AD-303 |
| **Course Structure:** Lecture: 1,Practical:2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

**Course Objectives:**

* Understand the purpose of drawing, to illustrate thinking process and ideas.
* Distinguish different types of lines and its characteristics.
* To achieve various angles in different shapes in freehand drawing.
* Familiarization with different conventional and unconventional tools.
* Discuss and critic on the work.
* Develop work ethics and respect for the fellows.

**Course Content:**

* Demonstrate the ability to observe visual information
* Identify core elements of a drawing (composition, form, shape, space, perspective, value, and medium)
* Demonstrate, through drawing, perception of visual cues
* Utilize a viewfinder to create composition and picture orientation
* Exhibit balance in arrangement of shapes
* Demonstrate an organic and layered process of constructing a drawing
* Basic Geometric shapes
* Describe the difference between form, shape, volume
* Design compositions utilizing positive and negative space
* Utilize tools that measure proportion
* Compare qualities of geometric v. organic forms
* Introduction and exploration of cube (cuboids).
* Section of cubes. (Gadget making).
* Utilize one-point and two-point linear perspective
* Integrate linear perspective with empirical perspective
* Cylindrical forms with the variation of ellipses. (outlines with changing fitness’s)
* Perspectives. (Combination of cuboids, cylinders, steps, diagonal holes.)

**Recommended Books**

* ARNHEIM, R., Art and Visual Perception, University of California Press. Berkeley, 1954.
* ARNHEIM, R., Visual Thinking, University of California Press Berkeley, 1969.
* BEAM, P.C. Language of Art, John Wiley & Sons, NY, 1958.
* NICOLAIDES, K., The Natural Way to Draw, Houghton Mifflin Co. Boston, 1969.
* THOMSON, Arthur, A Handbook of Anatomy for the Art Student, Clarendon Press, Oxford, 1899.
* GILL Basic Perspective, Thames and Hudson, London.
* GLIMCHER & MOSKOWITZ, Great Drawings of All Time, Kodansha International, Tokyo, 1976.
* RAYNES JOHN; Anatomy For the Artist, Hamlyn publishing group Ltd., 1979**.**
* Gadget slide show from E. Lenschow

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| **Course Name:** Foundation Design | **Course Code:** AD-304 |
| **Course Structure:** Lectures: 0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* Realize design as means of visual communication
* Understanding of design from the perspective of producer and consumer.
* Attain an appropriate level of skill with the use of basic design elements.
* Use and apply different hand tools and graphics.
* Know how to research and document.
* Have the ability to explore ideas in given constraints.
* Define problems, analyze and devise solutions.
* Work in a team
* Organize a project with time management
* Justify their work.
* Evaluate their performance and of their peers.
* Present their work
* Develop work ethics with tolerant attitude towards peers.

**Course Content:**

* Introduction to Line
* Introduction to Line as one of the primary shaping element
* To create an effect through line its features and qualities
* Line Communicate meaning
* Division
* Different types of division
* Division of the given formats
* Points of Emphasis through division
* Focal point and division
* Proportion
* Concept of scale and dimension.
* Introduction to signs
* Types of Signs and their Effects
* Exercise on Signs (Index, Symbols and Icons)
* How to Use Shaping elements to develop street Sheets

**Recommended Books**

* P.Evans, M.Thomas*Exploring the Elements Of Design.* Thomson Delmar Learning, New York**.**2004
* J.Frascara*Communication Design: Principles, Methods and Practice.* Allworth Press, Canada.2005
* S.Pentak,D.A.Lauer . *Design Basics*.9*th Edition*Bostan, USA 2008

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| **Course Name:** Mathematics/ Geometry & Drafting | **Course Code:** MTH-302 |
| **Course Structure:** Lectures: 2, Practical: 1 | **Credit Hours:** 3(2,1) |

**Course Objectives:**

* Familiarization/Recognition of Student with drafting and Geometry (Measuring Systems).
* To train students in acquiring all the drafting skills by using tools (Matrices).
* To understand different methodologies of constructing various basic polygons Including reducing /enlargement of figures.
* One point perspective, two point perspective and different views.

**Course Content:**

* Introduction to basic calculations and measurements.
* Introduction of Geometry(what is geometry ,use of geometry tools in precise manners)
* Construction of square (by using campus)
* Division of Line (division line without measurements.)
* Angles and ellipse (construction of angles with campus/construction of ellipse).
* Construction of polygons.
* Introduction of drafting (scale and proportions).
* One point perspectives (drawing of interior on scale).
* Two points perspectives ( Drawing of Exterior on Scale)
* Exam Projects.

**Recommended Books:**

* Geometrical Drawing for art students by I. H. MORRIS

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| **Course Name:** Basics of Art | **Course Code:** AD-305 |
| **Course Structure:** Lectures: 2, Practical: 1 | **Credit Hours:** 3(2,1) |
| **Prerequisites:** None | |

**Course Objectives:**

This course is a manual to art material techniques and its application in all its forms. This knowledge is imperative for an art and design student to gain technical knowhow for working in various arts medium.

**Course Contents:**

* The meaning of art
* Elements of art
* Principles of design
* Art mediums
* Art terminologies
* Art and the Artist
* Looking at Art
* Applied and fine arts
* Importance of historiography
* History of art and introduction
* The way of seeing

**Recommended Books:**

* M.Hussain ., *Aspects of Art*. Sun Language Centre. Pakistan. 2000
* FLEMING William, Arts and Ideas, Holt, Rinehart and Winston. NY 1991.

**SEMESTER-II**

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| **Course Name:** English- II | **Course Code:** ENG-302 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** English- I | |

**Course Objectives:**

The course is designed to enhance language skills and develop critical thinking. Basics of Grammar, Parts of speech and use of articles, Sentence structure, active and passive voice, Practice in unified sentence, Analysis of phrase, clause and sentence structure, Transitive and intransitive verbs, Punctuation and spelling.

**Course Contents:**

* Paragraph writing
* Practice in writing a good, unified and coherent paragraph
* Essay writing
* CV and job application
* Translation skills
* Urdu to English
* Study skills
* Skimming and scanning, intensive and extensive, and speed reading, summary and précis writing and comprehension
* Academic skills
* Letter/memo writing, minutes of meetings, use of library and internet
* Presentation skills
* Personality development (emphasis on content, style and pronunciation)

**Recommended Books:**

* Practical English Grammar by A.J. Thomson and A.V. Martinet. Exercises 2. Third edition. Oxford University Press 1986. ISBN 0 19 431350 6.
* Writing. Intermediate by Marie-ChrisitineBoutin, Suzanne Brinand and Francoise Grellet. Oxford Supplementary Skills. Fourth Impression 1993. ISBN 019 435405 7 Pages 45-53 (note taking).
* Writing. Upper-Intermediate by Rob Nolasco. Oxford Supplementary Skills. Fourth Impression 1992. ISBN 0 19 435406 5 (particularly good for writing memos, introduction to presentations, descriptive and argumentative writing).
* Reading. Advanced. Brian Tomlinson and Rod Ellis. Oxford Supplementary Skills. Third Impression 1991. ISBN 0 19 453403 0.
* Reading and Study Skills by John Langan
* Study Skills by Riachard York.

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| **Course Name:** Pakistan Studies | **Course Code:** PST-323 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None |  |

**Introduction/Objectives**

* Develop vision of historical perspective, government, politics, contemporary Pakistan, ideological background of Pakistan.
* Study the process of governance, national development, issues arising in the modern age and posing challenges to Pakistan.
* To make students understand the dynamics of population characteristics; Relationship between man, environment and resources. To highlight the importance of demographic data in planning and decision-making

**Course Outline**

1. **Historical Perspective** 
   1. Ideological rationale with special reference to Sir Syed Ahmed Khan, Allama Muhammad Iqbal and Quaid-e-Azam Muhammad Ali Jinnah.
   2. Factors leading to Muslim separatism
   3. People and Land

i. Indus Civilization

ii. Muslim advent

iii. Location and geo-physical features.

1. **Government and Politics in Pakistan**
2. Objective Resolution
3. Salient Features of the constitutions of ;

Constitution of 1956

Constitution of 1962

Constitution of 1973

3) **Contemporary Pakistan**

a. Economic institutions and issues

b. Foreign policy of Pakistan and challenges

4**) Population Dynamics in Pakistan.**

Introduction ,Population characteristics: Physical, Social and Economic

Population dynamics: Patterns of fecundity and fertility, morbidity and mortality

Population growth and change through pyramids, Population policies, current population situation, family planning and Islam

**Recommended Books:**

* Burki, Shahid Javed. State & Society in Pakistan, The Macmillan Press Ltd 1980.
* Akbar, S. Zaidi. Issue in Pakistan’s Economy. Karachi: Oxford University Press, 2000.
* S.M. Burke and Lawrence Ziring. Pakistan‟s Foreign policy: An Historical analysis. Karachi: Oxford University Press, 1993.
* Mehmood, Safdar. Pakistan Political Roots & Development. Lahore, 1994.
* Wilcox, Wayne. The Emergence of Banglades., Washington: American Enterprise, Institute of Public Policy Research, 1972.
* Mehmood, Safdar. Pakistan Kayyun Toota, Lahore: Idara-e-Saqafat-e-Islamia, Club Road, nd.
* Amin, Tahir. Ethno - National Movement in Pakistan, Islamabad: Institute of Policy Studies, Islamabad.
* Ziring, Lawrence. Enigma of Political Development. Kent England: WmDawson & sons Ltd, 1980.
* Zahid, Ansar. History & Culture of Sindh. Karachi: Royal Book Company, 1980.
* Afzal, M. Rafique. Political Parties in Pakistan, Vol. I, II & III. Islamabad: National Institute of Historical and cultural Research, 1998.
* Sayeed, Khalid Bin. The Political System of Pakistan. Boston: Houghton Mifflin, 1967.
* Aziz, K. K. Party, Politics in Pakistan, Islamabad: National Commission on Historical and Cultural Research, 1976.
* Muhammad Waseem, Pakistan Under Martial Law, Lahore: Vanguard, 1987.
* Haq, Noor ul. Making of Pakistan: The Military Perspective. Islamabad: National Commission on Historical and Cultural Research, 1993..

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| **Course Name:** Drawing – II(Techniques) | **Course Code:** AD-313 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing I(Basics) | |

**Course Objectives:**

* To give solutions to the shaping problems.
* Students visualize objects, which are only in their mind, to inform about future appearances and purpose.
* Quick drawing of simple objects and then read objects for example, furniture, rooms, dices, mobiles, pencils, etc.
* Organize a project with in time line.

**Course Content:**

* Value
* Explore techniques of rendering as they relate to form
* Use value to demonstrate a particular light source
* Render a strong and complete range of value in a completed drawing
* Develop contrast between relative local values
* Contemporary Concepts and Alternative Media
* Investigate metaphor and cultural associations in conceptual work
* Explore abstraction and non-representation
* Discuss contemporary approaches to drawing
* Experiment with alternative media such as ink, rubbing, collage, or transfer
* Surfaces
* Organize forms (study).
* Study of different surfaces, textures, for shading.
* Simplified images of tools, toys etc (line, quick drawing).
* Shading with (Pencil).
* Assembling of two objects.
* Invented objects with recognizable.

**Recommended Books**

* ARNHEIM, R., Art and Visual Perception, University of California Press. Berkeley, 1954.
* ARNHEIM, R., Visual Thinking, University of California Press Berkeley, 1969.
* BEAM, P.C. Language of Art, John Wiley & Sons, NY, 1958.
* NICOLAIDES, K., The Natural Way to Draw, Houghton Mifflin Co. Boston, 1969.
* THOMSON, Arthur, A Handbook of Anatomy for the Art Student, Clarendon Press, Oxford, 1899.
* GILL Basic Perspective, Thames and Hudson, London.
* GLIMCHER & MOSKOWITZ, Great Drawings of All Time, Kodansha International, Tokyo, 1976.
* RAYNES JOHN; Anatomy For the Artist, Hamlyn publishing group Ltd., 1979**.**
* Gadget slide show from E. Lenschow

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| **Course Name:** Hand Sewing | **Course Code:** AD-314 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* Understand the importance of needle work.
* Relationship of needle and thread in designing.
* How to embroider a fabric or can be stitched.
* How to do basic needle work.
* Develop an understanding of the principles used in hand sewing.
* Develop the ability to create original designs manually.

**Course Contents:**

* Basting.
* Hemming.
* Running.
* Overcasting.
* Over handing.
* Placing Gathers.
* Double gathering or Gauging.
* Shirring.
* Scalloped edge.
* Honey combing or smocking.
* Bindings.
* Over handing.
* Button holes.
* Buttons.
* Eyelet holes.
* Hook and eye.
* Loops.
* Gussets.
* Tucking.
* Plaiting.
* Felling.
* French seam.
* Blind stitch.
* Ruffles.
* Lace edging.
* Whipping.
* Stockinet or darning.
* Grafting.
* Stocking web stitch.
* Fine drawing on heavy woolen material.
* Patching.
* Bias piecing.
* Piping.
* Hem stitch.
* Herringbone stitch.
* Feather stitch.
* Chain stitch.
* Kensinton outline stitch.
* Blanket stitch.
* Embroidery knots.
* Marking.

**Recommended Books:**

* School needlework by Olive. Hapgood.

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| **Course Name:** Foundation Sculpture | **Course Code:** AD-315 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* The fundamental course in 3D studies is designed to impart a basic understanding of 3D objects and to teach the student the basic vocabulary of sale, texture, balance, harmony, and proportion which will enable them to bring into reality and idea in conjunction with the media used
* An object study of natural forms like plant, bird, insect or animal and freestanding forms are used as a basis for their study.

**Course Contents:**

* Basic geometric shapes in clay using additive process: Cube, Pyramid, Sphere, Cylinder
* Composition of basic geometric shapes
* Open composition based on plant, bird, animal or insect form.
* Freestanding form based on the elements and principles of design
* Tile in relief
* Molding and casting of a simple shape

**Recommended Books:**

* ULPTURE 1. BEAUMONT, M, et al Sculpture Today St. Martins, N.Y. 1989
* COLEMAN, Ronald Sculpture: A Basic Handbook for StudentsWilliam C. Brown. IA. 1980.
* ELSEN, A.E. Origins of Modern Sculpture, Phaidon, London 1976. 30
* HAMMACHER, A.M. The Evolution of Modern Sculpture, Harry N. Abrams, 1978.
* MIDGLEY, B (Ed) Sculpture, Modelling and Ceramics, Techniques and Materials, The Apple Press, 1989.
* MILLS, The Techniques of Sculpture, Batsford, 1976.
* COLEMAN, Ronald Sculpture: A Basic Handbook for Students, William C. Brown IA, 1980.
* D'OLIVERA, OXLEY, Petry Installation Art, Thames and Hudson, London 1994.
* AKBAR NAQVI Image And Identity – 1998. 10. WAITE BROWN Claire, The Sculpting Techniques Bible, Chartwell Books 2006.

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| **Course Name:**  History of Art | **Course Code:** AD-316 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

**Course Objectives**

* To make aware the students about the birth of Art, and its evolution and the aesthetic aspects.
* It will also give an insight into cultural studies
* To account the student with second part of the ancient world and to give them a glimpse of the evolution of that period

**Course Contents:**

* Introduction to History
* The birth of technology
* Early hominids
* Cultural Anthropology, the ancient word
* The early sites voldain, choahdiapotwar
* Peking men
* Paleolithic age- painting, engraving & sculpture.
* Neolithic age- Architecture

**Recommended Books:**

* Gardener’s Art Through the Ages
* Phaidon: The Story of Art
* Janson’s History of Art
* Art History by Marilyn Stokstad
* History of Art by H.W. Janson and Anthony F. Janson
* Art by Ross King
* Islamic Art and Architecture by Richard Ettighausen, Oleg Grabar and Maralyn Jenkins

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| **Course Name:** Textile Basic | **Course Code:** AD-317 |
| **Course Structure:** Lecture:1 Practical: 2 | **Credit Hours:** 3 (1,2) |
| **Prerequisites:** None | |

**Course Objectives:**

* To realize the complexities of Texties and textile design.
* Understand the parameters of analyzing fabrics for certain end uses.
* To understand Textile development techniques and to present textile.
* Students use the knowledge gained in textile basics in the future studies of the advance courses of textiles.

**Course Contents:**

* Introduction to Textiles.
* The role of Textile designer, Fabric orientations.
* Weavings.
* Fiber concepts.

**Recommended Books:**

* Linton, George E(1948) Applied Textiles: Ra materials to finished fabrics, New York, Kathryn L.
* Hatch (1993) Textile Science, Minneapolis/ Saint Paul: West publishing.
* Wingate, Isabel B, Textile Fabrics& their selection, Englewood cliffs, N.J:Prentice- Hall.

**SEMESTER-III (PAINTING)**

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| **Course Name:** English-III | **Course Code:**  ENG-410 |
| **Course Structure:** Lecture:2 Practical:0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** English-II | |

**Course Objective:**

The course is designed to enhance language skills and develop critical thinking. Basics of Grammar, Parts of speech and use of articles, Sentence structure, active and passive voice, Practice in unified sentence, Analysis of phrase, clause and sentence structure, Transitive and intransitive verbs, Punctuation and spelling.

**Course Contents:**

* Introduction to Essay Writing Structure: Brain Storming, Developing a Thesis, Outlining ,Revising a Draft and Conclusion
* Kinds of an Essay

1. Argumentative

2. Discursive

3. Analytical

4. Descriptive

5. Expository and 6. Persuasive Week 4  Practice of Essay Writing

* Resume Writing, Its Types And Practice
* Letters (Various formats)  Business Letter
* Cover Letter
* Internal Assessment Test
* Letter Writing
* Personal Statements
* Memorandum
* Parts of a memo Format
* Practice
* Minutes of Meeting
* Structure
* Practice 4th Report writing: a. Purpose of writing a Report b. Structure of a Report
* Report writing:
* Major components of a Report
* Practice of Report Writing
* Plagiarism
* Different Style Sheets(MLA and APA)
* Listening & Speaking Activity
* Assignments+ Presentations

FINAL TERM EXAM

Note: Documentaries, movies ( with any moral lesson), or interviews should be shown to the students by the language instructor, at least once in the semester as a listening activity to improve their listening skills and students should be encouraged to participate in discussion on it to improve their speaking skills

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| **Course Name:** Painting –I (Still life& Composition) | **Course Code:**  ADP-401 |
| **Course Structure:** Lecture:0 Practical: 4 | **Credit Hours:** 4 (0,4) |
| **Prerequisites:** None | |

**Course Objective:**

* Understanding of the basic elements of Art, concepts, media and formats and the ability to apply them to their aesthetic intent. A functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion and meaning.
* Knowledge and skills in the use of basic tools, techniques, and processes to advance the students from concept to finished product, including knowledge of paints and surfaces.
* Ability to synthesize the use of drawing, two-dimensional design, and color, beginning with basic studies and continuing throughout the degree program towards the development of advanced capabilities.
* Exploration of the expressive possibilities of various media, and diverse conceptual modes. This should include both traditional and contemporary approaches to painting.

**Course Contents**

* The Painting Support
* Build a stretcher for oil or acrylic painting
* Select, stretch, size, and prime a canvas
* Size and prime a masonite panel if appropriate to their choice of painting surfaces.
* Select and prepare paper for oil or acrylic painting
* Painting Materials and Tools
* Identifying and demonstrating characteristics ones choice of painting media: acrylic, oil or water-mixable oil.
* Identifying and demonstrating the use of brushes suitable for oil or acrylic painting.
* Identifying and demonstrating use of painting knives and of other suitable alternative methods of paint application.
* Direct and Indirect Painting Methods
* Employ impasto, blending, stumbling, dry brush and staining techniques employed in direct painting methods.
* Employ under painting and glazing techniques used in direct painting methods.
* Demonstrate the use of subtractive (optical) color mixing techniques employed in indirect painting methods.
* Select and use multiple (mixed) media that may be used in direct and indirect painting methods.

**Recommended Books:**

* Brooker, Suzanne, Portrait Painting Atelier, Watson-Guptill 2010.
* Friel, Michael, Still Life Painting Atelier, Watson-Guptill, 2010.
* Griffell, Lois, Painting the Impressionist Landscape, Watson-Guptill, 2010.
* Hassan, Ijazul, Painting In Pakistan, Ferozsons.
* Albers, J., Interaction of Colour, Yale University Press. New Haven, 1975.
* Birren, F, History of Colour in Painting, Reinhold, New York, 1965.
* Brusatin, M., A History of Colours, Shambala, Boston 1991.
* Grosser, M, The Painter's Eye. Mentor Books, USA, 1956.
* Kay, R., Painter's guide to Studio Methods and Materials, Doubleday, NY 1961.
* Massey, R., Formulas for Painters, Watson-Guptill. N.Y. 1990.
* Meyer, R, The Artist's Handbook, Faber and Faber, London, 1981.
* Doerner, M, The Materials of the Artist, Harrap, London, 1969.
* Hayes, C., The Complete Guide to Painting and Drawing, Book Club Associates, 1979.
* Ocvirk, Otto G et al, Art Fundamentals (7th ed.) Brown and Benchmark, IA, 1994.
* Renner, Paul, Colour, Order and Harmony, Van Nostrand Reinhold. NY, 1965.

