



BECOME A
CREATIVE
Preneur

STUDY
FILM & TV



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The Millennium Universal College TMUC is Pakistan's one of the largest transnational education groups operating purpose-built University College Campuses across major urban cities and offering International programmes and highly reputed degrees and skills qualifications at home as TMUC is a provider of transnational education programs. By bringing a range of international qualifications home, TMUC aspires to be recognized as the leading institution for borderless education and committed to providing opportunities that exceed the local stream of education to the youth of Pakistan.

Our goal is to produce graduates who are not only equipped with the necessary skills and knowledge to excel in their chosen fields but are also able to make meaningful contributions to society.

Higher National Diploma in **Film & TV**



PROGRAMME INFORMATION

The Pearson BTEC Higher National in Film & TV provides a specialist work-related programme of study that covers the key knowledge, understanding and practical skills required in the Film & TV sector and also offers particular specialist emphasis through specialist units. Learners studying the Pearson Higher National Film & TV will be able to progress to a degree in Film & Digital Art or one of its specialist areas.

Programme Information	
Credit Hours	240
Guided Learning Hours	960
Independent Study Hours	1440
Duration	2-3 years
Mode of Study	Full Time: Face to Face Teaching
Assessment & Exam	Monthly Reviews Industry Engagement Formative Summative Assessment Exam Component

SEMESTER-WISE BREAK DOWN OF MODULES

Level	Semester	Modules	Credit value
4	1	Creative media industry	15
		Principles of photography	15
		Professional practice	15
		Film practices	15
	2	Editing for film and TV	15
		Cinematography	15
		Script writing for film and TV	15
		Film Studies	15
5	3	Advance Film Production Studies	30
		Emerging Technologies	15
		VFX Practice	15
		Individual Project	15
	4	Documentary	15
		Personal and Professional Development	15
		Collaborative Project	15
		Sound for Media production	15

12. Unit Specifications

12.1 Unit 1: Individual Project (Pearson-set)

Level: 4

TQT: 150 Hours

Credit Value: 15

Introduction

Within the field of creative media production there are many separate disciplines/specialisms to focus on. The main purpose of this unit is to provide students with the opportunity to discover personal strengths and inform independent practice within the creative media production industry.

This unit is designed to apply creative practice in response to a theme and topics set by Pearson. Students will carry out and apply the knowledge and skills developed through other areas of their studies to complete and present an individual project. Wherever possible the unit will simulate working studio conditions, which will enhance and develop professional industry skills and practice.

The ability to define, plan and undertake a project is a critical set of skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this to formulate clear solutions is required to underpin many of the processes that inform creative practice.

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the specialisms within creative media production, based on research into historic and contemporary precedents
2. Develop individual creative solutions in response to a given brief
3. Present a resolved proposition to an identified audience
4. Evaluate a resolved proposition in response to audience feedback and personal reflection.

Recommended Resources

Textbooks

BASSOT, B. (2017) *The Reflective Journal*. 2nd ed. Basingstoke: Palgrave Macmillan.

DAVIES, R. (2013) *Introducing the Creative Industries: From Theory to Practice*. London: SAGE Publications Ltd.

ESS, C. (2015) *Digital Media Ethics*. 2nd ed. Cambridge, UK: Polity.

HANSEN, A. (2013) *Media and Communication Research Methods*. Basingstoke: Palgrave Macmillan.

GAUNTLETT, D. (2015) *Making Media Studies: The Creativity Turn in Media and Communications Studies*. New York: Peter Lang.

BROUGHTON, P. (2013) *Life's a Pitch*. London: Portfolio Penguin.

ROBERTS-BRESLIN, J. (2012) *Making Media: Foundations of Sound and Image Production*. New York: Focal Press.

Links

This unit links to the following related units:

Unit 2: Creative Media Industry

Unit 3: Professional Practice

Unit 36: Collaborative Project (Pearson-set)

Unit 37: Personal Professional Development

12.2 Unit 2: Creative Media Industry

Level: 4

TQT: 150 Hours

Credit Value: 15

Introduction

Creative media production exists within the broader context of the creative industries. This sector is one of the most valuable and fastest-growing economic areas in most of the world. While the creative industries include a very broad spectrum of practices, many are closely related and share both creative processes and required skills. In addition, with the increase in the use of technologies, there are continued convergences between creative practices and their associated professions.

