



Habib University
shaping futures

Dream | Discover | Design

BA (Honours)

COMMUNICATION

AND

DESIGN



BA (HONOURS) IN
COMMUNICATION & DESIGN

FACULTY MEMBERS

Dehlavi, Jamil, Associate Professor
Grosoli, Marco, Assistant Professor
Heidingsfelder, Markus, Assistant Professor
Humayun, Sarah, Assistant Professor
Javeri, Sabyn, Assistant Professor
Khan, Muhammad Gulraiz, Lecturer
Khan, Muqem, Associate Professor
Mian, Rahma, Lecturer
Minwalla, Framji, Associate Professor and Program Director
Zaidi, Saima, Assistant Professor

VISITING FACULTY

Ahmed, Nameera, Lecturer
Iqbal, Haya Fatima, Lecturer

VISION

The program in Communication Studies and Design allows students to construct an interdisciplinary major in the arts and humanities that integrates historical investigation, critical analysis and aesthetic practice. Our faculty are committed to engaging students in a conversation as much about the histories and theories of communication and design as about critical contemporary challenges that will define our future.

Core courses offered by the department will introduce students to a range of texts, movements, theorists, artists, designers, filmmakers, and writers from diverse cultures and historical periods, thereby training them in the close, comparative study of different artistic, cultural, and social forms. Studio work will form an essential component of most courses so that students can learn how to build and shape even as they refine their critical sensibilities. Our graduates will be alive to the transformative capacities of communication and design, and will learn to apply their expertise with deliberate care, purpose, and responsibility.

In short, our mission is to matriculate thoughtful and articulate practitioners, students who can exercise sophisticated critical judgment about the work they produce.

WHAT IS COMMUNICATION STUDIES AND DESIGN?

We define both Communication and Design broadly. Design refers to any human

practice that requires the thoughtful, methodological, coherent reconstruction or reproduction of our material or mental worlds. Communication refers to any process that transmits, produces, reproduces, structures, embodies, or transforms culture, and that shapes and influences our interpersonal and social behaviors and relationships. Both are fundamentally human activities that bind us to each other and to the societies in which we work and play. And while both emerge from historically grounded expressive practices, these practices, in their most expansive articulation, are mutually interdependent.

Our curriculum embraces inter- and transdisciplinary instruction in the arts and humanities, with a specific focus in communication and design, because we believe no single disciplinary approach makes fully available to thought and practice the rich variety of communication processes and designed worlds we experience, perceive and inhabit today.

HOW WILL STUDENTS BENEFIT BY ENROLLING IN THIS PROGRAM?

Both communication and design are everywhere. Our cities, our homes, our mobile phones, our furniture, our cars, the books we read, the billboards we drive past, the music we hear, the movies and television programs we watch, the clothes we wear—someone somewhere made a sequence of choices that evolved into these specific products. We are so accustomed, however, to walking through our artificial worlds conversing, communing, texting, arguing, relating, imparting, announcing, reporting, writing, filming, and photographing that more often than not we take the worlds and our actions in them for granted. We are blind and dumb to the very artificialities that serve as foundation and structure for our lives.

In addition to this, both activities (designing, communicating) are interdependent. We rarely separate our perceptions and judgments about design from the meaning these design provoke. And all good authors, advertisers, filmmakers, journalists, and politicians—to name a few professional communicators—know that effective communication depends crucially on deliberate design.

Students who complete a BA (Honours) in Communication Studies and Design will be able to think systematically, critically and complexly about the processes, methods, and social and cultural effects of both communication and design. These abilities coupled with the skills developed and refined through studio practice will teach students how to move methodically from an idea to its material realization.