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| **Course** : Basics of Miniature Painting | **Course Code:** ADP-402 |
| **Course Structure:** Lecture: 0 Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

This course is an appreciation of the aesthetic diversity of Indian art and architecture from a historical and socio-cultural perspective. Students will primarily explore the development of classical Indian miniature painting styles between the 16-19th century complemented by an understanding of Mughal and Hindu architecture to the meaning of rural folk and tribal art traditions.

**Course Contents:**

* The historical role and meaning of Indian Miniature Paintings
* Indian artistic styles, techniques and materials
* Hindu and Mughal Architecture, form, function and symbolic meaning
* Artistic approaches to nature and the landscape in Indian miniature painting
* Contemporary rural Indian folk and tribal art styles.

**Recommended Books:**

* Jeffrey B. Snyder, Printmakers Today, Schiffer Publishing, Ltd. 2010
* HUGHES, Ann d'Arcy, VERNON-MORRIS, Hebe, The Printmaking Bible Chronicle Books, 2008.
* Schminke, K., Dorothy Simpson Krause, Bonny Pierce Lhotka Digital Art Studio Watson-Guptill; 2004.
* Scott Ligon Digital Art Revolution, Watson-Guptill, 2010.

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| **Course Name:** Drawing-III (still life and composition) | **Course Code:** AD-403 |
| **Course Structure:** Lectures: 0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing-II(Techniques) | |

**Course Objectives:**

* Introduction to the basic techniques of the sill life and compositions drawing .
* To know the basic terminology necessary for the practice of still life study.

**Course Contents:**

* Quick sketches from still life in different mediums: pencil, charcoal, pen and ink.

**Recommended Books:**

* ARNHEIM, R., Art and Visual Perception, University of California Press. Berkeley, 1954.
* ARNHEIM, R., Visual Thinking, University of California Press Berkeley, 1969.

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| **Course** : Photography | **Course Code:** AD-404 |
| **Course Structure:** Lectures: 1 Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

**Course Objectives**

Understanding of the visual forms and their aesthetic functions, and basic design principles. Development continues throughout the degree program, with attention to such areas as design, color, and lighting. Knowledge and skills in the use of basic tools, techniques, technologies, and processes sufficient to work from concept to finished product. This involves a mastery of the materials, equipment, and processes of the discipline, including but not limited to uses of cameras, film, lighting/digital technologies, processing in black and white, and color, and printing. An understanding of the industrial and commercial applications of photographic techniques.

**Course Contents:**

* Technical
* Camera Handling and Operation
* Focus and Depth of Field
* Exposure: aperture, shutter speed, ISO
* Exposure Modes
* Composition
* Subject/Content
* Framing
* Backgrounds
* Photo Shoot
* Subject and their Backgrounds: Urban Landscapes
* Review and critique
* Learning Objectives
* Putting technical and compositional concepts from Lesson 1 into action
* Choosing backgrounds and viewpoints
* Understanding effect of focal length

**Recommented Books:**

* Bruce BARNBAUMÂ (Author), The Art of Photography: An Approach to Personal Expression, Rocky Nook; 2010.
* FROSH Paul, Image Factory Berg Publishers, USA, 2004.
* GIORDAN Daniel,Art of Photoshop,Sams, USA, 2005.
* FREEMAN Michael,Portrait Photography, Lark, 2003.
* HOY Anne H., The Complete Book of Photography, National Geographic Society, 2005.
* GORDON PARKS and Life Magazine, 100 Photographs that Changed the World,
* Time Inc. Home Entertainment, USA, 2003.

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| **Course** :Intermediate Sculpture | **Course Code:** ADP-405 |
| **Course Structure:** Lecture:0 Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Foundation Sculpture | |

**Course objectives:**

The basic sculpture techniques including additive/subtractive, assemblage, carving, modeling and casting. Students will explore 3 dimensional sculptural forms and structures. The course introduces students to a variety of styles from abstract to representational through historic examples. A supply fee is required, additional costs may be incurred based on individual student need. Students must be prepared to spend 6-8 hours per week in the sculpture studio outside of class.

**Course Contents:**

* Survey of the expressive qualities of culture materials and supplies
* Survey of sculptural techniques, and principles
* Introduction to tools and materials used in creating sculptures on a basic level
* Examination of the visual landscape and the role of sculpture in history
* Critical response to sculptural work, and works of art in the sculpture tradition

**Recommended Books**

* Beaumont, m, et al Sculpture Today St. Martins, N.Y. 1989.
* Coleman, ronald Sculpture: A Basic Handbook for Students William C. Brown. IA. 1980.
* Elsen, a.e. Origins of Modern Sculpture, Phaidon, London 1976.

**SEMESTER-IV**

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| --- | --- |
| **Course** Painting II (Architecture & Landscape) | **Course Code:** ADP-411 |
| **Course Structure:** Lecture:0,Prctical:4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** Painting I(Still Life& Composition) | |

**Course Objective:**

* Understanding of the basic elements of Art, concepts, media and formats and the ability to apply them to their aesthetic intent. A functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation and Architecture & Landscape.
* Knowledge and skills in the use of basic tools, techniques, and processes to advance the students from concept to finished product, including knowledge of paints and surfaces.
* Ability to synthesize the use of drawing, two and three-dimensional design, and color, beginning with basic studies and continuing throughout the degree program towards the development of advanced capabilities.
* Exploration of the expressive possibilities of various media in Architecture & Landscape, and diverse conceptual modes. This should include both traditional and contemporary approaches to painting.

**Course Contents:**

* Distinguish and apply the elements of art (line, texture, color, value, etc.) to their work.
* Identify and apply the principles of design (unity, emphasis, proportion, rhythm) to their work.
* Incorporate methods of controlling the illusion of space (monocular devices: size change, placement, aerial perspective, linear perspective) into their work.
* Plan the pictorial organization of compositions through rough sketches prior to painting.

**Recommended Books:**

* Brooker, Suzanne, Portrait Painting Atelier, Watson-Guptill 2010.
* Friel, Michael, Still Life Painting Atelier, Watson-Guptill, 2010.
* Griffell, Lois, Painting the Impressionist Landscape, Watson-Guptill, 2010.
* Hassan, Ijazul, Painting In Pakistan, Ferozsons.
* Albers, J., Interaction of Colour, Yale University Press. New Haven, 1975.
* Birren, F, History of Colour in Painting, Reinhold, New York, 1965.
* Brusatin, M., A History of Colours, Shambala, Boston 1991.
* Grosser, M, The Painter's Eye. Mentor Books, USA, 1956.
* Kay, R., Painter's guide to Studio Methods and Materials, Doubleday, NY 1961.
* Massey, R., Formulas for Painters, Watson-Guptill. N.Y. 1990.

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| **Course** : Print Making | **Course Code:** ADE-412 |
| **Course Structure:** Lecture: 0,Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

Art courses should not merely be about completing assignments. Printmaking classes in particular can tend to focus on the basic technical skills and neglect to encourage students to develop their own interests. While this course has objectives which must be met, we are going to work together to meet those objectives in a way that allows you to explore your interests.

**Course Contents:**  
This course provides an introduction to a variety of print techniques including chine collé,digital, intaglio, lithography, mono print, relief, or silkscreen. Printmaking is creating original works of art that exist as multiples in a set called an edition.  I.e. the work of art is not one print; it is the edition of prints.  However, there are exceptions, such as monotypes, in which an artist uses printmaking techniques to make a suite of similar but not necessarily identical prints. Learning to make prints is learning a craft and in taking printmaking courses, students often feel that the focus is entirely on technique. However, an introduction to printmaking means much more, especially now when so much of what we experience (pictures, movies, music, etc) comes in the form of multiples.  Mechanical and now digital production and reproduction has made mass produced images ubiquitous, challenging the notion of the “authentic” experience or the “original” object or even "abjectness" itself. Students are expected to develop a set of interests and an awareness of professional artists who deal with those interests as well as the cultural contexts in which those interests exist.  The work of those artists will be  critiqued in the context of students developing a working understanding of printmaking and developing a vocabulary and conceptual position from which to discuss their own work.

**Recommended books:**

* Heller, j. Printmaking today, holtrinehart&winston, 1971.
* Leighton, j. Wood engravings and woodcuts, studio, london 1948.
* Palmer, f. Introducing mono-prints, drake, london, 1975.
* Ross, romano, ross, the complete printmaker, the free press n.y. 1990.
* Cliffe, h. Lithography watson-guptill, ny, 1965.
* Fossett, r.o. screen printing photographic techniques, sign of the times, cincinnati, 1973.

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| **Course** Drawing IV (architecture &landscape) | **Course Code:** AD-413 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:**3(0,3) |
| **Prerequisites:** Drawing III(Still life& Compositions) | |

**Course Objective:**

To make the student able to depict the structure and the form of 2 and 3d forms in relation to the environment through mass, tone, balance and proportions and to encourage the students to develop progressive steps in drawing techniques through personal artistic approach.

This course also aims to make the student able to go for outdoor sketches. Understanding of the basic elements of Art, concepts, media and formats and the ability to apply them to their aesthetic intent.A functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation and Architecture & Landscape.

**Course outline:**

* Warm up exercise capturing quick study and plain air drawing.
* Study of forms and angles- understanding of body beneath drapery.
* Figure in environment – understanding of spatial relationship between the figure and its environment.
* Reinforcement of still life exercises.
* Landscape drawing techniques exploring different mediums.
* Composing a landscape
* Study of elements involved in landscape drawing (trees, foliage, skies, and clouds, buildings)
* Landscape drawing using atmospheric perspective and linear perspective.

**Recommended books:**

* Arnheim, r., art and visual perception, university of california press. Berkeley, 1954.
* Arnheim, r., visual thinking, university of california press berkeley, 1969.
* Beam, p.c. language of art, john wiley& sons, ny, 1958.
* Nicolaides, k., the natural way to draw, houghtonmifflin co. Boston, 1969.
* Thomson, arthur, a handbook of anatomy for the art student, clarendon press, oxford , 1899.
* Gill basic perspective, thames and hudson, london.
* Glimcher&moskowitz, great drawings of all time, kodansha international, tokyo, 1976.
* Raynes john; anatomy for the artist, hamlyn publishing group ltd., 1979.

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| **Course** : Calligraphy | **Course Code:** ADP-414 |
| **Course Structure:** Lecture:0 Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Outline:**

This is a beginner’s course in Western calligraphy and the art of “good writing”. It is a step-by step course on how to write calligraphic types by using historical examples and models which can be used for craft based projects and student’s own work.

**Course Objectives:**

* To provide an introduction to Western calligraphy to the beginner.
* To provide technical instruction in the use and handling of calligraphic pens in writing a number of different calligraphic alphabets.
* To provide practical suggestions in using calligraphy for craft based projects.
* Learn about the history and culture behind Western calligraphy and of each of the alphabetic types practiced.
* Learn basic pen strokes and forms of decoration and borders.
* Learn how to make a ladder for each script learnt so that proportions are correct.
* Learn how to proportion letters by using a grid.
* Practice writing various calligraphic alphabets (including Roman Square Capitals, Uncial, Gothic, Italic, and Carolingian) by focusing on its group characteristics.
* Be able to practically use calligraphy in craft based projects.

**Recommended Books:**

* Drogin, Marc, *Medieval Calligraphy: Its History and Technique* (New York and London, 1980
* Winters, Eleanor, *Italic and Copperplate Calligraphy: The Basics and Beyond* (New York, 2011)
* Reynolds, Lloyd J., *Italic Calligraphy and Handwriting: Exercises and Text* (New York, 1969)

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| **Course:** Advance Sculpture | **Course Code:** ADP-415 |
| **Course Structure:** Lecture:0,Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Intermediate Sculpture | |

**Course Objectives:**

Fabrication Techniques in sculpture using wood, metal and other building and industrial materials. Techniques include basic carpentry, woodshop skills and an introduction to the metal fabrication facilities. Demonstrations, slide lectures and critical discussion of work help develop technical and conceptual skills.

**Course Contents:**

This course focuses on the transition from the statuary tradition to the emergence of the object as sculpture to the diffusion of objects to installations and public practices. Sculpture’s relationship to other media such as painting and photography are also examined. Recurring concerns will be the problems of three -dimensional representation, the importance of space, place, and environment, and the viewer’s bodily experience in time.

**Recommended books:**

* William Tucker, the Language of Sculpture (London: Thames and Hudson, 1974)
* Andrew Causey, Sculpture Since 1945 (Oxford: Oxford University Press, 1998)
* Herbert Read Â (Author Modern Sculpture: A Concise History (World of Art) Â [Paperback] Thames & Hudson; 1985.

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| **Course** : History of Art & Architecture-I | **Course Code:** ADE-416 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

**Course Objectives:**

This introductory course surveys the architecture, painting, sculpture, textiles and decorative arts starting right from the beginning of civilization .i.e. Mesopotamia, moving down to Egypt, Greek, Rome and India touching on the present. It considers the role of tradition in the broader history of art, but does not see art as "traditional" or unchanging. The world is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. The art is rich complex and diverse. This course attempts to introduce the full range of artistic production in relation to the multiple strands that have made the cultural fabric so rich and long lasting.

**Course Content:**

develop a proper sense of the diversity of art and architecture moving down the timeline since Mesopotamia to date. In the first level the student shall gain knowledge about the development of art and architecture in Mesopotamia from their costumes to their motifs and the majestic Ziggurats. The art being reflected even through different architectural members plays an important role in the study of art and architecture. Then they will move in continuation towards Egypt, the study of the hieroglyphics, rituals their glorious architectural style and association. Through proper background study they shall come down to the renowned Greek and Roman era the classical art and architecture. Alongside with the study of the art and architecture of Mohenjo-Daro and Harappa.

**Recommended books:**

* Frankfort, Henri. *The Art and Architecture of the Ancient Orient*. 5th ed. New Haven, CT: Yale University Press, 1996.
* Bahrani, Z. *The Graven Image: Representation in Babylon and Assyria*. Philadelphia: University of PennsylvaniaPress, 2003.
* Parrot, André. *Nineveh and Babylon: The Arts of Mankind*. London: Thames and Hudson, 1961
* Alston, Richard Alston. The City in Roman and Byzantine Egypt. London/New York. 2002
* Arnold ,Dieter Arnold. Temples of the Last Pharaohs. New York/Oxford1999.
* Frank Sear, *Roman Architecture* (Ithaca: Cornell University Press, 1983).
* J.B. Ward-Perkins, *Roman Imperial Architecture* (New Haven: Yale University Press, 1992.
* P.P. Kahane .,*Ancient and Classical Art*, New York: Laurel, 1967
* William R. Biers*The Archaeology of Greece: An Introduction*, Ithaca and London: Cornell, revised ed. 1987
* John Griffiths Pedley, *Greek Art and Archaeology* ,Upper Saddle River, NJ: Prentice Hall, 1998.

**SEMESTER V**

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| **Course** : Painting-III (Portraits) | **Course Code:** ADP-501 |
| **Course Structure:** Lecture: 0,Practical 4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** Painting II(Architecture& Landscape) | |

**Course objectives:**

In this course the student will learn how to select an effective and personal approach to using techniques and thematic content to develop personally meaningful paintings. Students will also develop their visual vocabulary and their oral communication skills through interaction with their colleagues and the instructor. Critical thinking and an aesthetic understanding are integral to this course. Students will gain an understanding of the proper use of materials and through critiques, discussions and demonstrations they will be growing toward a knowledge and ability level necessary to create effective works of art.Exercise following different steps, quick sketches of human portraits in quick mediums, drawing figures with broad strokes to capture energy and action allowing time from 30 second to ten minutes and after that in detail study of face and al features separately. Study the shapes and proportion of human portraits using the measuring systems, grids and pencil.

**Course Contents:**

* Develop strong paintings based on traditional techniques, using a modern palette of colors in portraits painting.
* Glazing and scumbling techniques.
* Working on different supports.
* Preparation of the painting surface.
* Portrait using Daniel Greene’s palette of colors.
* Intermediate and final painting varnishing.
* Working independently to develop a body of work.
* Framing and presentation techniques.

**Recommended books:**

* Doerner, m, the Materials of the Artist, Harrap, London, 1969.
* Hayes, c., The Complete Guide to Painting and Drawing, Book Club Associates, 1979.
* Ocvirk, Otto G et al, Art Fundamentals (7th ed.) Brown and Benchmark, IA, 1994.
* Renner, Paul, Colour, Order and Harmony, Van Nostrand Reinhold. NY, 1965.

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| **Course** : Portfolio Development (Digital) | **Course Code:** ADE-502 |
| **Course Structure:** Lectures: 1,Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

**Course Objectives:**

To research and analyze market trends to understand various attributes of their target consumer

Develop understanding and skills to produce user focused commercially viable apparel products

Explore power of computer graphics to develop effective product promotional images

**Course Content:**

* Product identification, costumer profiling, Trend analysis and compilation of market research
* Personalization of chosen trends and development of reference board
* Trend interpretation and design development process
* Material selection and illustration rendering
* Development of a promotional image for the previously designed collection keeping in mind psychographics and intellect of the target consumer
* Customizing Pattern by using CAD (Computer Aided Design)
* Digitizing patterns by using CAD
* Understating CAM (Computer Aided Manufacturing).

**Recommended Books/Resources:**

* Mijksenaar, Paul. Visual function: an introduction to information design. Rotterdam: 010 Publishers 1997.
* Pettersson, Rune. Information design: an introduction. Amsterdam: John Benjamins 2002.
* White, Alex W. The elements of graphic design: space, unity, page architecture and type. New York: All Worth Press 2002
* Tallon, Kevin. Digital Fashion Illustration with Photoshop and Illustrator. Batsford , 2008.
* Chase, Weiss Renee. CAD for Fashion Design. Prentice Hall; Pap/Dis edition , 1997.
* Peterson, Brandon. Ultimate Vision. Marvel , 2008 .
* Caban, Geoffrey. World graphic Design.
* Notes provided in classes.

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| **Course** : Drawing-V (Portraits) | **Course Code:** AD-503 |
| **Course Structure:** Lectures: 0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing-IV (Architecture & Landscape) | |

**Course Objectives:**

In this course the emphasis will be on the increased and deep knowledge of drawing techniques.

**Course Contents:**

This course aims to introduce some other technical methods of drawing useful for different purposes demonstrating the variety of techniques.In this course the student will learn how to select an effective and personal approach to using techniques and thematic content to develop personally meaningful paintings. Students will also develop their visual vocabulary and their oral communication skills through interaction with their colleagues and the instructor. Critical thinking and an aesthetic understanding are integral to this course. Students will gain an understanding of the proper use of materials and through critiques, discussions and demonstrations they will be growing toward a knowledge and ability level necessary to create effective works of art.Exercise following different steps, quick sketches of human portraits in quick mediums, drawing figures with broad strokes to capture energy and action allowing time from 30 second to ten minutes and after that in detail study of face and al features separately. Study the shapes and proportion of human portraits using the measuring systems, grids and pencil.

**Recommended books:**

* Arnheim, r., Art and Visual Perception, University of California Press. Berkeley, 1954.
* Arnheim, r., visual thinking, university of california press berkeley, 1969.
* Beam, p.c. Language of Art, John Wiley & Sons, NY, 1958.
* Nicolaides, k., The Natural Way to Draw, Houghton Mifflin Co. Boston, 1969.
* Thomson, Arthur, A Handbook of Anatomy for the Art Student, Clarendon Press, Oxford , 1899.
* Gill Basic Perspective, Thames and Hudson, London.
* Glimcher&moskowitz, Great Drawings of All Time, Kodansha International, Tokyo, 1976.
* Raynes john; Anatomy For the Artist, Hamlyn publishing group Ltd., 1979.

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| **Course** : Islamic Calligraphy | **Course Code:** ADP- 504 |
| **Course Structure:** Lecture:0 Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Calligraphy | |

**Course Objectives**:

Understand trends and key movements in art of Arabic calligraphy and history, Develop familiarity and comfort in a variety of art media and vocabulary, Develop abilities in creative problem solving, communication, and divergent thinking for design.