In this unit, students will explore both the creative industries and the specific areas of creative media production. By developing a broad contextual understanding of the industry, business practices, and specific skills, students will be able to situate their own work and skills within the specific industries and the wider sector. Topics covered in the unit include: the creative industry sector, creative media production fields, sector economics, company types, roles within creative media production, relationships between creative media production companies and roles, the history of the industry, planning for the future.

Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the relationship between creative media production and the creative industries, based on historic and contemporary precedents
2. Explain the different forms of company and employment within the creative industries
3. Evaluate the roles and relationships within a specific area of creative media production
4. Analyse factors that may affect the future development of a specific area of creative media production.

Recommended Resources

Textbooks

- ALBARRAN, B. (2016) *The Media Economy* (Media Management and Economics Series). 2nd ed. London: Routledge.
- HAVENS, T. (2016) *Understanding Media Industries*. Oxford: Oxford University Press.
- HOPE, S. (2015) *Media Career Guide: Preparing for Jobs in the 21st Century*. 10th ed. Boston: Bedford/St. Martin's.
- INDUSTRIES, M. (2016) *Media Industries: Perspectives on an Evolving Field*. CreateSpace Independent Publishing Platform.
- LOWE, G. (2016) *Managing Media Firms and Industries*. New York: Springer International Publishing.

Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set) Unit 3: Professional Practice

Unit 4: Audio Practices

Unit 7: Film & Television Practices Unit 10: Journalism Practices

Unit 13: Web & App Development Practices Unit 16: Motion Graphics Practices

12.3 Unit 3: Professional Practices

Level: 4

TQT: 150 Hours

Credit Value: 15

Introduction

The creative industries are always changing in response to development in technology, social change and cultural conditions. Developing an awareness of the breadth of the industry; and the opportunities and challenges within, is a key skill for those entering the field. Evaluating one's own aims and ambitions, in relation to the roles within the industry, allows for planning and growth toward a desired future.

As well as defining and pursuing career goals, creative practitioners must schedule time, both to reflect and plan for personal professional development. This can help those working in creative industries to find inspiration and innovate, as well as prepare for external factors, such as keeping up with trends and new developments in their specialist field.

The aim of this unit is to support students in developing their reflective practice and defining areas for personal professional development; in the context of a growing awareness of the broad scope of creative media production. Students will define and implement personal professional development plans; through an investigation of the skills necessary to successfully pursue a career in the creative industries.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore the creative media production professions, through research into historic and contemporary precedent
2. Discuss personal career goals in relation to the range of roles and subjects in the creative industries
3. Define personal development plans, highlighting areas to support specific career goals and general skills
4. Critically reflect on the achievement of personal development goals and plan for the future.

Recommended Resources

Textbooks

- BARTON, G. (2016) Don't Get a Job... Make a Job: How to make it as a creative graduate. London: Laurence King.
- COTTRELL, S. (2015) Skills for Success: Personal Development and Employability. 3rd ed. London: Palgrave.
- DAVIES, R. (2013) Introducing the Creative Industries: From Theory to Practice. London: SAGE Publications Ltd.
- HESMONDHALGH, D. (2012) The Cultural Industries. 3rd ed. London: SAGE Publications Ltd.
- HOWKINS, J. (2013) The Creative Economy: How People Make Money from Ideas. 2nd ed. London: Penguin.
- KIRTON, B. (2012) Brilliant Workplace Skills for Students and Graduates. Harlow: Prentice Hall/Pearson.
- TROUGHT, F. (2012) Brilliant Employability Skills. Harlow: Pearson.

Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)

Unit 2: Creative Media Industry

Unit 36: Collaborative Project (Pearson-set)

Unit 37: Personal Professional Development

Unit 71: Work-based Learning

Websites:

www.hospitalityguild.co.uk

Hospitality Guild Careers Advice and News(General Reference)

www.mindtools.com

Mind Tools Essential Skills for an Excellent Career Articles, News (Research)

12.4 Unit 7: Film Practices

Level: 4

TQT: 150 Hours

Credit Value: 15

Introduction

Developing creative film and television ideas into a workable project requires an understanding of the production practices associated with the industry. The management of a film or television production is an intricate task that requires a range of skills and the awareness to see a project through to completion. In addition, those working in the industry require knowledge of production management procedures, an understanding of legal and ethical constraints, and the ability to identify the required tools to ensure the smooth operation of a production.

A film or television project does not end at the edit. Project delivery will also include identifying and researching a target audience, the packaging and marketing of the product, and the eventual exhibition of the finished work.

This unit will explore the stages of a film/television production, from concept generation through to public display of the completed product. By the close of this unit, students will have an awareness of the processes and practices required to develop, shoot, and exhibit a film or television production. Students will develop key skills in project investigation and planning, production management, legal and ethical practice, and methods of promotion and exhibition. This unit will allow students to connect creative ideas with accepted film and television production procedures.

Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the roles and responsibilities associated with film production
2. Develop a film concept, through research into a selected topic
3. Evaluate a production plan for the management of a film project
4. Prepare a marketing and distribution plan for a film production.

Recommended Resources

Textbooks

- ASCHER, S. (2013) *The Film Makers Handbook: A Comprehensive Guide for The Digital Age*. New York: Plume.
- BERGER, A.A. (2000) *Media and Communication Research Methods*. New York: Sage.
- BERTRAND, I. & HUGHRES, P. (2005) *Media Research Methods: Audiences, institutions, Texts*. London: Palgrave Macmillan.
- BROWN, L. & DUTHIE, L. (2016) *The TV Studio Production Handbook*. London: I.B.Tauris.
- CLARK, B. & SPOHR, S. (2002) *Guide to Postproduction for TV and Film: Managing the Process*. 2nd ed. New York: Focal Press.
- HOLLAND, P. (2016) *The New Television Handbook (Media Practice)*. Oxford: Routledge.
- HONTHANER, E. L. (2010) *The Complete Film Production Handbook (American Film Market Presents)*. 4th Ed. New York: Focal Press.
- JOLLIFFE, G. & JONES, C. (2006) *The Guerrilla Film Makers Handbook*. New York: Continuum.
- KERRIGAN, F. (2009) *Film Marketing*. London: Routledge.
- LONG, B. & SCHENK, S. (2014) *The Digital Film Making Handbook*. 5th ed. Boston: Cengage Learning.
- MILLERSON, G. (2015) *Television Production*. 16th ed. New York: Focal Press.
- STRADLING, L. (2010) *Production Management for TV and Film (Professional Media Practice)*. London: Bloomsbury.

Links

This unit links to the following related units:

Unit 9: Light & Sound

Unit 16: Motion Graphics Practices

Unit 19: Visual Effects Practices

Unit 26: Editing for Film and Television

Unit 39: Advanced Television Studies

Unit 53: Drama

Unit 54: Multi-camera Production

Unit 67: Scriptwriting for Film & Television

12.5 Unit8: Film Studies

Level: 4

TQT: 150 Hours

Credit Value: 15

Introduction

Film studies is a thought-provoking and academically-engaging topic that reflects on the history and developments of the industry, and introduces a variety of critical approaches to investigate this broad subject. Film is one of most influential and leading forms of media and, as such, occupies a significant place in our culture. Due to film's aesthetic, social and political importance, the medium requires serious and rigorous study.

This unit explores the foundation and growth of the film industry, including technical, cultural and social changes. It will explore film spectatorship, examining the changing contexts of exhibition and conditions of reception. The unit will also consider how narrative has been shaped as the industry has grown, highlighting forms of character and story development, as well as traditional and non-traditional structures. In addition, the unit will reflect on the key concepts, questions and methodologies within film studies.

Upon successful completion of this unit, students will have gained an awareness of the industry, its audience and the development of narrative film. Students will have achieved an understanding of theoretical models of film investigation, and will be able to employ an academic approach to film examination. This unit is designed to develop students' knowledge of film history, as well as abilities in critical analysis techniques and research methods.