DEGREE REQUIREMENTS

In order to graduate with a BA (Honours) in Communication Studies and Design, students must complete 36 courses. In addition to the eleven courses that comprise Habib University's Liberal Core, all CSD students must take the following core courses:

AHSS CORE (2 COURSES)

Development and Social Change

Shaping Modernity: Art and Thought in the 19th Century (required for the class of 2020)

CND CORE (5 COURSES)

TransDesign Practicum (required for all CND students)

Elements of Aesthetics (required for all CND students)

From Runes to Bytes: Media Histories, Theories and Practices I & II (required for the class of 2018; members of the class of 2019 may take this course for elective credit)

Mathematics for Communication and Design (required for the class of 2020)

Interdisciplinary Senior Seminar (1 Course) (required for the class of 2019 and 2020)

Communication and Design Capstone (2 courses) (required for all CSD students)

ELECTIVES (15 COURSES)

- 7 CND
- 2 SDP
- 2 Arzu Centre
- 4 free electives

(For students in the classes of 2018 and 2019, already completed film and design studio courses will count as electives)

CAPSTONE PROJECT

The two-semester capstone project requires students to bring together what they have learned during their time as undergraduates through the creation of an original work in any medium. The final submission will consist of the work itself, a journal that records the process of making from idea to fulfillment, all drafts/sketches/notes, and a 25-30pp critical thesis that situates the work in both an aesthetic and cultural context. Through the written, students have the ability to demonstrate to the faculty a sophisticated understanding of both structures and methods of design and processes and effects of communication.

UPPER LEVEL WRITING REQUIREMENT

All CSD students need to complete an upper level writing requirement. The requirement may be fulfilled through any course, including studio courses. In order to complete the requirement, students must submit an extended research essay, 5000-7000 words, on a subject of their choice related to the substance of the course they select.

FALL COURSES

*All 300 level core and elective courses are open to second-year students with permission of the instructor.

CND 105 Shaping Modernity: Art & Thought in the 19th Century

This course will introduce students to major developments in art, literature, design, and media communication during the long 19th century. While the course focuses on both formal and substantive close readings of individual texts, the essay and research assignments require both comparative and interdisciplinary methodological approaches to the study of cultural production and dissemination. Students investigate how different forms and practices of art 'speak' to one another, how they argue or agree, how they diverge from or conform to normative criteria. In this regard, one of the central aims of this course is to assess the cultural and technological impact of imperialism in South Asia, and the reciprocal appropriations of South Asian philosophy, culture, and art by Europeans.

To understand aesthetic production at its deepest level, students must have some understanding of how an artwork is made. In order to accomplish this, students are required to reproduce at least one form of aesthetic practice as performed/developed in the 19th century.

Themes explored include post-enlightenment reason vs. passion, the emergence of media spectacle as an urban phenomenon, the stylistic shift in European aesthetic practice and production from neoclassical to realist, the establishment of Urdu literary culture, the development of political journalism, the rise of the modern university, the emergence of culture as a differentiated category and the explicit articulation of aesthetic criteria as the basis for judgment and taste, the impact of technologies of reproduction (the gramophone, the camera, the typewriter) on the production of music, fine art, and literature, and the deliberate rethinking and reconfiguration of urban space.

CND 121 Introduction to Photography

In the 21st century, the image (still or moving) has become one of the primary ways we experience and understand the world we inhabit. The perfect photograph often has the ability to communicate significantly more meaning and emotion, and with quicker impact, than pages and pages of precise, written description. This course will introduce students to technical and aesthetic issues related to making, manipulating, and understanding perfect pictures. Topics covered include lenses and optics, light and sensors, the creation of optical effects, perspective and depth of field, framing and composition, color theory and management, and a basic introduction to Photoshop. In addition, the course will include a brief history of photography, especially the development of technologies from the camera obscura to range of digital apparatuses we use today.

CND 122 Illustration as Communication

This course will introduce students to structures, styles and processes of illustration. Students will work on projects to address current social, political, and ideological questions. Assignments will be designed to explore some of our local taboo ideas, myths, psychology or scientific theories, to be able to communicate complex ideas through illustration. Students will develop a proposal defining their own argument on a certain issue, illustration style, voice and emotional content. Students will be encouraged to experiment with various forms and styles of illustration to help them find a unique graphic 'voice'.

CSD 211 From Runes to Bytes: Media Histories, Theories, and Practices I

This year-long course introduces students of communication studies to the central themes, issues and debates of our discipline, as well as to the stakes of historical inquiry and to relevant practical skills. It examines the factors that influence the media and, in turn, examines the influence of media on society. In the first semester we will be looking at theories about the emergence of language and its consequences for the most important media of all: our mind. We will study the origins of writing, from Sumerian cuneiform to the invention of the alphabet, learn about the dramatic social and cultural consequences of the reinvention of the printing press, and help you develop practical skills that both interpret and shape thought in the realm of media practice and theory.