**Course Contents:**

* Arabic Calligraphy History and Overview
* Alphabet Art (Typeface)
* Overall Structure
* Stroke movement
* Stroke variables of thickness
* Styles as add-value for Perception
* Calligraphy Styles
* Simple Calligraphy: Quadrilateral Kufi
* Decorative Calligraphy: Plaited, Flowered and Leafed Kufi
* Arabic calligraphy logo
* Words Structure
* Concept Mapping
* Shaping and Sharpening
* Visual Word Perception
* Creative Calligraphy
* Rendering Technique & Decoration and Styles

**Recommended Books:**

* Sheila.S.Blair. *Islamic Calligraphy*, 1st Edition. Edinburg University Press 2006
* M.Ugur Derman. *Letter of God:* Ottoman Calligraphy. Metropolitan Museum of Art, New York. 1978
* A.Schimmel: Mystical Dimensions of Islam. University of North Carolina Press, America (1975)

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| **Course** : Ceramics | **CourseCode:**ADE-505 |
| **Course Structure:** Lectures:0 practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course objectives and Contents:**

* knowledge of the world art history of ceramics
* knowledge of contemporary ceramics in the United States
* the ability to successfully manipulate clay through the basic hand building techniques of coil, pinch, and slab
* the ability to successfully manipulate clay on the potter’s wheel
* the ability to embellish the surface in an expressive and meaningful way using slips and glazes
* the ability to safely load and unload ceramic objects in both electric and gas kilns
* the ability to discuss, in an articulate, thoughtful manner during class critiques, the meaning, design, and technical processes used to create ceramic art object.

**Recommended Books:**

* Hamer, Frank &Janet,The Potter's Dictionary of Materials and Techniques.
* Sanders, Herbert H How to make pottery and Ceramic Sculpture
* Rhodes, DanielClay and Glazes for the Potter
* Cooper, Emmanuel Ten Thousand Years of Pottery
* Eley, StanAustralian Fritted Glazes.
* Rhodes, Daniel Clay and Glazes for the Potter (Revised Edition)
* Obstler, Mimi Out of the Earth Into the Fire
* Bruner Felton barrie Mould making Casting & Patina A.B.F.S. Publishing1992.

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| **Course** : History of Art & Architecture-II | **Course Code:** ADE-506 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** : History of Art & Architecture-I | |

**Course Objectives:**

This introductory course surveys the architecture, painting, sculpture, textiles and decorative arts starting right from the beginning of civilization .i.e. Mesopotamia, moving down to Egypt, Greek, Rome and India touching on the present. It considers the role of tradition in the broader history of art, but does not see art as "traditional" or unchanging. The world is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. The art is rich complex and diverse. This course attempts to introduce the full range of artistic production in relation to the multiple strands that have made the cultural fabric so rich and long lasting.

**Course Outline:**

to develop a proper sense of the diversity of art and architecture moving down the timeline since Mesopotamia to date. In the second level there is a pre requisite of the study of the first level of the course. The second level shall cover the art of Asia form Central Asia and South Asia. This shall be the beginning of a rather versatile artistic style and architecture they shall be introduced to different ethnicities. An introduction to new styles like calligraphy, miniature and arabesque etc shall be witnessed. The course moving down through proper timeline shall help the student not only to diversify their knowledge but also develop their own artistic style.

**Recommended books:**

* Gombrich ,The Story of Art, Phaidon, London, 1997.
* Harrison, c. Wood, p, Art in Theory 1900-1990, Blackwell, Oxford 1992.
* Hauser, arnold, The Social History of Art, Vintage Books. NY 1957.
* Gardener, Helen, Art through the Ages, Thomson Wadsworth, 2006.
* Eiger, saeb, Art of the Middle East Merrell, London, 2010.
* Arnason, h.h., History of Modern Art, Prentice Hall & Abrams. NY 1998.
* Barrett, Terry, Criticizing Art, Mayfield Publishing Company, London 1994.
* Berger, j., Ways of Seeing, Penguin Books, London 1972.
* Brunette, p. & wills, d. Deconstruction and the Visual Arts Cambridge University Press.
* Eco, u., a theory of semiotics, indiana university press, 1976.
* Fanon, f., Black Skin: White Masks, MacGibbon and Kee, London 1968.

**SEMESTER-VI**

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| **Course** : Painting-IV (Interpretative Figures) | **Course Code:** ADP-511 |
| **Course Structure:** Lecture:0 Practical:4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** Painting-III (Portraits) | |

**Course objectives:**

The student will learn how to select an effective and personal approach to using techniques and thematic content to develop personally meaningful paintings. Students will also develop their visual vocabulary and their oral communication skills through interaction with their colleagues and the instructor. Critical thinking and an aesthetic understanding are integral to this course. Students will gain an understanding of the proper use of materials and through critiques, discussions and demonstrations they will be growing toward a knowledge and ability level necessary to create effective works of art. The main focus of this level is to develop own style of painting by students with new techniques and experimental work.

**Course Contents:**

* Exercise following different steps, quick sketches of human figure in quick mediums, drawing figures with broad strokes to capture energy and action allowing time from 30 second to ten minutes.
* Study the shapes and proportion of human body using the measuring systems, grids and pencil.
* Study drawing of human body in line
* Study drawing of human body in semi contour and pure contour
* Study of anatomy of human body (bones and muscles):
* The skeleton male, the skeleton female
* The muscular system male and female
* Analytical position of the human figure (male and female in different poses)
* Figure analysis (the geometric approach, axes and directional lines)
* Study of figure in perspective – foreshortening.
* Different exercises

**Recommended Books:**

* Brooker, suzanne, portrait painting atelier, watson-guptill 2010.
* Friel, Michael, Still Life Painting Atelier, Watson-Guptill, 2010.
* Griffell, Lois, Painting the Impressionist Landscape, Watson-Guptill, 2010.
* Hassan, Ijazul, Painting In Pakistan, Ferozsons

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| **Course** : Digital Art | **Course Code:**ADP-512 |
| **Course Structure:** Lecture:0 Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

The purpose of Digital Art I is to thoroughly examine the formal elements and principles of two-dimensional design through hands-on personal experience through the use of common graphics software and computer hardware; observing the work of others in the studio environment; exploring a broad repertoire of media possibilities; and critical analysis of produced works.

**Course Contents**

* Students will use a variety of image making software and image capturing tools to make artworks.
* Students will use the formal elements and principles of two-dimensional design including line, shape, implied volume, light and shade, texture and color to make art projects through digital means.
* Students will use terminology needed to discuss various types, techniques and concepts of digital art and put his vocabulary into a historical context.
* Students will plan a path utilizing problem-solving steps, including stating initial intentions, defining and analyzing the problem and clarifying the main issues and evaluating the success of the work.
* Students will use computers and computer peripherals such as printers, scanners and digital cameras. Learn their proper application and will maintain the cleanliness and order of the work space.
* Students will present their completed work in a professional manner.
* Students will analyze the visual elements and principles of design employed within the visual arts throughout history.
* Students will differentiate among various media and techniques used by artists.
* Students will analyze the motivation of individual artists and how art expresses important aspects of time and culture.

**Recommended books/Resources:**

* Newark, Quentin. What is graphic design? Hove, UK: RotoVision 2002 Roberts, Lucienne. Good: an introduction to ethics in graphic design. Switzerland: AVA Publishing 2006
* White, Alex W. The elements of graphic design: space, unity, page architecture and type. New York: All Worth Press 200
* Tallon, Kevin. Creative Fashion Design with Illustrator. Batsford, 2006.
* Larry, K. Peterson. Cullen, Dangel Cheryl. Global Graphics-Color. Rocport Publishers Inc.2000.United States of America.
* Caban, Geoffrey. World Graphic Design. Merrell,The University of Michigan. , 2004.

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| **Course** : Drawing-VI (Human anatomy) | **Course Code:** AD-513 |
| **Course Structure:** Lecture:0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing- V( Portraits) | |

**Course Objectives:**

* To make the student able to depict the structure and the form of a living person in relation to the environment through mass, tone, balance and proportions.
* To encourage the students to develop progressive steps in drawing techniques through personal artistic approach in human anatomy.
* This course also aims to make the student able to study organic form of human body part.

**Course Contents:**

The course of drawing is designed for the students of advanced level. It is a practical experimentation course in which students are introduced to conceptual drawing techniques. it is to experiment in different mediums, its types , materials and methods through practical execution. They will be given a concept and will be asked to execute it in different media and style. This will help students learn to draw any concept and produced theme based work. Which enables them to learn and develop skills and observation that will help in the next step of the course.Detailed studies of the human figure and its movement.

* Warm up exercise capturing quick poses and movement in figure (gesture drawing) drawing.
* Study of draped figure- understanding of body beneath drapery.
* Figure in environment. Composing a landscape.

**Recommended Books:**

* Brooker, suzanne, portrait painting atelier, watson-guptill 2010.
* Friel, michael, still life painting atelier, watson-guptill, 2010.
* Griffell, lois, painting the impressionist landscape, watson-guptill, 2010.
* Hassan, ijazul, painting in pakistan, ferozsons

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| **Course** : Western artist | **Course Code:** ADP-514 |
| **Course Structure:** Lecture: 3, Practical: 0 | **Credit Hours:** 3(3,0) |
| **Prerequisites:** None | |

**Course Objectives:**

This course aims to help you understand the cultural and historical context of art and develop observational skills used by western artist in drawing, annotation and photography. The course enables to observe acutely, appreciate and analyses works of art through the study of a written text. The course is broad in its coverage of Western Art right through to 21stcentury but it also encourages to look at works of art in depth and in detail. Itwill also keep a learning log or blog while studying this course.

[**Course content**](https://www.oca.ac.uk/courses/art-history-courses/art-history-1-western-art/)**s:**

* The Classical tradition
* Gothic and Renaissance
* Baroque
* Romanticism to Impressionism
* The twentieth century
* Still-life, portraits, the figure, interiors and landscapes.

**Recommended Books:**

* Phaidon: The Story of Art
* Janson’s History of Art
* Art History by Marilyn Stokstad
* History of Art by H.W. Janson and Anthony F. Janson

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| **Course** : Mughal Miniature Painting | **Course Code:**ADP-515 |
| **Course Structure:** Lecture:0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course objectives:**

* To learn characters of Indo Islamic Art.
* Drawing and miniature of Portraiture, animal& plants and cityscapes.
* Learning of style of south Asian painting as book illustration.

**Course Contents:**

* Origin of Mughal miniature painting.
* Realistic portraiture in Mughal miniature.
* Historic subjects(Court life/ Wild life/ Hunting scenes and illustrations of battles)
* Style and painting technique of Mughals in painting.

**Recommended Books:**

* J.M Rogers , Mughal Miniatures, British Museum Press, 2006, the University of Virginia.
* Amina Okada, Indian miniatures of the Mughal court, H.N. Abrams, 1992, the University of Michigan.

**SEMESTER-VII**

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| **Course** : Painting-V (Experimental) | **Course Code:**ADP-601 |
| **Course Structure:** Lecture:0Practical: 4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** Painting-IV (Interpretative Figures) | |

**Course objectives:**

The student will learn how to select an effective and personal approach to using techniques and thematic content to develop personally meaningful paintings. Students will also develop their visual vocabulary and their oral communication skills through interaction with their colleagues and the instructor. Critical thinking and an aesthetic understanding are integral to this course. Students will gain an understanding of the proper use of materials and through critiques, discussions and demonstrations they will be growing toward a knowledge and ability level necessary to create effective works of art. The main focus of this level is to develop own style of painting by students with new techniques and experimental work.

**Course Contents:**

Subject matter is the literal, visible image in a work while content includes the connotative, symbolic, and suggestive aspects of the image. The subject matter is the subject of the artwork, e.g., still life, portrait, landscape etc. Gerald Brommer in *Emotional content: How to create paintings that communicate* notes that "Content is the reason for making a painting."

* [Elements](https://en.wikipedia.org/wiki/Painting)
* [Aesthetics and theory](https://en.wikipedia.org/wiki/Painting)
* [Painting media](https://en.wikipedia.org/wiki/Painting)
* [Painting styles](https://en.wikipedia.org/wiki/Painting)
* Idioms

**Recommended Books:**

* Brooker, Suzanne, Portrait Painting Atelier, Watson-Guptill 2010.
* Friel, Michael, Still Life Painting Atelier, Watson-Guptill, 2010.
* Griffell, Lois, Painting the Impressionist Landscape, Watson-Guptill, 2010.
* Hassan, Ijazul, Painting In Pakistan, Ferozsons

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| **Course** : History of Pakistani Artist | **CourseCode:**ADP-602 |
| **Course Structure:** Lectures: 2, Practical:0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

**Course Objectives:**

In this course the students will learn about history of Pakistan in art, and the personalities and works of its artists which varied as the mediums they chose to utilize. They will also learn the list of some of these prominent artists/painters who contributed significantly to the art scene of the country.

**Course contents:**

* Abdul Rahim Nagori (1939–2010), painter known for his socio-political themes
* Abdur Rahman Chughtai (1899–1975), painter in the Chughtai Style of Art and stamp designer
* Ahmed Pervez (1926–1979), painter and winner of the President's Medal for Pride of Performance.
* Ajaz Anwar (b. 1946), painter especially of watercolours
* Anna Molka Ahmed (1917–1994), artist and pioneer of fine arts
* Arbab Mohammad Sardar (b. 1945), painter and sculptor, pride of performance
* FaizanPeerzada, artist, puppeteer, theatre director
* Hasnat Mehmood visual artist, lives and works in Lahore and teaches at National College of Arts
* Ismail Gulgee, painter, calligrapher
* Jamal Shah (b. 1956), actor, director, painter, and social worker
* Sadequain, painter
* Shakir Ali, painter
* SughraRababi, (1922–1994), painter, designer, sculptor
* ZahoorulAkhlaq (1941–1999), painter, sculptor
* Zubeida Agha, painter

**Recommended Books:**

* Brend, Barbara Islamic Art. British Museum Press, London, 2001.
* Gombrich, e. The Story of Art, Phaidon. London, Reprint, 1999.
* Janson, h.w., janson, Anthony F. History of Art, Prentice Hall Art, NY 2006.
* Tregear Mary, Chinese Art, Thames & Hudson, London, 1997.
* Jairazbhoyr.a., The Origin & Spread of Ancient Civilizations, Menander Publications, Karachi, 1994.
* Nasr seyyedHossein, Islamic Art & Spirituality, Suhail Academy, Urdu Bazaar, Lahore 2001.

**SEMESTER-VII**

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| --- | --- |
| **Course** : 3D Installation | **Course Code:** TDI- 402 |
| **Course Structure:** Lectures: 0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

Beginning with the armature, the large-scale project is determined by the gesture and proportion established by the supporting 'skeleton'. Students will design and execute a large-scale project, using armature, infill material, and concrete or aggregate surfacing. They will be challenged to experiment with assorted media integrated into the surface, addressing both form and concept in the work through their choices and applications. Consideration will be given to the sites, foundations, and logistics of handling large works for both indoor and outdoor locations.

**Course Contents:**

* **Indoor Installation:** Student will design and execute three-dimensional works in the given indoor space as per instructions using both traditional and non-traditional materials.
* **Outdoor Installation:** Student will design and execute three-dimensional works using sustainable and durable material. Attention will be given to the context of the work with respect to location, lighting and the relation to the viewer. Group and individual critiques and discussion will support the development of the work.

**Recommended Books:**

* Design Basics: 3D by Richard Roth, Stephan Pentak.
* A Hand-book to the Courts of Modern Sculpture: Facsimile Edition of Original 1854 Official Guide  
  [Volume 14 of Crystal Palace guides](https://www.google.com.pk/search?tbo=p&tbm=bks&q=bibliogroup:%22Crystal+Palace+guides%22&source=gbs_metadata_r&cad=3), Mrs. Jameson(Anna), Euston Grove Press, 2008, the University of Michigan

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| **Course** : Drawing-VII (Interpretative Figures) | **Course Code:**AD-603 |
| **Course Structure:** Lectures: 0,Practical: 3 | **Credit Hours:**3(0,3) |
| **Prerequisites:** Drawing- VI(Human anatomy) | |

**Course Objectives:**

Figure Drawing is a studio course that introduces students to various approaches to drawing the human figure. Emphasis is placed upon direct observation using a live model with the focus being to create representational drawings while achieving correct form and proportions. Students will explore a variety approaches to drawing, which will include Line, gestures, short pose studies and long pose drawings. Upon completion, students should be able to demonstrate basic competence in developing drawings involving the human form.This course has been approved to satisfy the Comprehensive Articulation Agreement for the general education core requirement in humanities/fine arts.

**Course Contents:**

* Produce drawings of the human figure in a variety of poses, using a variety of media
* Observe, identify and gain competency in drawing accurate proportional relationships related to the figure.
* Demonstrate basic modeling techniques associated with defining the human form.
* Understanding of figurative art, both historical and contemporary.
* Render in an accurate manner the form of the human body through the effective useof contour line, value, proportion, and foreshortening.

**Recommended Books:**

* GILL Basic Perspective, Thames and Hudson,London.
* GLIMCHER & MOSKOWITZ, Great Drawings of All Time, Kodansha International, Tokyo, 1976
* RAYNES JOHN; Anatomy For the Artist, Hamlyn publishing group Ltd., 1979

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| **Course** : Research Methodology | **Course Code:** Ad-605 |
| **Course Structure:** Lectures: 3, Practical: 0 | **Credit Hours:** 3(3,0) |
| **Prerequisites:** None | |

**Course objectives:**

The Objective of this course to pay attention to the most important dimension of Research i.e. Research Methodology. It will enable the Researchers to develop the most appropriate methodology for their Research Studies. The mission of the course is to impart research skills to the beginners and help improve the quality of Research by the existing researchers.  
The Course Structure is designed in a way that the learning of Research Methodology can move from Mugging up syndrome to fun-practical method; from a teaching process to an experimental process, from memorizing to brainstorming, from clearing the examination to feedback learning, from knowledge transfer to knowledge creation, from competitive learning to collaborative learning.

**Course Contents:**

* **Introduction:** Link to previous section and overview of the structure and content of this section. ‘Methodology’ includes all aspects of the design and implementation of a piece of research.)
* **Statement of the Research Issue/Problem**: this may take the form of a general proposition or hypothesis elaborated into a series f linked propositions/hypotheses. Alternatively, where the research is exploratory, the problem may be specified as a question or series of research questions. It is these hypotheses etc. that need to be ‘answered’ to bring the research to a satisfactory conclusion.
* **Overview of the Methods Available**: while one is not required to describe the advantages/disadvantages of all the options available, the reader needs to be persuaded that the writer was aware of these, and has made an informed choice best suited to the needs of the project.
* **Operationalization:** This must include definitions of the population to be surveyed and the procedures to be used in sampling this population.  
  Next, one must define precisely the variables – dependent, independent and intervening – that are to be examined and the relationships (hypothesized) between these variables.
* **Data Collection**: The procedures to be used should be described in general, supported by a Table or Diagram to summarize how these will be implemented.  
  The nature and design of the instruments to be used in collecting the data, e.g. interview schedule, questionnaire, should then be described in detail.
* **Implementation**: A description of the implementation of the research, the outcomes, e.g. response rates, and a commentary on this.

**Recommended Books:**

* APA Manual, 6th Edition.
* Relevant handouts given by the teacher, which will constitute a reading pack.

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| **Course** : Caricature | **Course Code:** ADE-606 |
| **Course Structure:** Lectures: 0 Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

This beginner’s course will give you a foundation in the creative and technical aspects of all the applications of cartoon art. The skills that you'll learn may be applied to animation, comic books, graphic novels, panel cartoons, humorous illustration, storyboarding or newspaper strips. It will be taken through all the components of cartoon drawing and illustration.

**Course Contents:**

* Material.
* character design and construction
* page layout, framing, lettering, and caricature
* penciling, inking with brush and pen
* stylistic approaches, facial expression
* tricks of the trade, ideas and scripting
* drawing from the imagination
* acting, implied action, cartoon effects, and studio practices

**Recommended Books:**

* Preston O (2006). "Cartoons... at last a big draw". Br J Rev. 17
* Benson, Philip J.; Perrett, David I. (1991-01-01). ["Perception and recognition of photographic quality facial caricatures: Implications for the recognition of natural images"](https://dx.doi.org/10.1080/09541449108406222). European Journal of Cognitive Psychology. 3
* Susan Brennan, The Caricature Generator, MIT Media Lab master's thesis, 1982. Also see Brennan, Susan E. (1985). "Caricature Generator: The Dynamic Exaggeration of Faces by Computer".

**SEMESTER-VIII**

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| **Course** : Installation Art | **Course Code:** ADP-611 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

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| **Course** : Abstract Painting | **Course Code:** ADP-612 |
| **Course Structure:** Lecture: 0,Practical: 4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** None | |

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| **Course** : Drawing VIII (Experimental) | **Course Code:** AD-613 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing- VII( Interpretative Figures) | |

**Course objective :**

Designed for some of our more experienced students, Advanced Figure Drawing picks up where Figure Drawing Basics leaves off. While continuing to emphasize the importance of sound construction in drawing, this class focuses additional attention on capturing the observed effects of light on the human figure. Detailed instruction on the nature of light and shade are presented along with in-class demonstrations. Students will execute one drawing from life over 8 weeks.

**Course Contents:**

In Advanced Anatomical Figure Drawing, emphasis will be placed on the major structural masses of the ribcage and pelvis and how form is created and changed in the figure. Corresponding anatomy lectures will coincide with students’ application of the anatomical information on their class figure drawing.