Learning Outcomes

By the end of this unit students will be able to:

1. Assess the growth of the film industry and audiences
2. Discuss the history and development of narrative film, using examples and precedents
3. Evaluate theoretical frameworks within film studies
4. Analyse a selected film and the way that theoretical frameworks are utilised within the work.

Recommended Resources

Textbooks

- BENSHOFF, H.M. & GRIFFIN, S. (2004) *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies*. Oxford: Blackwell Publishing.
- BORDWELL, D. & THOMPSON, K. (2010) *Film Art: An Introduction*. 10th Ed. New York: McGraw-Hill.
- COOK, D.A. (2016) *A History of Narrative Film*. 5th Ed. New York: W.W. Norton & Co.
- COOK, P. (2007) *The Cinema Book*. 3rd ed. London: BFI Publishing.
- CORRIGAN, T. & WHITE, P. (2012) *The Film Experience: An Introduction*. 4th ed. New York: Palgrave.
- COUSINS, M. (2013) *The Story of Film*. London: Pavilion.
- HAYWARD, S. (2017) *Cinema Studies: The Key Concepts (Routledge Key Guides)*. 5th ed. Oxford: Routledge
- HILL, J. & CHURCH-GIBSON, P. (1998) *The Oxford Guide to Film Studies*. Oxford: Oxford University Press.
- LACY, N. (2016) *Introduction to Film*. New York: Palgrave.
- LENOS, M. (2012) *An Introduction to Film Analysis: Technique and Meaning in Narrative Film*. London: Bloomsbury Academic.
- MONACO, J. (2009) *How to Read a Film: The World of Movies, Media, Multimedia: Language, History, Theory*. New York: Oxford University Press.
- PRAMAGIORRE, M. & WALLIS, T. (2011) *Film – A Critical Introduction*. London: Lawrence King.

Links

This unit links to the following related units:

- Unit 7: Film & Television Practices
- Unit 9: Light & Sound
- Unit 19: Visual Effects Practices
- Unit 26: Editing for Film and Television
- Unit 27: Storyboarding
- Unit 39: Advanced Television Studies
- Unit 53: Drama
- Unit 67: Scriptwriting for Film & Television

12.6 Unit 26: Editing for Film and TV

Level: 4

TQT: 150 Hours

Credit Value: 15

Introduction

Post-production involves the gathering together of raw footage, graphics, images and sound to create a finished production. The editing process for film and television is usually one of the final stages of the production process, and where an overarching creative vision comes to fruition.

An organised and professional edit, using the conventions and skills developed by editors over many years can produce creative, imaginative and professional results. The collaborative relationship between the editor and the director is key to the outcome of the production and the media industry has many examples of successful editor/director partnerships.

This unit gives students the opportunity to engage with the processes and practices of film and video editing. Students will learn how to create edits to set mood, communicate information, and create suspense, structure and meaning for their productions.

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the use of editing techniques for different production contexts
2. Organise moving image and audio assets in support of a specific production context, based on a given brief
3. Create an edited sequence, combining moving image and audio assets, in response to a given brief
4. Evaluate an edited sequence through audience feedback and personal reflection.

Recommended Resources

Textbooks

BILLINGE, E. (2017). The Practical Guide to Documentary Editing: Techniques for TV and Film. Abingdon: Routledge.

BOWEN, C.J. & THOMPSON, R. (2017) Grammar of the Edit. London: Focal Press.

CHANDLER, G. (2012) Cut by Cut: Editing Your Film or Video. 2nd ed. Studio City, CA: Michael Wiese Productions.

CRITTENDEN, R. (2003) Film and Video Editing. Abingdon: Routledge.

DANCYGER, K. (2013). The Technique of Film and Video Editing. New York: Focal Press.

HOCKROW, R. (2014) Out of Order: Storytelling Techniques for Video and Cinema Editors. Berkeley, CA: Peachpit Press.

KEAST, G. (2015) The Art of the Cut: Editing concepts every filmmaker should know. Createspace Independent Publishing.

MURCH, W. (2001) In the Blink of an Eye: A Perspective on Film Editing. 2nd ed. Hollywood, CA: Silman-James Press, Inc.