CND 221 Braver Newer Worlds: Citizenship in the Digital Age

This course will introduce students to key topics and themes in digital media and networked technologies and examine how technology intersects with cultural, social and political values. We will investigate digital media production in a cultural, historical, economic and technological context. By doing so we will be able to situate ourselves in this particular moment in history and take a critical look at the ubiquitous content that we are consuming as well as producing. Along with reading key texts and acquainting ourselves with key thinkers in the areas of cultural production, critical theory and digital politics, we will be watching a lot of videos and spending a good amount of time on Facebook!

CND 222 Narratives across Media

How do different media affect the same story? In this class we will examine carefully the basic elements of good storytelling, paying attention to the manner in which character, plot, and setting help create a memorable narrative. Through a close reading of a range of media texts, students will learn to think complexly about the potential and the limits of representational practices inherent in a variety of media platforms. They will learn how to transform abstract/textual concepts into concrete audio-visual forms and vice

versa. For their final projects, students will be required to create a proposed transmedia text informed by a sophisticated understanding of how media narratives produce meaning across various platforms, and in turn how the communication of this meaning is affected by the medium selected.

CND 223 (Re)Covering Ethnicities

This course assesses how we look at society through the lens of language and ethnicity, and how ethnicities are represented by different forms of media, both in times of peace and in times of conflict. Students will explore how ethnicity has been covered in the media across all five provinces of Pakistan, and in other South Asian countries. The class will then venture into Karachi to document a range of locations and material practices that signify the city's ethnic diversity: cooking and food, neighborhoods, music, wall art, clothing. Does the representation of ethnicity shift when looked at through the eyes of adolescents or women or the elderly or young adults? What kinds of histories and traditions inform our sociocultural sensibilities about ethnic identities? Students will cover their own stories through different mediums such as photography, print reporting, smartphone videography, and multimedia storytelling.

CND231 Film History and Theory: An Extended Introduction I

This year-long course is an in-depth overview of the 20th century's dominant medium of visual communication (and still of tremendous importance today): cinema. It will introduce students to a range of strategies through which filmmakers unlock cinema's aesthetic potential, to film's dominant narrative forms and genres, and to the complex interrelationships between films and the societies and cultures in which they are made. One central premise of this course is that no account of the evolution of cinema makes complex sense without substantial consideration of the different ways scholars and practitioners have framed thinking. In other words, history and theory work together, and will be intertwined throughout the course in what resembles a double-stranded structure that alternates consistently between these two inseparable approaches. This fall we will examine global filmmaking from its origins in the 19th century to WWII. M. Grosoli

CND241 Borders and Boundaries: South Asian and Middle Eastern Feminist Fiction

This course is an introduction to feminist writing in the colonial and postcolonial periods, focusing on how South Asian and Middle Eastern writers explore issues of gender, identity, violence, and belonging through prose and poetry in predominantly male literary traditions. The course consists of a series of exercises designed to develop essential aspects of critical thinking, and understanding of creative works through a selection of connected readings in a range of approaches, styles and techniques. Through writing practice, critical reading and reflection, the course explores cultural developments and political narratives in a range of genres, introducing students to

issues, techniques and contexts of feminist writing in the predominantly Muslim world. The course aims to develop skills in critical reading and analysis, and a broader understanding of the feminist discourse.

CND301 TransDesign Practicum

This practicum will provide the intellectual and contextual background for the transdisciplinary practice. The nature and practices of design have been shifting to engage with increasingly complex cultural, technological, and economic forces. Traditional, narrow design disciplines no longer seem adequate to address complexity and the “wicked problems” that challenge a 24/7, global culture. Exploring these changes both historically and critically, this course will contextualize both the pressures to maintain specialization in design and the forces that are currently challenging the disciplines.

What does it mean for design to address the immaterial as an outcome? Can experience and social outcomes actually be modeled through design, or are design outcomes simply affordances for existing social practices?