**Recommended Books:**

* GILL Basic Perspective, Thames and Hudson, London.
* GLIMCHER & MOSKOWITZ, Great Drawings of All Time, Kodansha International, Tokyo, 1976
* RAYNES JOHN; Anatomy For the Artist, Hamlyn publishing group Ltd., 1979

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| **Course** : Research Project | **Course Code:** AD-699 |
| **Course Structure:** Lecture: 0,Practical: 6 | **Credit Hours:** 6(0,6) |
| **Prerequisites:** None | |

**Course Objectives:**

* The aim of the project is to testify students for independent design project planning, development, and execution. The project will be a reflection on the development and research compiled during 7th and 8th semester courses. Students will:
* Work on a design project in their selected area
* Design solutions
* Document their work
* Exhibit

**Course Contents:**

* Development
* Samples
* Prototypes/ Models/ Collection
* Visualization/ Presentation
* Display

**Recommended Books:**

* GILL Basic Perspective, Thames and Hudson, London.
* GLIMCHER & MOSKOWITZ, Great Drawings of All Time, Kodansha International, Tokyo, 1976
* RAYNES JOHN; Anatomy For the Artist, Hamlyn publishing group Ltd., 1979

**SCHEME OF STUDIES (COMMUNICATION DESIGN)**

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| --- | --- | --- | --- | --- |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 1 | 1st | English-I | ENG-301 | 3 (3,0) |
| 2 | Islamic Studies | ISL-102 | 2(2,0) |
| 3 | Drawing-I(Basics) | AD-303 | 3 (1,2) |
| 4 | Foundation Design | AD-304 | 3(0,3) |
| 5 | Mathematics/ Geometry & Drafting | MTH-302 | 3 (2,1) |
| 6 | Basics of Art | AD-305 | 3(2,1) |
| **Total Credit Hours** | | | | **17(10+07)** |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 7 | 2nd | English-II | ENG-302 | 3 (3,0) |
| 8 | Pakistan Studies | PST- 323 | 2 (2,0) |
| 9 | Drawing-II(Techniques) | AD-313 | 3(0,3) |
| 10 | Hand Sewing | AD-314 | 3(0,3) |
| 11 | Foundation Sculpture | AD-315 | 3 (0,3) |
| 12 | History of Art | AD-316 | 2(2,0) |
| 13 | Textile Basic | AD-317 | 3(1,2) |
| **Total Credit Hours** | | | | **19(08+11)** |

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| **S.no** | **Semester** | **Course title** | | **Course code** | **Credit hours** |
| 14 | 3rd | English-III | | ENG-410 | 3(3,0) |
| 15 | Communication Design-I(Manual& Digital) | | ADC-401 | 4 (0,4) |
| 16 | Typography | | ADC-402 | 3(0,3) |
| 17 | Drawing-III ( still life & Composition) | | AD-403 | 3(0,3) |
| 18 | Photography | | AD-404 | 3(1,2) |
| 19 | Illustration I(2 Dimensional Study) | | ADC-405 | 3 (0,3) |
| **Total Credit Hours** | | | | | **19(04+15)** |
| **S.no** | **Semester** | **Course title** | **Course code** | | **Credit hours** |
| 19 | 4th | Communication Design-II (Concept Development) | ADC-411 | | 4 (0,4) |
| 20 | Print making | ADE-412 | | 3(0,3) |
| 21 | Drawing-IV (Architecture& Landscape) | AD-413 | | 3(0,3) |
| 22 | History of Communication Design | ADC-414 | | 2(2,0) |
| 23 | Illustration II(3 Dimensional study) | ADC-415 | | 3(0,3) |
| 24 | History of Art and Architecture-I | ADE-416 | | 2 (2,0) |
| **Total Credit Hours** | | | | | **17(04+13)** |
| **S.no** | **Semester** | **Course title** | **Course code** | | **Credit hours** |
| 25 | 5th | Intermediate Communication Design-I | ADC-501 | | 4(0,4) |
| 26 | Portfolio Development (Digital) | ADE-502 | | 3(1,2) |
| 27 | Drawing- V (Portraits) | AD-503 | | 3(0,3) |
| 28 | Packaging | ADC-504 | | 3(0,3) |
| 29 | Printing I (Industrial Practice) | ADC-505 | | 3(0,3) |
| 30 | History of Art & Architecture-II | ADE-506 | | 2 (2,0) |
| **Total Credit Hours** | | | | | **18(03+15)** |

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| **S.no** | | **Semester** | | | **Course title** | | **Course code** | **Credit hours** |
| 31 | | 6th | | | Intermediate Communication Design-II (Project Design) | | ADC-511 | 4(0,4) |
| 32 | | Web Design | | ADC-512 | 3(1,2) |
| 33 | | Drawing- VI (Human Anatomy) | | AD-513 | 3(0,3) |
| 34 | | Marketing & Merchandising | | ADE-514 | 2(2,0) |
| 35 | | Printing II(Operation & Techniques) | | ADC-515 | 3(0,3) |
| 36 | | New Media Art | | ADC-516 | 3(0,3) |
| **Total Credit Hours** | | | | | | | | **18(03+15)** |
| **S.no** | **Semester** | | | **Course title** | | **Course code** | | **Cremdit hours** |
| 37 | 7th | | | Advance Communication Design | | ADC-601 | | 3(0,3) |
| 38 | Visual Language | | ADC-602 | | 3(0,3) |
| 39 | Drawing VII (Interpretative Figure) | | AD-603 | | 3(0,3) |
| 40 | Internship/ Course | | ADC-604 | | 3(0,3) |
| 41 | Research Methodology | | AD-605 | | 3(3,0) |
| 42 | Caricature | | ADE-606 | | 3(0,3) |
| **Total Credit Hours** | | | | | | | | **18(03+15)** |
| **S.no** | **Semester** | | **Course title** | | | **Course code** | | **Credit hours** |
| 43 | 8th | | | 3D Graphics | | ADC-611 | | 3(0,3) |
| 44 | Applied Communication Design | | ADC-612 | | 4(0,4) |
| 45 | Drawing VIII (Experimental) | | AD-613 | | 3(0,3) |
| 46 | Research Project | | AD-699 | | 6(0,6) |
| **Total Credit Hours** | | | | | |  | | **16(0+16)** |
| **Total credit hours per program** | | | | | |  | | **142(35+107)** |

**SEMESTER I& II**

Page #

**SEMESTER-III**

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| **Course Name:** English-III | **Course Code:**  ENG-410 |
| **Course Structure:** Lecture:2 Practical:0 | **Credit Hours:** 3(3,0) |
| **Prerequisites:** English-II | |

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| **Course Name:** Communication Design –I(Manual& Digital) | **Course Code:**ADC-401 |
| **Course Structure:** Lecture :0 Practical: 4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** None | |

**Course Objectives:**

The course will give stress on the basics of publicity and communication design through practical assignment in traditional method and history of graphic design**.** The course will also stress on behavior studies as basses for design.

**Course Contents:**

* Introduction to basic layout and typography.
* Understanding elements and principles of organization will be studied according to print media
* Both traditional and digital medium will be use for design
* Introduction to history of design
* Lettering and calligraphy
* Preparing advertisement, poster and book title
* Logo
* Show card
* Visiting card
* TV talope
* Brochure
* Envelope design
* Calendar design
* News add
* 1 full campaign

**Recommended Books:**

* Lissitzky, El. “Our Book.” In El Lissitzky: Life, Letters, Texts. Edited by SopieLissitzky-Küppers. Translated by Helene Aldwinckle. London: Thames and Hudson, 1968, 356–359.
* Lupton, Ellen and J. Abbott Miller, eds. The ABC’s of Triangle, Square, Circle: The Bauhaus and Design Theory. New York: Princeton Architectural Press, 2000.
* Airey, David. Logo Design Love: A Guide to Creating Iconic Brand Identities. New Riders; 1st edition. 2009.
* Albers, Josef. Interaction of Color: Revised and Expanded Edition. Yale University Press; Rev Exp. Edition. 2006.
* Bierut, Michael. Seventy-nine Short Essays on Design. Princeton Architectural Press; Reprint edition. 2012

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| **Course Name:** Typography | **Course Code:**ADC-402 |
| **Course Structure:** Lecture:0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

Through the use of lectures, demonstrations and studio work students are introduced to the art of typography. An emphasis is placed on the history of type, anatomy of letter forms and appropriate uses of prescribed type faces. Hand rendering and digital media are used.

* To understand the importance of typography
* To learn the history of typography
* To understand the art of creating type faces
* To learn the art of hand lettering and digital lettering
* To understand the role typography plays in graphic communication

**Course Contents**

* Introduction
* History of Type
* Composition of Letterforms
* Hand Lettering Alphabet
* Learn to use the calligraphy pen
* Practice making letterforms
* Digital Lettering Alphabet
* Trace letterforms in Illustrator
* Environmental Typography
* Non Font Typography
* Type Face Design
* Type Design

**Recommended books:**

* Bringhurst,Robert.The Elements of Typographic Style. Hartley & Marks Publishers,2004
* Cavanagh, Elbert.Lettering& alphabets. Dover Publications.1955
* Lupton,Ellen.Thinking with type. Prinston architectural press 2010

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| **Course Name:**Drawing-III(Still life& Composition) | **Course Code:**AD-403 |
| **Course Structure:** Lecture:0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing-II(Techniques) | |

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| **Course Name:** Photography | **Course Code:**AD-404 |
| **Course Structure:** Lecture:1,Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

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| **Course Name:** Illustration I(2 Dimensional study) | **Course Code:**ADC-405 |
| **Course Structure:** Lecture:0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* Create still lives, editorial art/brand logos, and character portraits in Illustrator.
* Create artwork from basic shapes, symbols, gradients, fill colors, symbols.
* Create depth and shadow effects to give artwork a three-dimensional quality.
* Spray, size, and rotate symbols to create repeated elements.
* Integrate pencil sketches into the digital illustration process.
* Add curves to shapes using the Pen tool and Bezier curves.
* Use clipping masks to frame a composition.
* Work with text as a graphic element.
* Set up a template for a drawing project.
* Draw character art following the basic proportions of the human face.
* Apply simple techniques for drawing each part of the human face

**Course Contents:**

* Lesson One introduces you to essential tools for illustration using a still life study.
* In a hands-on lecture, student shall learn how to draw three-dimensional shapes using ellipses (circles and ovals), rectangles and squares, and triangles.
* Students will explore how to use solid and gradient fills to add color and perceived depth. Finally, they shall learn how to spray, size, and rotate symbols to create repeated elements.
* In the exercise, they'll apply these skills to create a stylized illustration of an object.
* As a designer and illustrator, it is a student’s job to break down what you see into forms you can use in your drawing.
* Lesson Two explores the challenge of creating an illustrated scene that tells a story.
* Students learn how to create depth and drama using two-dimensional shapes, starting from a pencil sketch.
* They'll explore how to add curves to shapes using the Pen tool and Bezier curves, as well as use masks to frame a composition.
* Using text as a graphic element will also be examined.
* In the exercise, students shall create your own storytelling illustration, working from a provided concept.

**Recommended Books:**

* Chaplin,Steeve&AdomBanks.The Complete Guide to Digital Illustration NY;Watson-Guptill,2003
* Monroy,Bert.Photoshop studio with BirtMonroy;Digital painting new riders press,2008
* Abers,Josef.Interaction Of Color.NewHaven;Yale University Press, 1971
* Barlowe,Dorothea&Barlowe, SY.IllustratingNature;How to paint And Draw Plants &Animals.Dover Publications, 1997

**SEMESTER-IV**

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| --- | --- |
| **Course :** Communication Design-II(Concept Development) | **Course Code:** ADC-411 |
| **Course Structure:**Lecture:0, Practical: 4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** Communication design I(Manual& Digital) | |

**Course Objectives and Contents:**

* What is design problem?
* Initial design sketches (5 assignments)
* Pictorial drawings
* Sketching, text and visualization
* Understanding how sketching integrates into design
* Identify the use of sketching tools
* Good hand, practice
* Lettering styles
* Importance of text upon drawings
* Preparation of university pictorial
* Basic photography and use of camera
* Complete campaign of advertisement (logo, poster, calendar, TV Tallop, news add, show card, etc.)
* Introduction to computer art

**Recommended Books:**

* Airey, David. Logo Design Love: A Guide to Creating Iconic Brand Identities. New Riders; 1st edition. 2009.
* Albers, Josef. Interaction of Color: Revised and Expanded Edition. Yale University Press; Rev Exp. Edition. 2006.
* Bierut, Michael. Seventy-nine Short Essays on Design. Princeton Architectural Press; Reprint edition. 2012

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| **Course** : Print Making | **Course Code:** ADE-412 |
| **Course Structure:** Lecture: 0,Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

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| **Course** Drawing IV (architecture &landscape) | **Course Code:** AD-413 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:**3(0,3) |
| **Prerequisites:** Drawing III(Still life& Compositions) | |

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| **Course:** History of Communication Design | **Course Code:** ADC-414 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

**Course Objectives:**

To prepare students for their upcoming departments and how would they cater various target group(s)/market according to their characteristics while providing them an over view of design tendencies in 20th century, Europe and America. Students develop a critical eye to look at any work of design solution and analyze it using their knowledge of design theory and development throughout the history.

**Course Content:**

* Design theory continued from the first semester, introduction to design systems, product analyses, product ranking while implementing their learning about Design Theory into class exercises.
* Design history continued from Art Nouveau /Art deco towards Modernism and design tendencies in the 20th century. Students learn development of design in different tendencies and learn to criticize the development thru their thoughts and opinions. Students also learn to see the development in the world of design and how design takes part in their everyday life.

**Recommended Books:**

* Hand-outs were given, names of key figures/designers were given for student to learn and develop their own research process.

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| **Course Name:** Illustration II(3 Dimensional study) | **Course Code:**ADC-415 |
| **Course Structure:** Lecture: 0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Illustration I(2 Dimensional study) | |

**Course Objectives and Contents:**

* Create still lives, editorial art/brand logos, and character portraits in Illustrator.
* Create artwork from basic shapes, symbols, gradients, fill colors, symbols.
* Create depth and shadow effects to give artwork a three-dimensional quality.
* Spray, size, and rotate symbols to create repeated elements.
* Integrate pencil sketches into the digital illustration process
* Add curves to shapes using the Pen tool and Bezier curves.
* Use clipping masks to frame a composition.
* Work with text as a graphic element.
* Set up a template for a drawing project.
* Draw character art following the basic proportions of the human face.
* Apply simple techniques for drawing each part of the human face.
* In Lesson Three, students will learn techniques for drawing or assembling character portraits, a common challenge for any illustrator, digital or traditional.
* First they'll study the classic proportions of the face, looking at how to place and size different features.
* Next, they shall explore how to communicate facial expressions and moods using highlights and accents, and sometimes by just rotating or moving the odd shape or two.
* It's all about giving the characters features with flair. In the final project, students shall do an exercise in character expression.
* Creating a story and developing a creative comic.

**Recommended Books:**

* Chaplin,Steeve&AdomBanks.The Complete Guide to Digital Illustration NY;Watson-Guptill,2003.
* Monroy,Bert.Photoshop studio with BirtMonroy;Digital painting new riders press,2008
* Abers,Josef.Interaction Of Color.NewHaven;Yale University Press, 1971.
* Barlowe,Dorothea&Barlowe, SY.IllustratingNature;How to paint And Draw Plants &Animals.Dover Publications, 1997.
* Study of Marvel comics.

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| **Course** : History of Art & Architecture-I | **Course Code:** ADE-416 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

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**SEMESTER-V**

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| **Course** : Intermediate Communication Design-I | **Course Code:** ADC-501 |
| **Course Structure:** Lecture:0,Practical: 4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** Communication Design-II (Concept Development) | |

**Course Objectives and Contents:**

* Understanding advertising today
* Audience definition, research and planning
* The creative process
* Media choice
* Putting of the campaign together
* Packaging design (perfume etc)
* Display design
* Publicity campaign
* Calendar
* Posters
* Book jacket

**Recommended books:**

* Millman, Debbie. How to Think Like a Great Graphic Designer. Allworth Press; 1st edition. 207.
* Müller-Brockmann, Josef. The Graphic Designer and His Design Problems. New York: Hastings House, 1983.
* amara, Timothy. Drawing for Graphic Design: Understanding Conceptual Principles and Practical Techniques to Create Unique, Effective Design Solutions.Rockport Publishers. 2012.
* Lupton, Ellen, and Jennifer Cole Phillips. Graphic Design: The New Basics. New York: Princeton Architectural Press, 2008.

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| **Course** : Portfolio Development (Digital) | **Course Code:** ADE-502 |
| **Course Structure:** Lectures: 1,Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

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| **Course** : Drawing-V (Portraits) | **Course Code:** AD-503 |
| **Course Structure:** Lectures: 0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing-IV (Architecture & Landscape) | |

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| **Course** : Packaging | **Course Code:** ADC-504 |
| **Course Structure:** Lecture:0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* understand sales, marketing and branding strategies in the packaging industry.
* create visually successful packaging designs for various products.
* understand production and postal/barcoding requirements for package design.
* demonstrate file preparation, dielines, and create print ready files and prototypes.
* comprehend different packaging products structure and substrates requirements.
* understand print and manufacturing processes and how design plays a part.

**Course Contents:**

* Emphasize Sales, Marketing and Branding Strategies in the Packaging Industry
* Study Packaging Structures, Substrates, Package Design and Production for 3D Packaging
* Utilize Existing CAD Documents to Visually Design and Produce 3D Packaging
* Understand and Utilize Packaging Software to Design and Produce Prototypes
* Understand Bar-coding and Postal Preparation and Standards for Package Design
* Understand the Packaging Industry and Print Processes for Packaging
* Learn Standards and File Preparation for Package Design
* Provides instruction on marketing and branding strategies and the design of packaging products.
* Studies packaging structural implications and substrates as well as design and production for 3D
* Packaging such as folding cartons, flexible bags, labels and shrink sleeves. Covers bar-coding and Postal preparation and standards; works with supplied CAD structures. Emphasizes the creative visual design of 3D packaging and prototype creation; focuses on the file production through manufacturing. Requirements of the packaging industry.

**Recommended Books:**

* Gladwell, Malcolm. Blink: The Power of Thinking Without Thinking. New York: Little, Brown, 2005.
* DePaul, Richard. Ideas and Innovation. 2nd ed. Springfield, MA: Paperboard Packaging Council, 2004.
* Brody, Aaron L., and Kenneth S. Marsh. The Wiley Encyclopedia of Packaging Technology. Hoboken, NJ: John Wiley & Sons, 1997.
* Typography:
* Bringhurst, Robert. The Elements of Typographic Style. Port Roberts, WA: Hartley & Marks, 2004

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| **Course** : Printing I (Industrial Practice) | **Course Code:** ADC-505 |
| **Course Structure:** Lecture:0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

This course introduces students to the stages and process necessary to prepare conceptual artwork for commercial use. Students develop insight into production procedures and issues, such as sustainable design, and enhance communication skills necessary to work with clients, peers, and suppliers involved in the print and web production processes.

**Course Content**:

* Line Art, Continuous Tone
* Color Models in Digital Workflow
* Digital Halftone Basics
* Plates and Presses
* Proofing Methods
* Paper
* Quality Control
* Bindery
* Terminology

**Recommended Books:**

* Goodman, C. Digital Visions, Computers and Art Abrams, NY 1987.
* Hunter, M. The New Lithography, Van Nostrand Reinhold, NY1984.
* Ross, John. Complete Printmaker, Free Press. 1991.
* Hughes, Ann d'Arcy, VERNON-MORRIS, Hebe, The Printmaking Bible Chronicle Books, 2008.

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| **Course** : History of Art & Architecture-II | **Course Code:** ADE-506 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** : History of Art & Architecture-I | |

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**SEMESTER-VI**

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| **Course** : Intermediate Communication Design-II(Project Design) | **Course Code:** ADC-511 |
| **Course Structure:**Lecture:0,Practical:4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** Intermediate Communication Design-I (Concept Development) | |

**Course Objectives and Contents:**

Individual projects are assigned which focus on a student-selected design topic. Students are expected to work towards portfolio pieces while meeting with the instructor for scheduled guidance and critiques. Suggested projects may include a new visual identity, the development of an informational way-finding system, promotional graphics, as well as the full development of an infographic design. Special attention will be given to every detail of image editing, page layout, and typographic problems in order to create visual messages of a professional standard.

**Recommended Books:**

* Millman, Debbie. How to Think Like a Great Graphic Designer. Allworth Press; 1st edition. 2007.
* Müller-Brockmann, Josef. The Graphic Designer and His Design Problems. New York: Hastings House, 1983.
* amara, Timothy. Drawing for Graphic Design: Understanding Conceptual Principles and Practical Techniques to Create Unique, Effective Design Solutions. Rockport Publishers. 2012.
* Lupton, Ellen, and Jennifer Cole Phillips. Graphic Design: The New Basics. New York: Princeton Architectural Press, 2008.