ONDAATJE, M. (2002) The Conversations. Walter Murch and the Art of Editing Film.

London: Bloomsbury.

Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)

Unit 2: Creative Media Industry

Unit 7: Film & Television Practices Unit 8: Film Studies

Unit 9: Light & Sound

Unit 16: Motion Graphics Practices

Unit 17: Visual Effects & Motion Graphics Cultures

Unit 27: Storyboarding

Unit 30: Principles of Animation

Unit 39: Advanced Television Studies

Unit 42: Advanced Motion Graphics Studies

Unit 43: Advanced Visual Effects Studies Unit 50: Sound for Media Products

Unit 53: Drama

Unit 54: Multi-camera Production Unit 56: Documentary

12.7 Unit: 34 Principles of Photography

Level: 4

TQT: 150 Hours

Credit Value: 15

Introduction

Photography and the techniques of lens-based media underpin many of the fields associated with creative media production. Whether in the development of skills for film and television, visual effects or journalism, the understanding of photographic principles enables the processes of preparation, production and communication.

This unit provides students with the opportunity to use a range of photographic equipment, techniques and processes to develop an understanding of how lens-based media are utilised throughout the creative industries. Emphasis is placed upon visual problem-solving and the underlying characteristics that relate to a broad range of media production contexts. Consideration is given to how meaning is constructed through photography and the application of technical and visual codes.

Through this exploration, students will enhance their visual language, and realize how photographic principles and practices enable creative production and encourage the development of transferable skills across the industry. By the end of this unit, students will be able to appraise and use equipment and processes to produce photographic work for a range of purposes.

Learning Outcomes

1. Discuss the use of photography in support of creative media production
2. Explore the equipment, techniques and processes required to realise photographs in support of creative media production
3. Analyse the characteristics of photographic images in supporting an approach to a creative media production brief
4. Evaluate the use of photographic principles and processes in support of a creative media production brief.

Recommended resources

Textbooks

- ANGIER, R. (2015) Train Your Gaze: A Practical and Theoretical Introduction to Portrait Photography. 2nd ed. London: Bloomsbury.
- BALDWIN, G. & JURGEN, M. (2009) Looking at Photographs: A Guide to Technical Terms. 2nd ed. Los Angeles: J Paul Getty Museum.
- FANCHER, N. (2015) Studio Anywhere: A Photographer's Guide to Shooting in Unconventional Locations. London: Peachpit Press.
- GREY, C. (2010) Studio Lighting: Techniques for Photography. Buffalo, NY: Amherst media.
- HICKS, R. & SCHULTZ, F. (1994) The lens book: choosing and using lenses for your SLR. Newton Abbot, UK: David & Charles.
- HUNTER, F. (2007) Light-Science and Magic: An Introduction to Photographic Lighting. 3rd ed. Oxford: Focal Press.
- LAWRENCE, J. (2012) Photographing Shadow and Light. New York: Amphoto.
- MALPAS, P. (2007) Capturing Colour. Lausanne: AVA Publishing.
- WESTON, C. (2006) Exposure. Lausanne: AVA Publishing.

Links

This unit links to the following related units:

- Unit 10: Journalism Practices
- Unit 12: Digital Page Production
- Unit 18: Typography
- Unit 27: Storyboarding
- Unit 28: Investigative Journalism
- Unit 30: Principles of Animation
- Unit 31: Art Development
- Unit 33: Reportage
- Unit 51: Magazine & Feature Production
- Unit 56: Documentary
- Unit 57: Specialist Journalism
- Unit 65: Marketing & Promotion
- Unit 66: Branding & Identity
- Unit 68: Narrative
- Unit 69: Social Media Practice
- Unit 72: News & Editorial

12.8 Unit: 36 Collaborative Project

Level 5

TQT 150 Hours

Credit Value 15

Introduction

This unit is designed to develop interdisciplinary collaboration and creative engagement following a Pearson-set theme. The unit focuses upon the students' engagement with the wider community and provides a platform to explore collaborative working practices within creative media production. Students will have the opportunity to work in small groups, work with external partners or collaborate as an entire cohort to undertake creative media production work as part of a shared experience. Wherever possible, the unit will simulate working studio conditions, which will enhance and develop professional industry skills and practice.