This practicum will explore literature and projects that argue that design can play a role in reshaping our cultural practices. We will investigate not only theory, but also design case studies that have had a profound, though at times subtle impact on our changing social dynamics. The main work of the class will be the readings, presentations and discussions, supplemented by a practice-based intensive and a mid-semester charrette. Each student will be expected to lead course discussions, and to make presentations in class based on the readings. (Open to 2nd year students with permission of instructor)

CND311 Elements of Aesthetics

Liberal arts education at Habib University, rooted in the philosophy of Yohsin and aesthetics, is one of its five paradigms. This course covers the fundamental principles of aesthetics and appreciation of beauty through the study of identified elements such as line, shape, form, space, colour and light manifested by different media and materials. The course deals with the grammar of the visual thinking, visual language, visual organization, visual relationship and aesthetical creation in the context of creative industry and “Kalakar” – a creative person.

Instructions in this course will ask students to engage in an act of creation and learn to distinguish best from the good that has to encompass both pragmatic and emotional considerations. The goal is to facilitate students by sensitizing their eyes and developing their powers of visual discrimination. The course also initiates the conversation and development of the sensory perception of literal/ambiguous form, leading to a process of selection and decision-making and its conversion into an actual application. The aim is to provide students an organized approach to the mechanics of design and ability to use this knowledge to a range of situations in developing for self-expression or industrial application. (Open to 2nd year students with permission of the instructor)

CND321 Film Production IIIa

Film Production III is a year-long course which follows on from Film Production II and is open to third year CSD students who have successfully completed last semester's course. During the first 4 weeks there will be a screenwriting module during which students will be required to individually write a short screenplay which they will shoot over the course of the Fall Semester. During the Spring Semester they will concentrate on post-production and the completion of their project.

The second aspect of this course is film appreciation. We will focus on understanding the distinctive language and complexity of cinema, and the way in which films stimulate our thoughts and feelings. In the Fall, we will explore the Western, an immensely popular Hollywood genre, from its beginnings in early American cinema to representative examples from other cultures. A selection of films will be screened; students will be required to participate in class discussion and write critical analyses of the films they watch.

CND324 Representing Reality:

Theory and Practice of Documentary Filmmaking

In this course we will be thinking about documentary filmmaking as well as making documentary films that think about documentary filmmaking. The challenge lies in turning this reflection on making documentary films into coherent, complex, self-reflexive visual explorations. By carefully studying both the histories and the theories of documentary film production—from early, mostly normative attempts to recent postmodernist variations—we will develop a keener understanding of the artificialities of the form, its credible fictions, even as we assess the plausibility of its representations, its distinct cinematic identity. Our study will be informed by watching a selection of documentaries from the silent era up to the present. These will include mockumentaries, docudramas, and fictional films that use non-fictional forms.

CND326 Film, Modernity, and the City

There is no single definition of “modernity”. In fact, several different modernities have appeared over the past few centuries: high modernity, late modernity, avant-garde modernism and so on, up to and beyond postmodernism. In its century-plus-long history, cinema has traversed most of these designations. This course sets out to disentangle these different conceptions of modernity by taking its cue from a wide range of relevant and exemplary films. We will explore a range of questions as: what makes a film modern? In what sense and under which circumstances can a film be modern? What kind of modernity can a given film stand for?

No overview of modernity could reasonably avoid taking into account the modern city. Modernity, especially in the Western world, has always been inseparable from a certain kind of urban development. Paris, in particular, has bound its fate as a metropolis to the emergence of modernity in its various forms since at least the 19th century. This is why our focus will partly be on the cinematic depictions of modern cities, and most notably

of Paris, during different decades: considerable attention will be given to films set in Paris, illustrating the special relationship between that city and modernity in all its forms. The final part of the course will examine cinematic depictions of non-Western, 21st century globalized megalopolises, in order to provoke comparisons between the latter and the Western modern metropolis (Paris in particular) through film.