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| **Course** : Web Design | **Course Code:** ADC-512 |
| **Course Structure:** Lecture:0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* Understanding Web Page Designs
* Understanding Design Features

**Course Contents:**

* The Web Environment
* Working with Browser
* Working with Web Tools
* Determining Your Approach
* Displaying Web Pages
* Identifying Pages with a Purpose
* Including Web Page Elements
* Using Web Page Templates
* Determining Your Message
* Identifying Your Audience
* Developing the Content
* Laying Out the Site
* Linking the Pages
* Linking to Other Sites
* Finalizing the Design
* Composing Your Text Ideas
* Writing Your Text
* Editing Your Text
* Arranging Text on the Page
* Selecting Fonts
* Using Text as Graphics
* Selecting a Color Scheme
* Using Color on the Web
* Using Existing Graphic Images
* Designing Images for the Web
* Exploring Digital File Formats
* Introducing Advanced Graphic Techniques

**Recommended Books:**

* Mclntire,P ; (2007) Visual Design for the Modern Web , New Riders.
* Watrall.E, Siarto. J., (2008) Head first Web Design ‘ A learner’s Companion to Accessible, Useable, Engaging Websites, "O'Reilly Media. Inc”
* Brannan, J. A. (2010). Web Design. Edinburgh: Pearson Education Limited.
* Marcotte, E. (2011). Responsive Web Design. New York: Zeffrey Zeldman.

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| **Course** : Marketing & Merchandising | **Course Code:** ADE-514 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

**Course Objectives:**

To introduce the student for the preparation of management planes of the cultural heritage sites and assets and to make them aware of methodology for marketing, importance of marketing management in local development

**Course Contents:**

* Cultural institutes and their role in local development
* Types of cultural market
* Art gallery, museum, heritage sites, folk art, gastronomy and their promotion
* Management plan and swot analysis
* Three case studies for management planning and marketing

**Recommendation Books:**

* Kotler. “Marketing Management”14thedition .publishing as Prentice Hall, One Lake Street, Upper Saddle River, New Jersey(2012)
* Kotler, “A Framework for Marketing ManagementPrentice-Hall, Inc. A Pearson Education Company Upper Saddle River, New Jersey, ” 2001

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| **Course** : Printing II (operations & Techniques) | **Course Code:** ADC-515 |
| **Course Structure:** Lecture:1,Practical:2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** Printing I (Industrial Practice) | |

**Course Objectives:**

Coursework in a printing technology program incorporates practical hands-on practice and classroom lectures. Students learn to set up and operate offset and digital printing presses and process print jobs. They also learn to create and print digital graphics, with programs like Adobe InDesign often being covered. Students may learn about specialty printing as well, including flexography and screen printing.

**Course Contents:**

* Press Operations and Techniques
* Lithography and Offset Printing
* Digital Printing
* Flexography
* Screen Printing
* Graphics and Design

**Recommended books:**

* Goodman, C. Digital Visions, Computers and Art Abrams, NY 1987.
* Hunter, M. The New Lithography, Van Nostrand Reinhold, NY1984.
* Ross, John. Complete Printmaker, Free Press. 1991.
* Hughes, Ann d'Arcy, VERNON-MORRIS, Hebe, The Printmaking Bible Chronicle Books, 2008

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| **Course** : New Media Art | **Course Code:** ADC-516 |
| **Course Structure:** Lecture: 0**,** Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* Seeks to engage students in evaluating and developing digital new media for the internet and other new media art installations.

**Course Contents:**

* Lectures and surveys of new digital media innovations
* Group discussions.
* Field trips.
* Workshops.
* Individual projects based on new media skills.

**Recommended books:**

* New Media Art,[25 Series](https://www.google.com.pk/search?tbo=p&tbm=bks&q=bibliogroup:%2225+Series%22&source=gbs_metadata_r&cad=3), [Basic art series](https://www.google.com.pk/search?tbo=p&tbm=bks&q=bibliogroup:%22Basic+art+series%22&source=gbs_metadata_r&cad=3), [Taschen's 25th Anniversary Special Editions](https://www.google.com.pk/search?tbo=p&tbm=bks&q=bibliogroup:%22Taschen%27s+25th+Anniversary+Special+Editions%22&source=gbs_metadata_r&cad=3), Mark Tribe, Reena Jana, Taschen, 2009.
* Digital Arts: An Introduction to New Media, [Bloomsbury New Media Series](https://www.google.com.pk/search?tbo=p&tbm=bks&q=bibliogroup:%22Bloomsbury+New+Media+Series%22&source=gbs_metadata_r&cad=4), Cat Hope, Jhon Charles Ryan, Bloomsbury Publishing, 2014.
* New Media in Art,[Volume 82 of L'univers de l'art](https://www.google.com.pk/search?tbo=p&tbm=bks&q=bibliogroup:%22L%27univers+de+l%27art%22&source=gbs_metadata_r&cad=3), ISSN 0958-4757, [Thames & Hudson world of art](https://www.google.com.pk/search?tbo=p&tbm=bks&q=bibliogroup:%22Thames+%26+Hudson+world+of+art%22&source=gbs_metadata_r&cad=3), [World of art](https://www.google.com.pk/search?tbo=p&tbm=bks&q=bibliogroup:%22World+of+art%22&source=gbs_metadata_r&cad=3), Michael Rush, Thames & Hudson, 2005

**SEMESTER-VII**

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| **Course** : Advance Communication Design | **Course Code:** ADC-601 |
| **Course Structure:** Lectures: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Intermediate Communication Design-II (Project Design) | |

**Course Objectives and Contents:**

In the Advanced Graphic Design program, students will build upon your knowledge of design and fine-tune their ability to use typography, layout, and color theory to create eye-catching designs. They will use industry-related software to gain creative experience in creating designs such as logos, poster, packaging, and Web sites. Graduates are prepared to seek entry-level employment such as advertising designer, computer artist, freelance artist, graphic designer, or layout artist.

**Recommended books:**

* Goodman, C. Digital Visions, Computers and Art Abrams, NY 1987.
* Hunter, M. The New Lithography, Van Nostrand Reinhold, NY1984.
* Ross, John. Complete Printmaker, Free Press. 1991.
* Hughes, Ann d'Arcy, VERNON-MORRIS, Hebe, The Printmaking Bible Chronicle Books, 2008

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| **Course** : Visual Language | **Course Code:** ADC-602 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* Introduces students to the fundamental concept of visual language as a way we see, think, read and communicate using printed (magazine and newspaper), iconic (pictorial) and kinetic (moving images) forms.
* Involves understanding how the human visual system works and how and why we respond to visual imagery in certain ways.
* Discuss the visual principles involved in media communication and their appropriateness to the delivery of a commercial message.
* Describe the role of the image-maker in the media in relation to history and culture
* Use a range of image-making skills, techniques, processes, conventions and technologies to create and produce media images that convey meaning for different audiences.
* Evaluate the usefulness of visual information across a range of media
* Identify the creative opportunities and limitations of a non-literal symbolic language to convey meaning.

**Course Contents:**

* lectures, tutorial and online discussions, workshops, team projects videos and case study analysis.
* Tutorials provide an opportunity to examine and explore in detail the theoretical concepts raised in lectures and set course readings
* Weekly reading of prescribed texts is essential for a full understanding of the subject matter and to be prepared for lecture and tutorial discussions.

**Recommended books:**

* Visual Language, Principles for creating graphics that people understand by Connie Malamaid.
* Visual Language: Global Communication for the 21st Century by Robert E. Horn, MacroVU, Incorporated, 1998.

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| **Course** : Drawing-VII (Interpretative Figures) | **Course Code:**AD-603 |
| **Course Structure:** Lectures: 0,Practical: 3 | **Credit Hours:**3(0,3) |
| **Prerequisites:** Drawing- VI(Human anatomy) | |

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| **Course** : Research Methodology | **Course Code:** Ad-605 |
| **Course Structure:** Lectures: 3, Practical: 0 | **Credit Hours:** 3(3,0) |
| **Prerequisites:** None | |

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| **Course** : Caricature | **Course Code:** ADE-606 |
| **Course Structure:** Lectures: 0 Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

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**SEMESTER-VIII**

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| **Course** : 3D Graphics | **Course Code:** ADC-611 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* Work with, and navigate the unique features of the digital 3D modeling workspace to create 3D objects.
* Identify characteristics of rendering 3D objects for optimal system processing and analysis.
* Create a 3D environment featuring lighting and textures.
* Create basic 3D models and animations.
* Evaluate digital 3D projects, identify items for improvement, and implement changes.

**Course Contents:**

* Terminology
* Creating in a 3D workspace
* Optimization
* Publishing projects
* Industry standards
* Real world applications

**Recommended Books:**

* Mobile 3D graphics by Allessio Malizia.
* 3D Graphics & Animation, [3D Graphics Other Series](https://www.google.com.pk/search?tbo=p&tbm=bks&q=bibliogroup:%223D+Graphics+Other+Series%22&source=gbs_metadata_r&cad=4), [Voices (New Riders)](https://www.google.com.pk/search?tbo=p&tbm=bks&q=bibliogroup:%22Voices+(New+Riders)%22&source=gbs_metadata_r&cad=4), Mark Giambruno, New Riders, 2002

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| **Course** : Applied Communication Design | **Course Code:** ADC-61 |
| **Course Structure:** Lecture: 0,Practical:4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** None | |

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| **Course** : Drawing VIII (Experimental) | **Course Code:** AD-613 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing- VII( Interpretative Figures) | |

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| **Course** : Research Project | **Course Code:** AD-699 |
| **Course Structure:** Lecture: 0,Practical: 6 | **Credit Hours:** 6(0,6) |
| **Prerequisites:** None | |

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**SCHEME OF STIDIES (TEXTILE DESIGN)**

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| --- | --- | --- | --- | --- |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 1 | 1st | English-I | ENG-301 | 3 (3,0) |
| 2 | Islamic Studies | ISL-102 | 2 (2,0) |
| 3 | Drawing-I(Basics) | AD-303 | 3 (1,2) |
| 4 | Foundation Design | AD-304 | 3(0,3) |
| 5 | Mathematics/ Geometry & Drafting | MTH-302 | 3 (2,1) |
| 6 | Basics of Art | AD-305 | 3(2,1) |
| **Total Credit Hours** | | | | **17(10+07)** |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 7 | 2nd | English-II | ENG-302 | 3(3,0) |
| 8 | Pakistan Studies | PST- 323 | 2 (2,0) |
| 9 | Drawing-II(Techniques) | AD-313 | 3(0,3) |
| 10 | Hand Sewing | AD-314 | 3(0,3) |
| 11 | Foundation Sculpture | AD-315 | 3 (0,3) |
| 12 | History of Art | AD-316 | 2(2,0) |
| 13 | Textile Basic | AD-317 | 3(1,2) |
| **Total Credit Hours** | | | | **19(08+11)** |

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| **S.no** | **Semester** | | **Course title** | **Course code** | **Credit hours** |
| 14 | 3rd | | English-III | ENG-410 | 3 (3,0) |
| 15 | Textile Design-I | ADT-401 | 4(0,4) |
| 16 | Product Design Execution I (Mathematics of Pattern) | ADT-402 | 3(1,2) |
| 17 | Drawing-III (still life &composition) | AD-403 | 3(0,3) |
| 18 | Photography | AD-404 | 3(1,2) |
| 19 | Weaving-I (Off loom) | ADT-405 | 3(0,3) |
| **Total Credit Hours** | | | | | **19(05+14)** |
| **S.no** | | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 20 | | 4th | Textile Design –II (Mediums) | ADT-411 | 4(0,4) |
| 21 | | Product Design Execution II (Flat Pattern Techniques) | ADT-412 | 3 (1,2) |
| 22 | | Drawing-IV(Architecture & Landscape) | AD-413 | 3(0,3) |
| 23 | | Constructive Textile-I (Felt Art) | ADT-414 | 3(0,3) |
| 24 | | Weaving-II (Land scaping) | ADT-415 | 3(0,3) |
| 25 | | History of Art & Architecture-I | ADE-416 | 2(2,0) |
| **Total Credit Hours** | | | | | **18(03+15)** |
| **S.no** | | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 26 | | 5th | Textile Design Studio-I (Techniques) | ADT-501 | 4(0,4) |
| 27 | | Interior Design | ADT-502 | 3(1,2) |
| 28 | | Drawing- V (Portraits) | AD-503 | 3(0,3) |
| 29 | | Constructive Textile-II (Fiber Art) | ADT-504 | 3(0,3) |
| 30 | | Ceramics | ADE-505 | 3(0,3) |
| 30 | | History of Art & Architecture-II | ADE-506 | 2(2,0) |
| **Total credit hour** | | | | | **18(03+15)** |
| **S.no** | | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 31 | | 6th | Textile Design Studio-II (Screen printing/ Batik) | ADT-511 | 4(0,4) |
| 32 | | Computer Textile-I (Basic Digital Printing) | ADT-512 | 4(0,4) |
| 33 | | Drawing- VI (Human anatomy) | AD-513 | 3(0,3) |
| 34 | | Marketing and Merchandising | ADE-514 | 2(2,0) |
| 35 | | Material & Fabrication | ADT-515 | 3(0,3) |
| **Total Credit Hours** | | | | | **16(02+14)** |
| **S.no** | | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 36 | | 7th | Textile Design Studio-III (Project) | ADT-601 | 3(0,3) |
| 37 | | Computer Textile-II (Advance Digital Printing) | ADT-602 | 3(0,3) |
| 38 | | Drawing VII (Interpretative Figures) | AD-603 | 3(0,3) |
| 39 | | Internship/ Courses | AD-604 | 3(0,3) |
| 40 | | Research Methodology | AD-605 | 3(3,0) |
| 41 | | Textile Embellishment | ADT-606 | 3(0,3) |
| **Total Credit Hours** | | | | | **18(03+15)** |
| **S.no** | | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 42 | | 8th | Fabric Orientation | ADT-611 | 4(0,4) |
| 43 | | E- Portfolio | ADE-612 | 3(1,2) |
| 44 | | Drawing-VIII (Experimental) | AD-613 | 3(0,3) |
| 45 | | Research Project | AD-699 | 6(0,6) |
| **Total Credit Hours** | | | | | **16(01+15)** |
| **Total credit hours per program** | | | | | **141(35+106)** |

**SEMESTER I& II**

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**SEMESTER-III**

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| **Course Name:** English-III | **Course Code:**  ENG-410 |
| **Course Structure:** Lecture:2 Practical:0 | **Credit Hours:** 3(3,0) |
| **Prerequisites:** English-II | |

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| **Course Name:** Textile Design-I | **Course Code:** ADT-401 |
| **Course Structure:** Lecturer:0,Practical: 04 | **Credit Hours:** 4(0,4) |
| **Prerequisites: None** | |

**Course Objectives:**

To enable students to develop an understanding about color proportion and its application, the assignments are structured to allow students to explore various textile techniques**.**

**Course Contents:**

* Introduction of the subject & explanation of the course out line
* Motive Development
* Developing design in different repeats.
* Creating research Board and mode Board
* Design Development according to themes
* Create 3 versions of a single design according to ages.
* Printing techniques (any one)

**Recommended Books:**

* Papanek, Victor, (1971). Design for the Real World: Human Ecology and Social Change,

New York, Pantheon Books.

* Linton, George E, (1948)Applied textiles: Raw Materials To Finished Fabrics,New York, Kathryn.
* L. Hatch(1993)Textile science, Minneapolis/Saint Paul: West Publishing Wingate, Isabel B, Textile fabrics and their selection, Englewood Cliffs, N.J.: Prentice-Hall Spencer,
* David J.(2001) Knitting technology: a comprehensive handbook and practical guide, Lancaster, Pa.: Technomic Publishing.

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| **Course Name:** Product Design Execution I(Mathematics of Pattern) | **Course Code:** ADT-402 |
| **Course Structure:** Lecture: 1, Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

**Course Objectives:**

This course is an introduction to the principles and fundamentals of flat pattern so that students of apparel textiles and home can understand and learn to draft basic design or sketch on paper in form of geometrical shapes with all necessary finishes and related information.

* To introduce students to study of human form, its proportions and measurements.
* To make students learn how to use a given block and alter it to make new design.
* To use contemprory method of sewing, finishing and working with industrial machine/ equipment and fabric that require special handling and care
* To develop manufacturing skills for apparel and home textiles

Course has two parts

* Fundamental of flat pattern
* Introduction to machine sewing

**Course Contents:**

* Introduction to the course & material list.
* Construction of dress block used for the placement of textile motifs at a later stage
* Construction of pattern for home textiles.
* Introduction to the use of sewing and machine and its different parts
* Introduction to paper exercise
* Construction process of projects

**Recommended Recourses:**

* Make it fit ;by Sylvia Rose
* Classic Tailoring Techniques; by Roberto Cabrera

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| **Course Name:** Drawing-III (still life and composition) | **Course Code:** AD-403 |
| **Course Structure:** Lectures: 0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing-II(Techniques) | |

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| **Course** : Photography | **Course Code:** AD-404 |
| **Course Structure:** Lectures: 1 Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

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| **Course Name:** Weaving-I **(**Off loom) | **Course Code:** ADT-405 |
| **Course Structure:** Lecture: 0, Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

To enable the students to further explore, visualize and ultimately implement surface textiles into garments. Pick themes to explore the current local design trends. To study trends of local and international market to utilize in any project.

**Course Contents:**

* Introduction of the subject
* Weaving and types of weaving
* Looms & types of loom
* Construction of Weaves
* Paper weaving
* Experimental Weaving

**Recommended Books:**

* Papanek, Victor (1971). Design for the Real World: Human Ecology and Social Change, New York, Pantheon Books.
* Linton, George E(1948)Applied textiles: raw materials to finished fabrics, New York, Kathryn.
* L. Hatch(1993)Textile science, Minneapolis/Saint Paul: West Publishing Wingate, Isabel B, Textile fabrics and their selection, Englewood Cliffs, N.J.: Prentice-Hall Spencer,
* David J.(2001) Knitting technology: a comprehensive handbook and practical guide, Lancaster, Pa.: Technomic Publishing.

**SEMESTER-IV**

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| **Course :** Textile Design-II(Mediums) | **Course Code:** ADT-411 |
| **Course Structure:** Lectures:0, Practical: 4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** Textile design I | |

**Course Objectives**:

The main objective of this course is that students should be able to understand the technical details of fabrics and to select appropriate fabrics according to their design .In the course students will learn different styles of Knitting Knots in off loom well .The course will develop their ability of creating and designing different projects on advance levels….

**Course Outlines:**

* Introduction of the subject
* Textile Printing Techniques
* Stenciling Technique
* Block Printing Technique

**Recommended Books:**

* Papanek, Victor (1971). Design for the Real World: Human Ecology and Social Change, New York, Pantheon Books.
* Linton, George E(1948)Applied textiles: raw materials to finished fabrics, New York, Kathryn.
* L. Hatch(1993)Textile science, Minneapolis/Saint Paul: West Publishing Wingate, Isabel B, Textile fabrics and their selection, Englewood Cliffs, N.J.: Prentice-Hall Spencer, David J.(2001)
* Knitting technology: a comprehensive handbook and practical guide, Lancaster, Pa.: Technomic Publishing.

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| **Course** : Product design Execution II(Flat pattern techniques) | **Course Code:** ADT-412 |
| **Course Structure:** Lecture: 1, Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** Product Design Execution I(Mathematics of Pattern) | |

**Course Objectives:**

Make students understand different pattern manipulation for Apparel as well as Home textiles. To give students the opportunity to develop greater understanding and skills of manufacturing processes and to experience the use of industrial equipment’s to produce

a well finished garment of sample quality related to either apparel or home textile.

**Course Contents:**

* Explanation and construction of dress according to the chosen them and application of textile design placement according to actual scale on the pattern.
* Constructing pattern of design forwarded from the design class with proper closure and finishes to be later stitched in the sewing class
* Construction of pattern of home textiles
* Finishes related to apparel cutting folding ,edge stitch placing and back tacks. Piping and facing.
* Stitching and finishes of home textiles

**Recommended Books:**

* Pattern for Fashion Design by Armstrong Helen Joseph
* Classic Tailoring for Tailoring Techniques ; by Robert Cabrera

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| **Course** Drawing IV (architecture &landscape) | **Course Code:** AD-413 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:**3(0,3) |
| **Prerequisites:** Drawing III(Still life& Compositions) | |

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| **Course** : Constructive Textile-I(Felt Art) | **Course Code:** ADT-414 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:**3(0,3) |
| **Prerequisites:** None | |

**Course Objective:**

In this course students will experiment with combinations of unusual materials to create new and

unique ways of constructing textiles.