The ability to define, plan and undertake a project are critical skills throughout the various roles within the creative industries. Identifying appropriate information and analysing this to formulate clear solutions is required to underpin many of the processes that inform applied practice.

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the importance of collaboration as part of creative media production
2. Plan and manage a collaborative project, based on a defined theme
3. Develop a finished creative media production, through collaborative working practices
4. Analyse the results of a collaborative process, highlighting the challenges and benefits in relation to project outcomes..

Recommended Resources

Textbooks

- BANFIELD, R. (2017) Product Leadership: How Top Product Managers Launch Awesome Products and Build Successful Teams. Sebastopol, CA: O'Reilly Media.
- FREEMAN, M. (2016) Industrial Approaches to Media: A Methodological Gateway to Industry Studies. London: Palgrave Macmillan.
- HARRIN, E. (2016) Collaboration Tools for Project Managers: How to Choose, Get Started and Collaborate with Technology. Newton Square, PA: Project Management Institute.
- LÖWGREN, J. (2013) Collaborative Media: Production, Consumption, and Design Interventions. Cambridge, MA: The MIT Press.
- TRAVIS, L. (2017) Customer-driven Playbook. Sebastopol, CA: O'Reilly Media.

Websites

- basecamp.com
Basecamp All sections (Development Tool)
- slack.com
Slack All sections (Development Tool)
- trello.com
Trello All sections (Development Tool)

Links

This unit links to the following related units:

- Unit 1: Individual Project (Pearson-set)
- Unit 2: Creative Media Industry
- Unit 3: Professional Practice
- Unit 4: Audio Practices
- Unit 7: Film & Television Practices
- Unit 10: Journalism Practices
- Unit 13: Web & App Development Practices
- Unit 16: Motion Graphics Practices
- Unit 19: Visual Effects Practices
- Unit 21: Game Development Practices

12.9 Unit: 37 Personal and Professional Development

Level: 5

TQT: 150 Hours

Credit Value: 15

Introduction

An essential aspect of professional practice is in-depth objective analysis of one's own strengths and weaknesses. This, combined with a clear strategy for presenting one's skills and abilities to potential employers or clients, is critical to future success.

The aim of this unit is to support students in making the transition from study to employment or freelance work. In previous study (Unit 3: Professional Practice) students explored the broad areas of professional practice within creative media production, and preparing for employment. Building upon this, students will now apply their skills and knowledge to the development of a strategy for their future career, whether in employment or self-employed.

Topics included within this unit are: career plans, curriculum vitae (CV) writing, interview skills, self-promotional material, legal frameworks, business planning and social and professional networks.

Learning Outcomes

By the end of this unit students will be able to:

1. Evaluate own skills and abilities in support of future employment or self-employment in creative media production
2. Prepare a business plan, reflecting business structure, legal frameworks and legislation related to creative media production
3. Develop material to support future employment or self-employment
4. Present own skills, abilities and work to a potential employer or client.

Recommended Resources

Textbooks

COTTRELL, S. (2015) Skills for Success: Personal Development and Employability. 3rd ed. London: Palgrave.

GREGORY, G. (2008) Careers in Media and Film: The Essential Guide. London: SAGE Publications Ltd.

HESMONDHALGH, D. (2012) The Cultural Industries. 3rd ed. London: SAGE Publications Ltd.

HOPE, S. (2015) Media Career Guide: Preparing for Jobs in the 21st Century. 10th ed. Boston: Bedford/St. Martin's.

HOWKINS, J. (2013) The Creative Economy: How People Make Money from Ideas 2nd ed. London: Penguin.

Links

This unit links to the following related units:

Unit 3: Professional Practice

Unit 36: Collaborative Project (Pearson-set)

Unit 62: Business Practices for Creative Media Production

Unit 65: Marketing & Promotion

Unit 66: Branding & Identity

Unit 69: Social Media Practice

Unit 71: Work-based Learning

12.10 Unit: 47 Emerging Technologies

Level: 5

TQT: 150 Hours

Credit Value: 15

Introduction

Developments in technology have often served as a catalyst for change. History is filled with examples of emerging technologies that have contained the power to disrupt conventional thinking and change the way we live our lives. Alongside these developments, there have always been those people who either through simple circumstance or a by a singular conviction in the potential of what they have seen, have been viewed by many as being visionaries, ambassadors of change and leading lights in their field.