CND 331 Design Inquiry: DIY City Karachi-Manchester

This course offers students the techniques of place-making; a process of creating spaces for civic engagement. In a rapidly corporatized world, place-making offers a radical tool to reclaim and create new public spaces for our cities in order to encourage community living and participation. The course teaches students some of the key conceptual frameworks of space-making and urban forms. Part of the course requires students to take field trips to various localities of the city, exploring the ways in which a public generates its own sense of place. Students will develop projects/prototypes designed by using readily available materials, technologies and localised manufacturing; these will be placed in the public realm in Karachi for creative interaction. A similar intervention will take place in Manchester, conducted by our partner, the MadLab. Working at the intersection of design, culture, science and technology, students will learn innovative, experimental, and playful ways of integrating the abstract with the material, and academic knowledge with public practices.

*DIY City is offered in collaboration with MadLab, Manchester; Numaish-Karachi; and the British Council.

CND332 Context-Aware User Interface Design

This course provides a theoretical, perceptive, and functional introduction to the fundamental aspects of screen layout design for user interaction. The class enables students to analyse and create graphical layouts and content development for the computer screen and handheld devices from the perspectives of the media industries and targeted clients. The class will focus on proposing ideas for emerging display technologies within the paradigm of design, analysis, and prototyping. Photoshop, Illustrator, and online augmented reality applications will be used during the course. The course also emphasises artistic and aesthetic creativity, and familiarizes students with the current trends, characteristics, and components of immersive interaction. Assignments will include a proposal for screen-based user interaction, and iconography for digital displays within the context of a modern framework and responsive design.

CND341 Enlightenment and Romanticism

The late 18th century, the age of Enlightenment, and the early 19th century will be the primary focus of this course. The Enlightenment is a key moment for studying the legacies of critical reason and creative theory and practice. Discourses of human reason, of nature and law, and of feeling and pleasure elaborated in the eighteenth century found their echo and counter-response in Romanticism. The literature, politics and

aesthetics of Romanticism emerged alongside the turmoil of the French revolution and continue to be invoked in radical politics and art today. Romanticism questioned the rationalistic discourses of the Enlightenment even as it fruitfully engaged with its thought and practice. This course will examine the distinctive traits of Enlightenment and Romanticism, and the oscillatory dialogues between them, by reading some of the key works of the 18th and 19th centuries in literature, politics and aesthetics. Constrained by time, we will not attempt to be exhaustive but rather to devote concentrated attention to representative texts, particularly literary texts. We will ask how literary forms and philosophical theories negotiate the new political and social formations of the times under study. We will also inquire into the continuing vitality of and challenge to Enlightenment and Romanticism themes in the work of thinkers who are formative for present-day critical and aesthetic concerns.

SPRING COURSES

CND106 Shaping Modernity II: Art & Thought of the 20th Century

This course will continue the examination of major developments in art, literature, design, and media communications begun in the Fall, addressing seminal texts and events leading up to South Asian independence and partition, the rise of nationalisms, the development of avant-garde aesthetic practices, and processes of aesthetic and media convergence. In addition to studying exemplary texts and historically important developments, students will also need to reproduce at least one aesthetic practice in the manner this was made or performed in the 20th century. Writers, artists, filmmakers, movements, and designers considered include Joseph Conrad, Rabindranath Tagore, Pablo Picasso, Luis Bunuel, Virginia Woolf, the Bauhaus, Frieda Kahlo, Manto and the Progressive Writers' Movement, Satyajit Ray, Vittorio de Sica, Jean Genet, Jorge Luis Borges, Frank Stella, Jasper Johns, Sadequain, Gulgee, Andy Warhol and Pop Art, Cindy Sherman, Yasujiro Morimura, Don DeLillo, Frances Ford Coppola, Augusto Boal, Naiza Khan.

CND251 Words and Music

Victor Hugo once stated: "Music expresses that which cannot be said." But what exactly is the difference between verbal and musical expression? And why not just be silent? This course introduces students to new ways of thinking about music by comparing the two different media with each other. Together we will reconstruct a history of music from prehistory to the mp3 that includes Shakespeare, Schönberg and Sabri, compare musical notation with writing, learn why Immanuel Kant had reservations about instrumental music, what Marcel Proust loved about the silly lyrics of "Amore mio", and why Theodor W. Adorno hated Jazz.

CSD 212 From Runes to Bytes: Media Histories, Theories & Practices II

This one-year course introduces students of communication studies to central themes, issues and debates of our discipline, as well as to the stakes of historical inquiry and relevant practical skills. It examines the factors that influence the media and, in turn, examines the influence of media on society.