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| **Course** : Weaving-II (Landscaping) | **Course Code:** ADT-415 |
| **Course Structure:** Lecture:0**,** Practical: 2 | **Credit Hours:** 2(0,2) |
| **Prerequisites:** Weaving I(Off loom) | |

**Course Objectives**:

To enable the students to further explore, visualize and ultimately implement surface textiles into garments. Pick themes to explore the current local design trends. To study trends of local and international market to utilize in any project. To give the idea to differentiate between Designer and industrial work.

**Course Contents:**

* Introduction of the subject
* Tapestry on Frame
* Experimental Tapestry Weaving
* Weaving on different sizes of square frame

**Recommended Books:**

* Tallarovic, Joanne (2004) - Rep weave and beyond. Loveland, Colo: Interweave Press.
* Groff, Russell E. 200 patterns for multiple harness looms: 5 to 12 harness patterns for handweavers [McMinnville]: Robin & Russ Handweavers, Point twill with color-and-weave / Margaret B. Windeknecht.

|  |  |
| --- | --- |
| **Course** : History of Art & Architecture-I | **Course Code:** ADE-416 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

Pg#

**SEMESTER-V**

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| **Course** : Textile Design Studio-I(Techniques) | **Course Code:** ADT- 501 |
| **Course Structure:** Lectures: 0, Practical:4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** None | |

**Course Objectives:**

* Students develop a complete range of ornaments for a specific fabric quality and target group.
* Students analyze and differentiate between different types of fabric qualities
* Develop research methodology for colors, stripes, checks and ornaments
* Compile and present collection

**Course Contents:**

* Introduction to collection
* Project base designing (home apparels/Fabric Printing)
* Fabric Analysis according to the techniques
* Design Development
* Arrangement Phase

**Recommended Books:**

* Tallarovic, Joanne (2004) - Rep weave and beyond. Loveland, Colo: Interweave Press.
* Groff, Russell E. 200 patterns for multiple harness looms: 5 to 12 harness patterns for handweavers [McMinnville]: Robin & Russ Handweavers, Point twill with color-and-weave / Margaret B. Windeknecht.

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| **Course Name:** Interior Design | **Course Code:** ADT-502 |
| **Course Structure:** Lectures: 1, Practical:2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

**Course Objectives:**

* Know basic theories and legislative issues that affect the field of interior design.
* Understand the design process.
* Discuss human behaviors, functional requirements, & environmental issues which affect the field of Interior design.
* Identify standard furniture sizes as they relate to the human dimension.
* Define & identify the principles & elements of design as they relate to an interior.
* Make a presentation to the class.
* Define structural vs. Decorative design.
* Develop an understanding of interior design resources, i.e. periodicals, books, library facilities,
* Internet research.
* Understand the design types of geometric, abstract, stylized and realistic.
* identify and utilize color schemes
* Identify physical and psychological issues related to color.

**Course Contents:**

* Theory of design principals and elements
* Scale
* Basic drafting
* Colors
* Floor plans
* House plans
* Furniture
* Supply lists

**Recommended Books:**

* Axel Vervoordt: Timeless Interiors
* Classic Style
* An Illustrated History of Interior Decoration: From Pompeii to Art Nouveau
* Form & Decoration: Innovation in the Decorative Arts, 1470–1870 by Peter Thornton

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| **Course** : Drawing- V(Portraits) | **Course Code:** AD-503 |
| **Course Structure:** Lectures:0, Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing-IV(Architecture & Landscape) | |

**pg#**

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| **Course** : Constructive Textiles-II(Fiber art) | **Course Code:** ADT-504 |
| **Course Structure:** Lectures:0, Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Constructive Textile-I(Felt art) | |

**Course Objective:**

In this course students will experiment with combinations of unusual materials to create new and

unique ways of constructing textiles.

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| --- | --- |
| **Course** : Ceramics | **CourseCode:**ADE-505 |
| **Course Structure:** Lectures:0 practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**pg#**

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| **Course** : History of Art & Architecture-II | **Course Code:** ADE-506 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** : History of Art & Architecture-I | |

**pg#**

**SEMESTER-VI**

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| --- | --- |
| **Course** : Textile Design Studio-II(Screen printing/ Batik) | **Course Code:** ADT-511 |
| **Course Structure:** Lecture: 0, Practical:4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** Textile design studio I(Techniques) | |

**Course Objectives:**

* Students develop and shape range of fabrics (knitted or woven/ techniques) for any use.

**Course Contents:**

* Selection of topic
* Project planning (time and work)
* Mini thesis
* Design Development
* Contemporary works and research projects
* Compilation and presentation

Recommended Books:

* Tallarovic, Joanne (2004) - Rep weave and beyond. Loveland, Colo: Interweave Press.
* Groff, Russell E. 200 patterns for multiple harness looms: 5 to 12 harness patterns for handweavers [McMinnville]: Robin & Russ Handweavers, Point twill with color-and-weave / Margaret B. Windeknecht.

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| **Course** : Computer Textile-I(Basic Digital Printing ) | **Course Code:** ADT-512 |
| **Course Structure:** Lecture: 0, Practical: 4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** None | |

**Course Objectives:**

The aim of this course is to teach students basic keys to create design through designing software “Corel Draw” & “Adobe Photoshop” and give basic Knowledge of tools and technical aspects for textile designing.

**Course contents:**

* Introduction of digital Printing
* Add different merging effects to the design with the help of different tools of corel draw and Adobe Photoshop.
* Compose design with software made motives as rectangle, rounded, ellipse, polygon, line and custom shape tools
* Use filter for textile design
* Create emboss effect on design
* Make layout pattern for the textile design
* Text & Design
* Add pattern to the design with the help of different tools.

**Recommended Books:**

* Rendering Fashion
* Fabric and prints with Adobe Photoshop by M.Khatleem Colussy

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| --- | --- |
| **Course** : Drawing-VI (Human Anatomy) | **Course Code:** AD-513 |
| **Course Structure:** Lectures:0, Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing- V (Portraits) | |

**Pg#**

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| **Course** : Marketing& Merchandising | **Course Code:** ADE-514 |
| **Course Structure:** Lectures: 2, Practical:0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

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**SEMESTER-VII**

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| --- | --- |
| **Course** : Textile Design Studio-III (Project) | **Course Code:** ADT-601 |
| **Course Structure:** Lecture: 0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Textile Design Studio II(Screen printing/ Batik) | |

**Course Objectives:**

* The course aims to provide students with the opportunity to visualize interpret and draw their ideas which they develop in reflection of research.

**Course Contents:**

* Introduction to subject
* Topic selection
* Research work
* Design creation process
* Implementation of techniques
* Final products

**Recommended Books:**

* Tallarovic, Joanne (2004) - Rep weave and beyond. Loveland, Colo: Interweave Press.
* Groff, Russell E. 200 patterns for multiple harness looms: 5 to 12 harness patterns for handweavers [McMinnville]: Robin & Russ Handweavers, Point twill with color-and-weave / Margaret B. Windeknecht.

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| --- | --- |
| **Course** :Computer Textile-II(Advance Digital Printing ) | **Course Code:** ADT-602 |
| **Course Structure:** Lecture:0, Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Computer Textile-I(Basic Digital Printing ) | |

**Course Objectives:**

* Using Corel Draw and Adobe Photoshop students can Scan images and create original designs, repeats, colors ways, and coordinates targeting specific markets.Emphasis is on creative use of software, awareness of industry trends, and the development of an original portfolio of digital produced design.
* Create original design for textile
* Develop skills in digital printing process

**Course Contents:**

* Color correlation
* Creating a good quality gray scale image from a color photograph
* Resolution and image size for print work
* Simple retouching technique
* Saving the correct file formats
* Printing on fabric

**Recommended Books:**

* Rendering Fashion
* Fabric and prints with Adobe Photoshop by M.Khatleem Colussy

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| **Course** : Drawing-VII (Interpretative Figures) | **Course Code:**AD-603 |
| **Course Structure:** Lectures: 0,Practical: 3 | **Credit Hours:**3(0,3) |
| **Prerequisites:** Drawing- VI(Human anatomy) | |

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| **Course** : Research Methodology | **Course Code:** AD-605 |
| **Course Structure:** Lectures: 3, Practical: 0 | **Credit Hours:** 3(3,0) |
| **Prerequisites:** None | |

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| **Course** : Textile Embellishment | **Course Code:** ADT-606 |
| **Course Structure:** Lecture:0, Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* Students shape textiles through applying various techniques& effects of embroidery.
* Students learn coating and laminations to add and enhance fabric qualities.
* Students learn and experiment with special finishing effects suitable for any developed products.

**Course Contents:**

* Embroidery.
* Types of stitches.
* Hand embroidery.
* Machine Embroidery.
* Patch work/ Quilting.
* Product development.
* Coating/ Laminations.

**Recommended Books:**

* Embroidery machine essentials: Basic techniques: 20 designs& project by Jeamie Twigg.
* Art of Textile Designing by Jenifer Martin.

**SEMESTER-VIII**

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| --- | --- |
| **Course** : Fabric Orientation | **Course Code:** ADT-611 |
| **Course Structure:** Lectures:0,Practical: 4 | **Credit Hours:** 4(0,4) |
| **Prerequisites:** None | |

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| **Course** : E-Portfolio | **Course Code:** ADT-612 |
| **Course Structure:** Lectures:1,Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

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| **Course** : Drawing VIII (Experimental) | **Course Code:** AD-613 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing- VII( Interpretative Figures) | |

**pg#**

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| **Course** : Research Project | **Course Code:** AD-699 |
| **Course Structure:** Lectures:0, Practical:6 | **Credit Hours:**6(0,6) |
| **Prerequisites:** None | |

**pg#**

**SCHEME OF STUDIES FOR Fashion Design**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 1 | 1st | English-I | ENG-301 | 3 (3,0) |
| 2 | Islamic Studies | ISL-102 | 2 (2,0) |
| 3 | Drawing-I(Basics) | AD-303 | 3 (1,2) |
| 4 | Foundation Design | AD-304 | 3(0,3) |
| 5 | Mathematics/ Geometry & Drafting | MTH-302 | 3 (2,1) |
| 6 | Basics of Art | AD-305 | 3(2,1) |
| **Total Credit Hours** | | | | **17(10+07)** |
| **S.no** | **Semester** | **Course title** | **Course code** | **Credit hours** |
| 7 | 2nd | English-II | ENG-302 | 3 (3,0) |
| 8 | Pakistan Studies | PST- 323 | 2 (2,0) |
| 9 | Drawing-II(Techniques) | AD-313 | 3(0,3) |
| 10 | Hand Sewing | AD-314 | 3(0,3) |
| 11 | Foundation Sculpture | AD-315 | 3 (0,3) |
| 12 | History of Art | AD-316 | 2(2,0) |
| 13 | Textile Basic | AD-317 | 3(1,2) |
| **Total Credit Hours** | | | | **19(08+11)** |

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| **S.no** | **Semester** | | **Course title** | **Course code** | | **Credit hours** | |
| 14 | 3rd | | English-III | ENG-410 | | 3(3,0) | |
| 15 | Pattern Making-I (Fundamentals of flat patterns/ Calculations) | ADF-401 | | 2 (1,1) | |
| 16 | Fashion Design Studio-I(Introduction) | ADF-402 | | 2(0,2) | |
| 17 | Drawing-III ( Still Life & composition) | AD-403 | | 3(0,3) | |
| 18 | Photography | AD-404 | | 3(1,2) | |
| 19 | Machine Sewing-I (Basic) | ADF-405 | | 2(0,2) | |
| 20 | Basics of Fashion | ADF-406 | | 2(2, 0) | |
| 21 | Draping-I (Basic) | ADF-407 | | 2(1,1) | |
| **Total Credit Hours** | | | | | | **19(08+11)** | |
| **S.no** | **Semester** | | **Course title** | **Course code** | | **Credit hours** | |
| 22 | 4th | | Pattern making-II (Mathematics of Pattern) | ADF-411 | | 3 (1,2) | |
| 23 | Fashion Design Studio-II (Trend Forecast) | ADF-412 | | 3 (0,3) | |
| 24 | Drawing IV (Architecture) | AD-413 | | 3(0,3) | |
| 25 | Textile Print-I (Basic Digital Printing) | ADF-414 | | 2(0,2) | |
| 26 | Machine Sewing-II (Advance) | ADF-415 | | 2(0,2) | |
| 27 | History of Art & Architecture I | ADE-416 | | 2(2,0) | |
| 28 | Draping-II (Draping Techniques) | ADF-417 | | 3(1,2) | |
| **Total Credit Hours** | | | | | | **18(04+14)** | |
| **S.no** | **Semester** | | **Course title** | **Course code** | | **Credit hours** | |
| 29 | 5th | | Pattern making-III (Advance) | ADF-501 | | 3(1,2) | |
| 30 | Fashion Design Studio –III (Projects) | ADF-502 | | 3(0,3) | |
| 31 | History of Costume-I(Ancient Civilizations) | ADF-503 | | 2(2,0) | |
| 32 | Textile Print-II (Advance Digital Printing) | ADF-504 | | 3(0,3) | |
| 33 | Garment Construction -I(Basic) | ADF-505 | | 2(0,2) | |
| 34 | History of Art& Architecture II | ADF-506 | | 2(2,0) | |
| 35 | Advance Draping-I | ADF-507 | | 3(1,2) | |
| **Total Credit Hours** | | | | | | **18(06+12)** | |
| S.no | | Semester | Course title | Course code | | | Credit hours |
| 36 | | 6th | Pattern making-IV ( Haute couture) | ADF-511 | | | 3(1,2) |
| 37 | | Fashion Design Studio-IV (Portfolio Development) | ADF-512 | | | 3(0,3) |
| 38 | | History of Costume-II(Middle Ages) | ADF-513 | | | 2(2,0) |
| 39 | | Marketing and Merchandising | ADE-514 | | | 2(2,0) |
| 40 | | Garment Construction –II (Advance) | ADF-515 | | | 3(0,3) |
| 41 | | Digital Fashion I (Basic Design) | ADF-516 | | | 2(0,2) |
| 42 | | Advance Draping-II ( Haute couture) | ADF-517 | | | 3(1,2) |
| **Total Credit Hours** | | | | | | | **18(06+12)** |
| **S.no** | | **Semester** | **Course title** | **Course code** | | | **Credit hours** |
| 43 | | 7th | Accessory Design | ADF-601 | | | 3(0,3) |
| 44 | | Bridal wear | ADF-602 | | | 3(0,3) |
| 45 | | History of Costume-III(1910-2000) | ADF-603 | | | 2(2,0) |
| 46 | | Internship/courses | ADF-604 | | | 3(0,3) |
| 47 | | Research Methodology | AD-605 | | | 3(3,0) |
| 48 | | Digital Fashion-II(Advance Design) | ADF-606 | | | 2(0,2) |
| **Total Credit Hours** | | | | | | | **16(05+11)** |
| S.NO | | SEMESTER | COURSE TITLE | | COURSE CODE | | CREDIT HOURS |
| 49 | | 8th | Children wear | | ADF-611 | | 3(1,2) |
| 50 | | E- Portfolio | | ADE-612 | | 3(1,2) |
| 51 | | Men`s Fashion | | ADF-613 | | 4(1,3) |
| 52 | | Research Project | | AD-699 | | 6(0,6) |
| **Total Credit Hours** | | | | | | | **16(03+13)** |
| **Total credit hours per program** | | | | | | | **141(50+91)** |

**SEMESTER I& II**

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**SEMESTER III**

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| --- | --- |
| **Course Name:** English-III | **Course Code:**  ENG-410 |
| **Course Structure:** Lecture:2 Practical:0 | **Credit Hours:** 3(3,0) |
| **Prerequisites:** English-II | |

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| **Course Name:**  Pattern Making-I(Fundamentals of flat patterns/ Calculations) | **Course Code:** ADF-401 |
| **Course Structure:** Lecture: 1, Practical:1 | **Credit Hours:** 2**(**1,1) |
| **Prerequisites:** None | |

**Course Objectives:**

* introduction to the principles and fundamentals of flat pattern making with all necessary finishes and related information
* study of human form, its proportions and measurements
* drafting basic block patterns through measurements and calculations
* relationship of fit and flat pattern techniques as demonstrated by an ability to analyze and solve fitting problems:

**Course Content:**

* Basic Blocks.
* Variations of skirts
* Dart manipulation.
* Style lines

**Recommended Books/ Resources:**

* Alderich, Winifred, Metric Pattern Cutting. (4thedition). 2004, John Wiley & Sons.
* Rolfo, Vittorina. Zelin, Beatrice. Gross, Lee. Kopp, Ernestine. How to Draft Basic Patterns. (4thedition).1991, Fairchild Pubns.

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| --- | --- |
| **Course Name:** Fashion Design Studio-I (Introduction) | **Course Code:** ADF-402 |
| **Course Structure:** Lecture: 0,Practical:2 | **Credit Hours:** 2**(**0,2) |
| **Prerequisites:** None | |

**Course Objectives:**

* Develop understanding to visualize words in the form of images and construct mood/inspiration boards
* Learning implementation principles of exaggeration to a human figure and to produce skillful fashion illustrations
* Development of surface rendering techniques to illustrate clear use of materials in design illustrations
* Acquire skills to create links between a garment and an image to observe how does a garment takes its inspiration from different visual elements
* Build understanding to visualize different features of a garment collectively and render personal designs realistically on a piece of paper
* Develop understanding of different technical details of a garment to produce accurate technical sketches.

**Course Content:**

* Introduction to fashion sketching.
* Preparing to draw.
* 9 heads.
* Planning the figure on the page.
* Proportions.
* Drawing the croquis or silhouette.
* front view+ back view
* Shading and value.
* Light and Shadow.
* Features.
* Eyes.
* Eye brows.
* Nose and lips.
* Face front view.
* Different views (Front, Side and ¾ view)
* ethnic/ racial characteristic faces
* Hair styles.

**Recommended Books/Resources:**

* Patrick, John. Introduction to Fashion Design.(2nd edition), 2005, Batsford Publishers.
* Ireland, John, Patrick. New Fashion Figure Templates. 2003, Batsford Publishers.
* Riegelman, Nancy. Nine Heads. (3rdedition) 2006 C.H.I.P.S
* Fashion Design Drawings.
* Research through electronic and print media.

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| --- | --- |
| **Course Name:**  Drawing –III ( Still Life & composition) | **Course Code:** AD-403 |
| **Course Structure:**, Lecture: 0,Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing II(Techniques) | |

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| **Course** : Photography | **Course Code:** AD-404 |
| **Course Structure:** Lectures: 1 Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

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| **Course Name:**  Machine Sewing-I (Basic) | **Course Code:** ADF-405 |
| **Course Structure:** Lecture: 0,Practical:2 | **Credit Hours:** 2(0,2) |
| **Prerequisites:** None | |

**Course Objectives:**

* To learn contemporary methods of sewing, finishing and working with industrial machine / equipment and fabric that require special handling and care, to develop manufacturing skills.
* To understand and acquire skills of various machine stitching details
* To use industrial equipment’s to produce a well finished garment of sample quality

**Course Content:**

* Introduction and understanding of Machine Sewing
* Introduction to paper and fabric exercise
* Exercise on concerns (Fabric measurement, folding & notches etc)
* Facing & Topstitching
* Learning different seams and its constructions
* Matching Lines and Application of accessories
* Basic Skirt
* Variations of Pockets
* Variation of pocket flaps
* Placket variations
* Yokes & Components
* Button and button hole variations
* Shirt
* Ironing Techniques.

**Recommended Books/Resources:**

* Jeffreys, Chris. Complete Book of Sewing. 2003. D. K Adult Publishers.
* Rosen, Sylvia. Make it Fit. 2005. Burg Publishers.
* Cabera, Roberto. Classic Tailoring for Tailoring Techniques. 1983 Fairchild Pubns.
* Chase, Weisee Renee. Quinn, Dolores, M. Design without Limits: Designing and Sewing for Special Needs.2002. Fairchild Pubns.
* Crawford, Amanden, Connie. A Guide to Fashion Sewing(4th edition) Fairchild Pubn. 2006.
* Meyers, Flaherty. Cabrera, Roberto. Classic Tailoring Techniques: A construction guide to women’s wear.1984 Fairchild Pubn.

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| --- | --- |
| **Course Name:** Basics of Fashion | **Course Code:** ADF-406 |
| **Course Structure:** Lectures: 2, Practical:0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

**Course Objectives:**

* Describe historical content and education of fashion design.
* Determine whether you want self-employment or a top job.
* Describe the many languages of fashion.
* Describe the realities of manufacturing and product development.
* Identify color and fabric.
* Summarize fabric production.
* Describe developing personal creativity and style.
* Describe defining a project.
* Summarize fashion business or fashion career.
* Summarize marketing your fashions.