This semester we will look closely at the development of the public sphere, the proliferation of newspapers, the invention and adoption of efficient communication technologies, the simultaneous emergence of mass media addressing increasingly larger publics and personalized devices designed to cater to unique, individual needs.

CND232 Film History and Theory: An Extended Introduction II

This year-long course is an in-depth overview of the 20th century's dominant medium of visual communication (and still of tremendous importance today): cinema. It will introduce students to a range of strategies through which filmmakers unlock cinema's aesthetic potential, to film's dominant narrative forms and genres, and to the complex interrelationships between films and the societies and cultures in which they are made. One central premise of this course is that no account of the evolution of cinema makes complex sense without substantial consideration of the different ways scholars and practitioners have framed thinking. In other words, history and theory work together, and will be intertwined throughout the course in what resembles a double-stranded structure that alternates consistently between these two inseparable approaches. This Spring we will examine global filmmaking from the post-war period to the present.

CND241 Computer Generated 2D Animation

In this introductory course, students immerse themselves in the theory and practice of 2D animation. The emphasis is on the narrative structure of, experimentation with, critical thinking about sequential moving images in the realm of two-dimensional environments. A clear understanding of the recognized principles of 2D animation, and their inseparable relationship to the art of storytelling will be introduced. A good understanding of motion, timing, and sense of observation will be critical in this class. Compositing, sound editing and topics in motion picture production will be introduced at a less intense level. The course also emphasizes artistic and aesthetic creativity, and familiarizes students with the notion of digital asset management (DAM). Assignments may include simple 2D image-based visual narratives, unambiguous reconstructions of realities, or more abstract compositions exploring natural phenomena, texture, light, and other formal or spatial elements. The final project will be based on the discussion, creation, and evaluation of animation ideas.

CND245 Cartography

Cartography, or the 'Art, Science and Technology' of map-making, will introduce students to the critical history of maps as not just objective, scientific representations, but subjective constructions of the mapmakers, tethered to prevalent systems of

knowledge, power, authority and aesthetics. Students will also be equipped with cartographic design principles and knowledge of desktop and web-based participatory GIS platforms.

CND311 Elements of Aesthetics

Liberal arts education at Habib University, rooted in the philosophy of Yohsin and aesthetics, is one of its five paradigms. This course covers the fundamental principles of aesthetics and appreciation of beauty through the study of identified elements such as line, shape, form, space, colour and light manifested by different media and materials. The course deals with the grammar of the visual thinking, visual language, visual organization, visual relationship and aesthetical creation in the context of creative industry and “Kalakar” – a creative person.

Instructions in this course will ask students to engage in an act of creation and learn to distinguish best from the good that has to encompass both pragmatic and emotional considerations. The goal is to facilitate students by sensitizing their eyes and developing their powers of visual discrimination. The course also initiates the conversation and development of the sensory perception of literal/ambiguous form, leading to a process of selection and decision-making and its conversion into an actual application. The aim is to provide students an organized approach to the mechanics of design and ability to use this knowledge to a range of situations in developing for self-expression or industrial application. (Open to 2nd year students with permission of the instructor)

CND351 Film Production IIIb

Film Production III is a year-long course which follows on from Film Production II and is open to third year CSD students who have successfully completed last semester's course. During the first 4 weeks there will be a screenwriting module during which students will be required to individually write a short screenplay which they will shoot over the course of the Fall Semester. During the Spring Semester they will concentrate on post-production and the completion of their project.

CND355 Film and Ideology

This course explores the relationship between film and politics: overt propaganda, social engagement, “innocent” entertainment with a covert, though not necessarily deliberate political agenda. Particular attention will be given to: 1) how a film's political potential may lie not in its explicit message but rather in its form; and 2) a close examination of politically-charged films from “World Cinema” (from Rocha to Sembene, from Gerima to Ghatak).