**Course Content:**

* Introduction
* Fashion seasons
* History of fashion.
* Fashion seasons.
* Fashion types
* Areas of fashion
* Careers in Fashion.
* Fashion Industry.
* Fashion design process.
* Body shapes and styling according to body shapes.
* Fashion Icons
* Fashion Encyclopedia**.**
* Forecasters
* Fashion Icons.
* Wardrobe must haves.
* Fashion rules.
* Fashion Formula.
* Fashion cycle

**Recommended Books/Resources:**

* Kawamura, Yuniya . Fashion-ology: An introduction to fashion studies 2005 Oxford international Publishers Ltd.
* Blackman, Cally [100 Years of Fashion Illustration](http://www.amazon.com/gp/product/1856694623/ref=as_li_ss_tl?ie=UTF8&tag=univers0f-20&linkCode=as2&camp=1789&creative=390957&creativeASIN=1856694623) 2006 Laurence King Publishing.
* Faerm, Steven, [Fashion Design Course: Principles, Practice, and Techniques: A Practical Guide for Aspiring Fashion Designers](http://www.amazon.com/gp/product/0764144235/ref=as_li_ss_tl?ie=UTF8&tag=univers0f-20&linkCode=as2&camp=1789&creative=390957&creativeASIN=0764144235) 2010 Thames & Hudson.
* Nunnelly, Carol A**.**[The Encyclopedia of Fashion Illustration Techniques: A Comprehensive Step-by-Step Visual Guide to Fashion Design](http://www.amazon.com/gp/product/0762435763/ref=as_li_ss_tl?ie=UTF8&tag=univers0f-20&linkCode=as2&camp=1789&creative=390957&creativeASIN=0762435763). 2009 Running Press

|  |  |
| --- | --- |
| **Course Name:**  Draping-I (Basics) | **Course Code:** ADF-407 |
| **Course Structure:** Lectures: 1, Practical:1 | **Credit Hours:** 2(1,1) |
| **Prerequisites:** None | |

**Course Objectives:**

* To acquire the basic knowledge of human body measurements, body types, postures, silhouettes and bone structure
* Learn to use tools and materials
* To develop the basic understanding required to construct 3D draping from working drawings, design sketches and their application to current trends
* To develop key concepts and practical skills required in the advance draping modules
* To develop their own sense of proportion, silhouette, line and style
* In this course the emphasis is kept on the lower torso student will learn to drape different kind of skirts, volumes and lengths

**Course Content:**

* Introduction to Draping
* Placement of landmarks on the mannequin
* Variations of Skirts
* Dart manipulation.
* Style lines:

**Recommended Books/Resources:**

* Crawford, Amaden, Amanden. The Art of Fashion Draping. (1995) Fairchild Books.
* Silberberg, Lily. Shoben, Martin. The Art of Dress Modeling –Shape with in shape. (1992) Butterworth-Heinemann.

**Semester IV**

|  |  |
| --- | --- |
| **Course Name:**  Pattern making-II(Mathematics of Pattern) | **Course Code:** ADF-411 |
| **Course Structure:** Lecture: 1Practical:2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** Pattern making-I(Fundamentals of flat patterns/ Calculations) | |

**Course Objectives:**

* Understand the relationship of fit and flat pattern techniques as demonstrated by an ability to analyze and solve fitting problems
* Draft basic bodice, sleeve, and skirt sloper from Base body measurements and from model measurements .
* Develop an understanding of the principles used in designing by the flat pattern method.
* Develop the ability to create original designs by the flat pattern method.
* Use flat pattern techniques to make half-scale and full-scale patterns for selected garment designs fitting both upper and lower torso.
* Learn to grade basic slopers up and down from the base

**Course Contents:**

* Collar terms, types and variations
* Collar stand and roll types.
* Collar classifications.
* Necklines.
* Variations of sleeves.
* Cuffs.
* Introduction to pockets and plackets.
* Pocket classifications.
* Plackets.
* Facing in one.
* Torso Foundation.
* Aline princess design dress.

**Recommended Books/ Resources:**

* Alderich, Winifred, Metric Pattern Cutting. (4thedition). 2004, John Wiley & Sons.
* Rolfo, Vittorina. Zelin, Beatrice. Gross, Lee. Kopp, Ernestine. How to Draft Basic Patterns. (4thedition).1991, Fairchild Pubns.

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| **Course Name:**  Fashion Design Studio-II(Trend Forecast) | **Course Code:** ADF-412 |
| **Course Structure:** Lecture: 0,Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Fashion Design Studio-I(Introduction) | |

**Course Objectives:**

* Improving the art of translating an inspiration into an idea and then transferring an imaginary idea on paper with realistic approach towards drawing and rendering of an apparel silhouette.
* Develop an understanding to analyze complicated garment silhouettes in terms of their technical viability with maximum clarity.
* Observe how fashion takes its inspiration from a varied range of sources to innovate itself.

**Course Content:**

* Explore color, texture and shapes by conduction research
* Design Development and Technical drawing
* Explore relationship between Art & Fashion
* Study of individualistic artistic ideologies and blend elements of commercialism with it
* Technical Drawing Development
* Paint Application
* Personalized Design Project.
* Skin rendering.
* Hair rendering

**Recommended Books/Resources:**

* Nancy, Riegleman. Colors for Modern Fashion.2006 Prentice Hall.
* Sharonelle, Tate. Inside Fashion Design. (5th edition) 2003. Prentice Hall
* Magazine: Collezioni Trends.
* Fashion, Trends Styling Style.com.

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| **Course Name:**  Drawing –IV(Architecture) | **Course Code:** AD-413 |
| **Course Structure:** Lecture: 0,Practical 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Drawing-III( Still Life & composition) | |

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| **Course Name:**  Textile Print-I(Basic Digital Printing) | **Course Code:** ADF-414 |
| **Course Structure:** Lecture: 0, Practical:2 | **Credit Hours:** 2(0,2) |
| **Prerequisites:** None | |

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| **Course Name:**  Machine Sewing-II(Advance) | **Course Code:** ADF-415 |
| **Course Structure:** Lecture: 0, Practical:2 | **Credit Hours:** 2(0,2) |
| **Prerequisites:** Machine Sewing-I(Basic) | |

**Course Objectives:**

* To understand how to assemble the garment by using their own paper patterns
* Applying knowledge, techniques and skills to caste an eye for stitching details and finishes
* Learn how to handle different fabric types in sewing
* To learn how to execute design concepts of prêt and couture in stitching, finishing and detailing
* Skillfully realize selected themes
* Learn how to handle denim fabrics and detailing with topstitches
* Learn various finishes and closures for children wear collection according to age groups and fabric types

**Course Content:**

* Sewing Leather Vest
* Jacket
* Trouser
* Tracing and cutting denim fabric
* Fly and denim pocket stitching
* Top-stitching with colored threads
* Execution of Children Wear Project. (Collection of two garments)
* Selection of appropriate fabrics / creation of surface texture
* Facings and finishes
* Stitching Techniques
* Closures and accessories

**Recommended Books/ Resources:**

* Cabrera, Roberto. Meyers, Flaherty Patricia. Classic Tailoring Techniques for Women’s Wear F.I.T Collection. 1984.Fairchild Publications ,The University of California.
* Betzina, Sandra Sotto, Marie Anne. Simplicity: Simply the Best Sewing Book., 2001. Simplicity Pattern Co.
* Shaeffer, B Claire. High Fashion Sewing Secrets. 2001. Rodale Books
* Sewing Machine, required fabrics, fusing, buttons, scissors, matching threads, marking chalk, pins.

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| **Course** : History of Art & Architecture-I | **Course Code:** ADE-416 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

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| **Course Name:**  Draping-II(Draping Techniques) | **Course Code:** ADF-417 |
| **Course Structure:** Lecture:1,Practical:2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** Draping-I(Basic) | |

**Course Objectives:**

* To develop the understanding required to construct 3D draping from working drawings and design sketches; and their application to current trends should be established
* To develop key concepts and practical skills required in the advance draping modules
* Able to develop their own sense of proportion, silhouette, line and style.
* The emphasis is kept on the upper torso in which students learn to drape different kind of dresses, sleeves and collars.

**Course Content:**

* Cocktail dresses.
* Gowns.
* Dress shirts.

**Recommended Books/Resources:**

* Crawford, Amaden, Amanden. The Art of Fashion Draping. (1995) Fairchild Books.
* Silberberg, Lily. Shoben, Martin. The Art of Dress Modeling –Shape with in shape. (1992) Butterworth-Heinemann.
* Draping lab, work station, mannequin, steam iron, sewing machine, draping tools, sewing kit, calico, fusing.

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| **Course Name:**  Textile Print II | **Course Code:** TXP-258 |
| **Course Structure:** Lectures: 0, Practical:2 | **Credit Hours:** 2(0,2) |
| **Prerequisites:** Textile Print I | |

**Course Objectives and Contents:**

Students learn about digital textile lace and embellishment technology and its relationship in the design, styling, and marketing of apparel products. Through lectures, field trips, market research, and construction demonstrations, students explore both the domestic and international textile market along with aesthetics, performance, and cost/price relationships.

**Recommnded Books:**

* Digital Textile Printing by Susan Carden, Bloomsbury Publishing, 2015, 1474260292, 9781474260299
* Digital Printing of Textiles by H. Ujili, Elsevier Science, 2006, 184569158X, 9781845691585

**SEMESTER-V**

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| **Course Name:**  Pattern Making-III(Advance) | **Course Code:** PTM-301 |
| **Course Structure:** Lectures: 1, Practical:2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** Pattern Making-II(Mathematics of Pattern) | |

**Course Objectives:**

* Understand the relationship of fit and flat pattern techniques as demonstrated by an ability to analyze and solve fitting problems
* Draft basic bodice, sleeve, and skirt sloper from Base body measurements and from model measurements .
* Develop an understanding of the principles used in designing by the flat pattern method.
* Develop the ability to create original designs by the flat pattern method.
* Use flat pattern techniques to make half-scale and full-scale patterns for selected garment designs fitting both upper and lower torso.
* Learn to grade basic slopers up and down from the base

**Course Contents:**

* Introduction to Pants.
* Pants terminology and variations
* Jackets
* Double breasted jacket.
* Waist coat.

**Recommended Books/ Resources:**

* Pattern making for fashion design by Helen Joseph Armstrong.5th edition Pearson.

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| **Course Name:**  Fashion Design Studio-III(Projects) | **Course Code:** FDS-302 |
| **Course Structure:** Lecture: 0,Practical:2 | **Credit Hours:** 2(0,2) |
| **Prerequisites:** Fashion Design Studio-II(Trend Forecast) | |

**Course Objectives:**

* To understand visual elements of a design
* How to experiment and conduct in-depth research on design projects
* Study wide range of projects to develop a professional, enquiring attitude and an ability to be self motivated
* Complete a project by setting own project brief, design and produce a collection
* Investigate areas of personal interest
* Initiate original research
* Develop in-depth knowledge of chosen theme
* Carry out extensive design process
* Develop a complete design range of haute couture

**Course Content:**

* Trend research: To analyze, identify and compile the new trends from the fashion capitals. Learn how to use these trends in designing a collection.
* Develop and compile an Inspiration book, which will help the student to generate ideas and concepts for their final design project.
* Sub-continent: Study and research all the traditional garments worn and be able to design a modern collection, using eastern silhouettes.
* Old Masters: Study and examine paintings from given artist and be able to get inspiration from one particular painting and be able to do in-depth research of that period and design a collection.
* Final Design Project. The students will select their own interest of research and devise a project which they will work on. They will research in depth their chosen theme with visuals and written
* Collection Project: Students will proceed from their original researchbeing carried-out in the previous semester to start off design process.
* Finalize fabrics to be used in the collection.
* Present complete Research/ Mood Boards/ Fabric and Color Boards along with the final colored design technical sheets to Jury.
* By the end of their research they will have to compile Research Boards, Fabric Boards, Color Boards and Mood Boards.

**Recommended Books:**

* Jones, Jenkyn, Sue. *Fashion Design*. 2002. Watson- Guptill
* Seivewright, Simon. *Basic Fashion Design: Research and Design*. 2007. AVA Publishing.

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| **Course Name:**  Garment Construction I (Basic) | **Course Code:** GTC-303 |
| **Course Structure:** Lecture: 0,Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** None | |

**Course Objectives:**

* To apply couture finishing techniques on fabrics
* Learn to stitch more challenging and technical designs

**Course Content**

* Tailored Jacket.
* Bustier.
* Seamless finishes for fancy fabrics.
* Couture finishing techniques for couture fabrics**.**

**Recommended Books/Resources:**

* Shaeffer, B, Claire*. Barre,Glee. High Fashion Sewing Secretes.*2007. Rodale Books.
* Sewing Machine, required fabrics, fusing, buttons, scissors, matching threads, marking chalk, pins.

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| **Course Name:**  Advance Draping-I | **Course Code:** ADD-305 |
| **Course Structure:** Lecture:1,Practical:2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** Draping-II (Draping Techniques) | |

**Course Objectives:**

* To experience more challenging draping designs
* To cast an eye for details and features in the design to be respected
* To encourage them to explore fabric behavior and its utilization
* Learner should be able to grasp the essence of Haute Couture
* To acquire them with made to measure techniques.
* To experiment new designs so that one has an idea what extreme creativity is achievable in reality.
* To be able to execute couture collection.

**Course Content:**

* Incrusted belt
* Loose Jackets and coats
* Drop shoulder
* Sleeve with built-in gusset
* Making paper patterns from draping
* Complex draping.
* Loose jackets and coats.
* Raglan sleeve.
* Different kind of volumes.
* Practice and revision of previous year’s exams.
* Impose exercises for practice and time management.

**Recommended Books/Resources:**

* Manon, Potuin. *Pliset Drapes*.
* Draping lab, work station, mannequin, steam iron, sewing machine, draping tools, sewing kit, calico, fusing.

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| **Course Name:**  Digital Fashion I | **Course Code:** DTF-306 |
| **Course Structure:** Lecture: 0,Practical:2 | **Credit Hours:** 2(0,2) |
| **Prerequisites:** None | |

**Course Objectives:**

* Understanding different digital tools to produce detailed apparel sketches and technical drawings
* To produce figure drawings on computer in relation to Fashion Design and Fashion Detail
* Exploration of different conventional and unconventional techniques in context of fashion illustration/material rendering
* Adaptation of effective presentation methods for the visual display of art&design work
* Develop abilities to assess personal work in terms of its strengths, weaknesses and learning of creative work ethics
* To develop ability to visualize different objects and images as starting point of a creative thought process
* Explore Photoshop tools and adopt quick/effective techniques to develop apparel designs
* Develop understanding of fabric selection keeping in mind silhouette, structure and formation of a garment
* Handle digital tools to render different fabric surfaces in a garment, keeping in mind their application
* Derive a concept from basic idea and development of a personalized theme
* Acquire specific skills to draw and render their inventive design ideas with realistic approach and all the required details
* Practice a variety of drawing/rendering related digital tools in context of textile print development
* Develop ability to design and coordinate accessories with garments
* Computer aided designs and pattern

**Course Content:**

* Digital drawing and rendering of a human figure
* Development of an apparel sketch
* Technical drawing of an apparel design
* Rendered technical sketch of an imposed design
* Selection of inspirational source and exploration of collage as a design development medium
* Translation of a collaged prototype into a detailed technical sketch
* Developing individual illustration techniques and creation of a fully rendered garment sketch in reference to the technical drawing
* Coordination of a garment with necessary styling components to visualize it as part of a complete fashion look
* Layout planning and preparations for the final submission.
* Development of concept board in response to the given brief by using advance digital tools
* Design development process based on previously built mood board
* Design Presentation / Realization of technical aspects of chosen design
* Exploring garment styling & accessories
* Introduction to CAD and its application

**Recommended Books/Resources:**

* Evans, Larry *The New Complete Illustration Guide.* (2nd edition) 1996. Wiley Publishers.
* Riegelman, Nancy. *Nine Heads.* (3rdedition) C.H.I.P.S.
* Handouts provided in classes.
* Kevin, Tallon. *Digital Fashion Illustration with Photoshop and Illustrator.*2009.Batsford Publications.
* Middleton, Chris. *Instant Graphics: Source and Remix Images for Professional Design*. 2007. RotovisionPubn.
* Tallon, Kevin. Creative Fashion Design with Illustrator. 2006. Batsford,
* Larry, K. Peterson. Cullen, Dangel Cheryl. Global Graphics-Color. Rocport Publishers Inc.2000.United States of America.
* Caban, Geoffrey. World Graphic Design. Merrell, 2004.The University of Michigan.

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| **Course Name:**  History of costume II | **Course Code:** HCT-307 |
| **Course Structure:** Lecture:2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** History of costume I | |

**Course Objectives:**

* Understanding the historical evolution of textile and costume history in the Sub-continent
* To identify and interpret historical costume culture in modern clothing
* Innovate / explore new silhouettes in relation to Fashion Design
* To study various Mughal eras
* To study impact of British Colonialism on the culture of Subcontinent
* To study influences of British Raj to the Royal Courts of India
* Study the changes how indigenous costume evolved during the British era.
* Learner should be able to recognize the changes in clothing through various ages - From the ice age to the elaborate and exaggerated attire of the 17th and the 18th century.
* To study the influence of French and English War on fashion.
* Learn how to incorporate the modern history and the impact that the social events helped in shaping our modern garments.
* Understanding how to perceive the fashion houses and fashion magazines in our daily attires.
* Learn how to incorporate the modern history and the impact that the social events helped in shaping our modern garments.
* Understanding how to perceive the fashion houses and fashion magazines in our daily attires.

**Course Contents:**

* 1920: Second World War and fashion changes
* New Look: it symbolized hopes for a more prosperous future
* Hippies: Fashion focused almost entirely on youth (1960 -1970)
* 1970 – 1980 - Punk Fashion
* 1980: Haute couture and ready to wear clothing
* History of Couture houses
* History and evolution of Fashion Magazines
* 50 most influential fashion designers of the fashion world
* British designers
* Japanese designers
* Contemporary Designers.
* 1920: Second World War and fashion changes
* New Look: it symbolized hopes for a more prosperous future
* Hippies: Fashion focused almost entirely on youth (1960 -1970)
* 1970 – 1980 - Punk Fashion
* 1980: Haute couture and ready to wear clothing
* History of Couture houses
* History and evolution of Fashion Magazines
* 50 most influential fashion designers of the fashion world
* British designers
* Japanese designers
* Contemporary Designers.

**Recommended Books / Resources:**

* Bhatnagar, Parul. *Traditional Indian Costumes and Textiles*. (2004)Abhishek Publications.
* Maxwell, J, Robyn. Gittinger, Mattiebelle. *Textiles of Southeast Asia: Tradition, Trade and Transformation.* (2003). Periplus Editions.
* Muscat, Cathy. Kumar, Ritu. *Costumes and Textiles of Royal India.* (2000).Christies Wine Pubns
* Kohler, Carl. *History of Costume.* (1963) Dover Publications*.*
* Kohler, Carl. History of Costume. 1963.New York.
* Ritu, Kumar. Muscat, Cathy. Costumes and Textiles of Royal India .Antique Collectors' Club, 2006.The University of California.
* Davies, Hywel. British Fashion Designers.. 2009. Laurence King Publishing
* English, Bonnie. Fashion: The 50 Most Influential Fashion. Designers of All Time., 2010. Barron's Educational Series
* Movies and Handouts.
* Mitchell, Louise. The Cutting Edge (Fashion From Japan), 2006. Lund Humphries Publishers
* Laver, James. Costume and Fashion (A Concise History). 2002 Thames& Hudson
* Mitchell, Louise. The Cutting Edge (Fashion From Japan). (January 30, 2006). Lund Humphries Publishers

**Semester VI**

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| **Course Name:**  Pattern making –IV( Haute couture) | **Course Code:** PTM-351 |
| **Course Structure:** Lecture: 1,Practical:2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** Pattern making -III(Advance) | |

**Course Objectives:**

* To make patterns for more challenging and technical designs
* Learn complex system of manual and computerized grading

**Course Content:**

* Continuation of grading exercises (Sleeves, Collar, Facing etc)
* Grading bodice with panels
* Complete explanation of grading vest design with panels
* Grading chart for personal jacket design
* Grading of Kimono block and pattern.
* Explaining design features of raglan sleeve, its proportions and construction.
* Raglan grading and its variation
* Construction of patterns with different features: complicated asymmetric dart lines
* Revision of previous exam
* Explaining different variations of more technical design
* Digitizing pattern blocks by using Gerber Garment Technology

**Recommended Books/Resources:**

* Armstrong, Joseph, Helen. *Pattern making for Fashion Designers*. (4th edition). Prentice Hall 2005.
* Nugent, Laura. *Computerized Pattern Making for Apparel Production.*2009.

Fairchild Pubn

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| **Course Name:**  Fashion Design Studio –IV(Portfolio Development) | **Course Code:** FDS-352 |
| **Course Structure:** Lecture: 0,Practical:3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Fashion Studio -III(Projects) | |

**Course Objectives:**

* To understand visual elements of a design
* How to experiment and conduct in-depth research on design projects
* Study wide range of projects to develop a professional, enquiring attitude and an ability to be self-motivated
* Complete a project by setting own project brief, design and produce a collection

**Course Contents:**

* Trend research: To analyze, identify and compile the new trends from the fashion capitals. Learn how to use these trends in designing a collection.
* Develop and compile an Inspiration book, which will help the student to generate ideas and concepts for their final design project.
* Sub-continent: Study and research all the traditional garments worn and be able to design a modern collection, using eastern silhouettes.
* Old Masters: Study and examine paintings from given artist and be able to get inspiration from one particular painting and be able to do in-depth research of that period and design a collection.
* Final Design Project. The students will select their own interest of research and devise a project which they will work on. They will research in depth their chosen theme with visuals and written material. By the end of their research they will have to compile Research Boards, Fabric Boards, Color Boards and Mood Boards.

**Recommended Books/Resources:**

* Jones, Jenkyn, Sue. *Fashion Design*. 2002. Watson- Guptill
* Seivewright, Simon. *Basic Fashion Design: Research and Design*. 2007. AVA Publishing.

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| **Course** : Garment Construction II (Advance) | **Course Code:** GTC-353 |
| **Course Structure:** Lecture: 0,Practical: 3 | **Credit Hours:** 3(0,3) |
| **Prerequisites:** Garment Construction I(Basic) | |

**Course Objectives:**

* To apply couture finishing techniques on fabrics
* Learn to stitch more challenging and technical designs

**Course Content:**

* Tailored Jacket.
* Bustier.
* Seamless finishes for fancy fabrics.
* Couture finishing techniques for couture fabrics**.**

**Recommended Books:**

* Shaeffer, B, Claire*. Barre,Glee. High Fashion Sewing Secretes.* 2007. Rodale Books.

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| **Course** : Marketing & Merchandising | **Course Code:** MKM-354 |
| **Course Structure:** Lectures: 2, Practical: 0 | **Credit Hours:** 2(2,0) |
| **Prerequisites:** None | |

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| **Course Name:** Advance Draping-II (Haute Couture) | **Course Code:** ADD-355 |
| **Course Structure:** Lecture: 1,Practical:2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** Advance Draping-I | |

**Course Objectives:**

* To acquire them with made to measure techniques.
* To experiment new designs so that one has an idea what extreme creativity is achievable in reality.
* To be able to execute couture collection.

**Course Content:**

* Complex draping.
* Loose jackets and coats.
* Raglan sleeve.
* Different kind of volumes.
* Practice and revision of previous year’s exams.
* Impose exercises for practice and time management.

**Recommended Books/Resources:**

* Manon, Potuin. *Pliset Drapes*.
* Draping lab, work station, mannequin, steam iron, sewing machine, draping tools, sewing kit, calico, fusing.

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| **Course Name:**  Digital Fashion II(Advance Design) | **Course Code:** DTF-356 |
| **Course Structure:** Lecture: 0,Practical:2 | **Credit Hours:** 2(0,2) |
| **Prerequisites:** Digital Fashion I | |

**Course Objectives:**

* Make digital designs according to different themes that will lead to understanding of work done in market.
* Can work in different layers.
* Can use masking techniques.
* Can play with a variety of colors and patterns.
* Can make perfect graphic/ digital illustrations which is close to perfection.

**Course Contents:**

* Digital Illustrations

**Recommended Books:**

* Photoshop 6 for windows by Deke McClelland.

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| **Course Name:**  History of Costume III | **Course Code:** HCT-357 |
| **Course Structure:** Lecture: 0,Practical:2 | **Credit Hours:** 2(0,2) |
| **Prerequisites:** History of Costume II | |

**Course Objectives:**

* Understanding the historical evolution of textile and costume history in the Sub-continent
* To identify and interpret historical costume culture in modern clothing
* Innovate / explore new silhouettes in relation to Fashion Design
* To study various Mughal eras
* To study impact of British Colonialism on the culture of Subcontinent
* To study influences of British Raj to the Royal Courts of India
* Study the changes how indigenous costume evolved during the British era.
* Learner should be able to recognize the changes in clothing through various ages - From the ice age to the elaborate and exaggerated attire of the 17th and the 18th century.
* To study the influence of French and English War on fashion.
* Learn how to incorporate the modern history and the impact that the social events helped in shaping our modern garments.
* Understanding how to perceive the fashion houses and fashion magazines in our daily attires.
* Learn how to incorporate the modern history and the impact that the social events helped in shaping our modern garments.
* Understanding how to perceive the fashion houses and fashion magazines in our daily attires.

**Course Contents:**

* Sub continent Fashion
* Traditional Indian Costume and Tetile
* Mughal Era
* British Raj

**Recommended Books / Resources:**

* Bhatnagar, Parul. *Traditional Indian Costumes and Textiles*. (2004)Abhishek Publications.
* Maxwell, J, Robyn. Gittinger, Mattiebelle. *Textiles of Southeast Asia: Tradition, Trade and Transformation.* (2003). Periplus Editions.
* Muscat, Cathy. Kumar, Ritu. *Costumes and Textiles of Royal India.* (2000).Christies Wine Pubns
* Kohler, Carl. *History of Costume.* (1963) Dover Publications*.*
* Kohler, Carl. History of Costume. 1963.New York.
* Ritu, Kumar. Muscat, Cathy. Costumes and Textiles of Royal India .Antique Collectors' Club, 2006.The University of California.
* Davies, Hywel. British Fashion Designers.. 2009. Laurence King Publishing
* English, Bonnie. Fashion: The 50 Most Influential Fashion. Designers of All Time., 2010. Barron's Educational Series
* Movies and Handouts.
* Mitchell, Louise. The Cutting Edge (Fashion From Japan), 2006. Lund Humphries Publishers
* Laver, James. Costume and Fashion (A Concise History). 2002 Thames& Hudson
* Mitchell, Louise. The Cutting Edge (Fashion From Japan). (January 30, 2006). Lund Humphries Publishers

**Semester VII**

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| **Course Name:**  Accessory Design | **Course Code:** ACC-401 |
| **Course Structure:** Lecture: 0,Practical:2 | **Credit Hours:** 2(0,2) |
| **Prerequisites:** None | |

**Course Objectives:**

* You were born knowing that it’s the shoes, belt, handbag, and hat that make the outfit. Some people just notice the clothes, but for you, it’s the accessories that make the difference.
* Top designers know this too; that’s why so many have lucrative accessory collections. In this course, you’ll design and produce a full range of accessories, from high-fashion shoes and handbags to belts, scarves and watches.
* Upon successful completion of this course, students will be able to:
* Understand the significance of fashion accessories.
* Accessories are analyzed in terms of material, construction and presentation.

**Course Contents:**

* Footwear design.
* Handbag design.
* Watch and belt.
* Scarf design.
* Jewelry design from junk material.
* Tie and bow.
* Head gear
* Clutch purse.
* Ascot design.
* Umbrella and walking stick.
* Fashion makeover.
* Mask designing.

**Recommended Books/ Resources:**

### Peacock, John. Fashion accessories 2000 Thames and Hudson.

* Ball, Joanne Dubbs, Torem, Dorothy Hehl.The art of fashion accessories 1993.

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| **Course Name:**  Corsetry in Fashion | **Course Code:** CTF-402 |
| **Course Structure:** Lecture: 1, Practical:3 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

**Course Objectives:**

Students study the history of corsetry from the 1600s to the 1850s and learn how the body is manipulated to create a fashion silhouette. Through museum visits and online market research, students analyze the differences between corsetry and class draping and develop technical patterns to create period corsets using traditional construction techniques.

**Course Content:**

* Construction of individual designs with basic blocks
* Cutting and stitching on calico to check the fitting and proportions
* Construction of revised design in pattern
* Cutting and stitching on calico to check the fitting and proportions
* Collection Project: Students will proceed from their original researchbeing carried-out in the previous semester to start off design process.
* Finalize fabrics to be used in the collection.
* Complete stitching of four collection garments by utilizing learned skills
* Students areallowed to work according to their design theme to develop different textures using textile materials or other alternative materials that can be used to achieve the garment look.

**Recommended Books/Resources:**

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| * Corsets: Historic Patterns and Techniques by Jil Salen, Pavilion Books, 2008, 1906388016, 9781906388010 * Corsets: A Modern Guide, Velda Lauder, A. & C. Black, 2010, 1408127555, 9781408127551. |
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| **Course** : Bridal wear | **Course Code:** BDW-403 |
| **Course Structure:** Lecture: 1,Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

**Course objective and Contents:**

* Through various research opportunities, students are introduced to the world of bridalwear and special occasion markets. They advance their forecast skills, track trends, and compare and contrast the differences of designer's styles. By applying draping, patternmaking, foundation, fit, understructure and sewing techniques, students create a modern bridal design.

**Recommended Books:**

* Manon, Potuin. *Pliset Drapes*.
* Draping lab, work station, mannequin, steam iron, sewing machine, draping tools, sewing kit, calico, fusing.
* Grading: Techniques for Manual and Computer Grading (2nd edition)
* Gerry Cooklin. Pattern Grading for Children’s Clothes: The Technology of Sizing; 1991
* J.C Hopkins. Pattern Edwardian Ladies Tailoring; 1990 Mendocino, CA : R.L. Shep,
* Handouts given by the faculty.
* In class discussion
* Fashion Magazines
* Internet / web based research
* Sewing lab, work station, mannequin, steam iron, sewing machine, sewing tools, calico, fusing, final fabric.
* Draping lab, work station, mannequin, steam iron, sewing machine, draping tools, sewing kit, calico, fusing.

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| **Course Name:**  Research Methodology | **Course Code:** RMT-404 |
| **Course Structure:** Lecture: 3, Practical:0 | **Credit Hours:** 3(3,0) |
| **Prerequisites:** None | |

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| **Course Name:**  Men`s Fashion | **Course Code:** MNF-406 |
| **Course Structure:** Lecture: 1, Practical:1 | **Credit Hours:** 2(1,1) |
| **Prerequisites:** None | |

**Course Objectives:**

* Demonstrate ability in layout, cutting and construction of garments of fabrics requiring special application, including plaid, napped or light reflecting fabrics and stretch ones also.
* Increase practice, evaluation of result, and skill in application of basic clothing construction methods, principles and techniques.
* Practice, evaluate results and increased skill in pressing.
* Line or place lining in a garment, demonstrating cutting, fitting and application of a lining by an appropriate method for fabrics and design.
* Conduct self-evaluation goal setting to increase confidence and skill.

**Course Contents:**

* Men`s wear

**Recommended Books/Resources:**

* Pattern making for Fashion Design by Helen Joseph Armstrong, 5th edition.

**Semester VIII**

|  |  |
| --- | --- |
| **Course Name:**  Research Project | **Course Code:** RSP-451 |
| **Course Structure:** Lecture: 0,Practical:6 | **Credit Hours:** 6(0,6) |
| **Prerequisites:** None | |

**Course Objectives:**

* In the last semester students develop theme by conduction in-depth research. Fashion Design theme is executed in developing textile surfaces. All approved designs are taken for Draping, Pattern and Sewing.
* To construct final collection garments and their finishes in pattern
* Increase understanding of their own more technical designs
* Investigate areas of personal interest
* Initiate original research
* Develop in-depth knowledge of chosen theme
* Carry out extensive design process
* Develop a complete design range of haute couture
* To be able to execute collection
* To be able to execute couture collection consisting four garments.
* Students are allowed to experiment with and realize different surface textile that they have sketched out according to the theme of their collection. They are encouraged to try alternative techniques to achieve
* the best possible option. However unlike any other semesters this is very focused towards achieving a specific look of a garment and the collection on the whole.

**Course Content:**

* Construction of individual designs with basic blocks
* Cutting and stitching on calico to check the fitting and proportions
* Construction of revised design in pattern
* Cutting and stitching on calico to check the fitting and proportions
* Collection Project: Students will proceed from their original researchbeing carried-out in the previous semester to start off design process.
* Finalize fabrics to be used in the collection.
* Present complete Research/ Mood Boards/ Fabric and Color Boards along with the final colored design technical sheets to Jury.
* Complete stitching of four collection garments by utilizing learned skills
* Students areallowed to work according to their design theme to develop different textures using textile materials or other alternative materials that can be used to achieve the garment look.
* Develop textile portfolio and sufficient fabrics for garments.

**Recommended Books/Resources:**

* Grading: Techniques for Manual and Computer Grading (2nd edition)
* Gerry Cooklin. Pattern Grading for Children’s Clothes: The Technology of Sizing; 1991
* J.C Hopkins. Pattern Edwardian Ladies Tailoring; 1990 Mendocino, CA : R.L. Shep,
* Handouts given by the faculty.
* In class discussion
* Fashion Magazines
* Internet / web based research
* Sewing lab, work station, mannequin, steam iron, sewing machine, sewing tools, calico, fusing, final fabric.
* Draping lab, work station, mannequin, steam iron, sewing machine, draping tools, sewing kit, calico, fusing.

|  |  |
| --- | --- |
| **Course Name:**  Children wear | **Course Code:** CDW-452 |
| **Course Structure:** Lecture: 1, Practical: 2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

**Course Objectives and Contents:**

This course introduces students to the fundamentals of childrenswear. They create original design for children in different size ranges while emphasizing proportion and fit. Garments are constructed using current industry-specific methods and machinery. This course familiarizes students with all aspects of designing licensed children's wear products. Students spend three hours per week for ten weeks at a children's wear host company, and three hours per week for five weeks with an apparel faculty mentor. Students are exposed to specialized and profitable areas of the childrenswear market. In-dept market research and field trips familiarize students with new niche markets. Advanced methods of patternmaking and construction are explored. Students use their newly gained knowledge to create original niche garments.

**Recommended Books:**

* Pattern making for Fashion Design by Helen Joseph Armstrong, 5th Edition.

|  |  |
| --- | --- |
| **Course Name:**  E- Portfolio | **Course Code:** EPO-453 |
| **Course Structure:** Lecture: 1, Practical:2 | **Credit Hours:** 3(1,2) |
| **Prerequisites:** None | |

**Course Objectives:**

* Understand the key elements of formative and summative assessment
* Identify digital tools as part of ePortfolios to support assessment
* Evaluate and use digital tools to gather interpret and use assessment information to inform teaching and learning
* Create and manage an ePortfolio system for multiple classes
* Identify issues relating to the management and administration of ePortfolios.

**Course Contents:**

* Understanding ePortfolios – From Paper Portfolios to ePortfolios
* ePortfolio Functions
* ePortfolios to Support Assessment
* ePortfolio Implementation

.**Recommended Books:**

* Cambridge, D., Cambridge, B. and Yancey, K. (2009**)** [Electronic Portfolios](http://www.styluspub.com/Books/BookDetail.aspx?productID=183392) 2.0 Sterling, VA: Stylus Publishing
* A. Jafari and C. Kaufman (Eds.) (2006), Handbook of research one Portfolios, Hershey

**ITEM NO # II Approval for the Jurors (Thesis)**

The Members of Board of Studies suggested that the Jurors for Thesis should be Subject Experts from each domain that is One Local: one External .The list of Juror was Provide for The approval of Worthy Vice Chancellor.

1. **Communication Design**

Mr.Younus Masood

Assistant Professor

Department of Art& Design

University of Peshawar

Email: [Unus66@gmail.com](mailto:Unus66@gmail.com)

Contact: 03339182993

1. **Textile Design**

Mr.Najum-us-Saqib

Head of the Department

Art & Design Department

Iqra National University, Peshawar

Email: najamsaqib@inu.edu.pk

Contact: 03339911741

1. **Painting**

Mrs. Fareeda Rasheed

Assistant Professor

Department of Art& Design

University of Peshawar

Email:

Contact:

1. **Fashion Design**

Mr. Rameez Jabbar

Visiting Lecturer

NCA, Rawalpindi

Email: [rameezj@gmail.com](mailto:rameezj@gmail.com)

Contact: 0300 9501756

1. **Fashion Design**

Ms. Mubashra Pervaiz

Coordinator/ Lecturer, INU Hayatabad Peshawar

Email:

Contact: 03469200055

**Item No III : ONE MEMBER FROM EACH BOARD OF STUDIES WITHIN THE FACULTY TO BE NOMINATED BY BOARD OF STUDIES CONCERNED ON BOARD OF FACULTY**

Board of Faculties

Approval of one member of each Board of Studies; within the Faculty to be nominated by Board of Studies concerned.

Nominations:

|  |  |  |
| --- | --- | --- |
| 1. | Ms.Aneela Mudassar | Assistant Professor, Department of Art & Design |

**Item No IV: SATANDING LIST OF SUBJECT EXPERTS, RECOMMENDED BY THE RELEVANT BOARD OF STUDIES FOR SELECTION BOARD.**

**Selection Board**

Approval of 3 subject experts to be nominated by the Vice Chancellor from the standing list of subject experts, nominated by the relevant Board of Studies in selecting candidate for the post of Lecturers, Assistant Professors, Associate Professors and Professors.

In selecting candidate for the post of Associate Professors and Professors, the Selection Board shall consider reports from three reviewers in the subject concerned, to be nominated by the Vice Chancellor from the standing list of experts, recommended by the relevant Board of Studies, and revised from time to time.

1. **Communication Design**
2. Mr.Fazli Sattar Durrani

Associate Professor

Pakhtunkhwa college of Arts

Abdul Wali Khan university, Mardan

Email: sattardurrani@awkum.edu.com

sattardurrani@gmail.com

Contact: 03335516746

1. Mr.Younus Masood

Assistant Professor

Department of Art& Design

University of Peshawar

Email: [Unus66@gmail.com](mailto:Unus66@gmail.com)

Contact: 03339182993

1. **Textile Design**
2. Ms. Madeeha Ahmad Khan

Assistant Professor

NCA, Rawalpindi

Email: [madihakhan@nca.edu.pk](mailto:madihakhan@nca.edu.pk)

Contact: 0334 3372608

1. Mr.Najum-us-Saqib

Head of the Department

Art & Design Department

Iqra National University, Peshawar

Email: najamsaqib@inu.edu.pk

Contact: 03339911741

1. **Painting**
2. Mrs. Fareeda Rasheed

Assistant Professor

Department of Art& Design

University of Peshawar

1. **Fashion Design**
2. Mr. Rameez Jabbar

Visiting Lecturer

NCA, Rawalpindi

Email: [rameezj@gmail.com](mailto:rameezj@gmail.com)

Contact: 0300 9501756

**Item No V: A PANNEL RECOMMENDED BY THE CONCERNED BOARD OF STUDIES FOR SCRUTINY AND QUALIFICATION COMMITTEE**

**Teachers Appointment**

There shall be a Scrutiny and Quantification Committee comprising of concerned Dean of the faculty, concerned Chairperson/HOD, Director/Principal, two subject experts to be nominated by the Vice Chancellor from a panel recommended by the relevant Board of Studies, and the Deputy or Assistant Registrar meetings will be secretary of committee.

1. Mr.Fazli Sattar Durrani

Associate Professor

Pakhtunkhwa college of Arts

Abdul Wali Khan university, Mardan

Email: sattardurrani@awkum.edu.com

sattardurrani@gmail.com

Contact: 03335516746

1. Mr.Younus Masood

Assistant Professor

Department of Art& Design

University of Peshawar

Email: [Unus66@gmail.com](mailto:Unus66@gmail.com)

Contact: 03339182993

1. Mr. Sher Ali Khan

Chair person,

Department of Art& Design

University of Peshawar

Email: [sheralikhan@uop.edu.pk](mailto:sheralikhan@uop.edu.pk)

Contact: 0344 4392944

**Item No VI: ONE SUBJECT EXPERT TO BE NOMINATED BY THE VICE CHANCELLOR FROM PROPOSED LIST OF EXPERT APPROVED BY THE BOARD OF STUDIES OF THE CONCERNED DEPARTMENT/INSTITUTE.**

Approval of one subject expert to be nominated by the Vice Chancellor from the proposed list of experts approved by the relevant Board of Studies for Screening Test and Demonstration committee in BPS-18 (Lecturer).

1. **Communication Design**
2. Mr.Younus Masood

Assistant Professor

Department of Art& Design

University of Peshawar

Email: [Unus66@gmail.com](mailto:Unus66@gmail.com)

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1. Mr. Sher Ali Khan

Chair person,

Department of Art& Design

University of Peshawar

Email: [sheralikhan@uop.edu.pk](mailto:sheralikhan@uop.edu.pk)

Contact: 0344 4392944

1. **Textile Design**
2. Ms. Madeeha Ahmad Khan

Assistant Professor

NCA, Rawalpindi

Email: [madihakhan@nca.edu.pk](mailto:madihakhan@nca.edu.pk)

Contact:0334 3372608

1. **Painting**
2. Mrs. Fareeda Rasheed

Assistant Professor

Department of Art& Design

University of Peshawar

1. **Fashion Design**
2. Mr. Rameez Jabbar

Visiting Lecturer

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[rameezj@gmail.com](mailto:rameezj@gmail.com) Contact: 0300 9501756

1. Ms. Mubashra Pervaiz

Coordinator/ Lecturer,

INU Hayatabad Peshawar

Email:

Contact: 03469200055