CND361 Moving in the City: The Past, Present & Future of Urban Transit

In cities as sprawling as Karachi, is mobility a right? Is lack of public transit, by extension, injustice? With rapid urbanization, cities, especially in the developing world, have grown exponentially in the last 30-odd years. The tyranny of geography, created by this

sprawl, is one of the key challenges of this rapid transformation: how can citizens move around safely, efficiently, and affordably? How can they access jobs in increasingly stratified cities where the poor are relegated to the periphery? The 20th century solution to that problem, the private automobile, is now part of the problem. This course critically examines the issues and conversations around the past and the present of urban transit across major cities, and speculates on the future of mobility in cities like Karachi.

CND364 Computer Generated 3D Animation

This course focuses on content creation in a three-dimensional digital environment, and on camera-based production techniques. Related concepts will be introduced, such as 3D modeling, lighting, rendering, narrative structure, pacing, compositing and cinematographic match-moving. In this introductory course, students will develop knowledge and skills as they learn about and produce computer-generated 3D elements in the realm of VFX and broadcast animation. A good understanding of motion and timing, as well as a sense of observation will be critical in this class. Students will also develop an awareness related to the audiences' perceptual/emotional needs, digital asset management (DAM), and production methodology. Assignments may include ambiguous/unambiguous reconstructions of physical realities, simple 3D visual narratives, and VFX related experimentations. Students in this class will be experimenting with 3D digital elements generated by Autodesk Maya software for their conceptual and narrative development.

CND371 Aspects of Modernism

The course will not only attempt to situate modernism in its original historical context, but will query the ways in which modernism survived its historical moment and became an artistic and intellectual idiom in its own right. This idiom continues to offer possibilities of further development and reinterpretation for us today; it also offers a name under which ideas of exclusionary 'high' culture, of crisis, novelty, anti-traditionalism, nationalism, urbanism, progress and revolution continue to be thought and resisted. The course will engage with selections from modernist poetry, prose, and critical and cultural writings that try to articulate what the 'modern' condition is, and what it demands from artists/practitioners, intellectuals and audiences. The course will look at both early-twentieth-century modernist writings, and at recent discussions of modernism. We will begin with close examination of key modernist texts and manifestoes, and consider some writers who have held ambiguous or contentious positions in the modernist canon. We will conclude with a module addressing the continuing impact of transnational modernism in art and culture, and devote some attention to modernism in the subcontinent.

CND372 Body and Identity

In our unstable modern world, where 'meaning', 'truth', 'the real' signify contingent categories of thought, our bodies appear as the only resource left to guarantee continuity, and therefore stability. As David Hume states, "All sentiment is right; because sentiment has a reference to nothing beyond itself, and is always real, wherever a man is conscious of it." Which is perhaps why communication through the body (tattoos, piercings), as well as body practices (bungee jumping, yoga, hooliganism), have proliferated dramatically, almost as if the unity of the body, its physiological presence, counters the ever-shifting social and cultural ground on which we stand.

This course examines the relationship between the body and different forms of identity and identification in contemporary society. Starting with the Romantic period and its emphasis on feeling, we will study different historical conceptualizations of the body, compare representations of the body in pop and sport performances, assess the way we differentiate between live and mediated bodies, and even learn how to dance in a formation. Guests: Lyari dance group We Are One.

| Course Category | Number of Courses to complete | | |
|---|-------------------------------|----------|--|
| | Core | Elective | |
| University Requirements | | | |
| Liberal Core | 10 | | |
| Creative Practice | 1 | | |
| Interdisciplinary Senior Seminar | 1 | | |
| Communication Studies & Design Courses | | | |
| Communication Studies and Design Core | 5 | | |
| Capstone | 2 | | |
| Electives | | 7 | |
| Arts, Humanities & Social Sciences Courses | | | |
| Social Development and Policy Arts, Humanities & Social Sciences Core | 2 | 2 | |
| Other | | | |
| University Wide Courses | | 4 | |
| Arzu Center | | 2 | |



HABIB UNIVERSITY:

UNIVERSITY AVENUE, OFF SHAHRAH-E-FAISAL,
GULISTAN-E-JAUHAR, KARACHI

For complete course description and department requirements,
see Habib's online course catalog at www.habib.edu.pk

<https://habib.edu.pk/academics/ahss/communication-and-design/>

 www.habib.edu.pk

 admissions@habib.edu.pk

 +92 21 11 10 HABIB (42242)

 HabibUniversity