Creative Media practitioners are increasingly reliant on technology, and, as such, are regularly exposed to the potential for change caused by changes in technology. While change initiated through progress and new technologies can sometimes be perceived as being an inconvenience or painful experience, it can also serve to provide opportunities.

In this unit, students will investigate a range of emerging technologies within their area of specialism or interest, identify a specific emerging technology, and fully explore its potential application and ability to disrupt or change the area in which they work. On successful completion of this unit, students will be able to point to key developments and emerging technologies in their chosen field or specialism, assess the potential of a specific emergent technology for impact, in terms of change and commercial opportunities, as well as assess factors that may affect its viability.

Learning Outcomes

By the end of this unit students will be able to:

1. Discuss emerging technologies within a defined media sector
2. Evaluate the potential impact of a selected technology on future working practices within creative media production
3. Assess the commercial opportunities associated with a selected emerging technology
4. Present findings in regard to commercial opportunities and changes to working

practices in the adoption of an emerging technology.

Recommended Resources

Text Books

ARMSTRONG, P. (2017) *Disruptive Technologies: Understand, Evaluate, Respond*. London: Kogan Page.

CHRISTENSEN, C. (2016) *The Innovator's Dilemma (Management of Innovation and Change)*. Cambridge, MA: Harvard Business Review Press.

DRUSHEL, B. & GERMAN, K. (2011) *The Ethics of Emerging Media: Information, Social Norms and New Media Technology*. New York: Continuum International Publishing Group.

GREENGARD, S. (2015) *The Internet of Things*. Cambridge, MA: MIT Press.

PEDDLE, J. (2017) *Augmented Reality: Where We Will All Live*. Berlin: Springer.

SATELL, G. (2017) *Mapping Innovation: A Playbook for Navigating a Disruptive Age*. New York: McGraw-Hill Education.

SCHWAB, K. (2015) *The Fourth Industrial Revolution*. London: Portfolio Penguin.

STEINECKE, F. (2016) *Being Really Virtual: Immersive Natives and the Future of Virtual Reality*. Berlin: Springer.

Links

This unit links to the following related units:

Unit 1: Individual Project (Pearson-set)

Unit 2: Creative Media Industry

Unit 3: Professional Practice

Unit 37: Personal Professional Development

Unit 38: Advanced Sound Media Studies

Unit 39: Advanced Television Studies

Unit 40: Advanced Journalism Studies

Unit 41: Advanced Web & App Development Studies

Unit 42: Advanced Motion Graphics Studies

Unit 43: Advanced Visual Effects Studies

Unit 44: Advanced Game Development Studies

Unit 46: Advanced Rendering & Visualisation

Unit 60: Advanced Animation

Unit 61: Advanced 3D Modelling

12.11 Unit: 50 Sound for Media Products

Level: 5

TQT: 150 Hours

Credit Value: 15

Introduction

Sound is often the weak link in media productions, whether videos or live events. Good audio tends to sound natural but is usually the result of a great deal of planning, preparation and expertise. Bad sound is embarrassingly obvious. In this unit, students will learn the importance of maintaining quality at each stage of the production process.

Topics covered in this unit include: formats, products and industry practice, recording and sourcing sounds on location and in the studio, and producing a final product to a brief.

On successful completion of the unit, students will be able to use industry-standard techniques in order to produce sound for a media product. They will be able to source appropriate sound elements using libraries and their own recordings, tracklay and mixdown to a brief.

Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the use of audio in different creative media contexts
2. Record location sound for a media product using industry-standard tools and techniques
3. Record and tracklay sound elements in the studio, maintaining audio quality
4. Present finished audio output for a media product, in response to a brief.

Recommended resources

Textbooks

AMENT, V.T. (2014) *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*. 2nd ed. London: Routledge.

BEAUCHAMP, R. (2005) *Designing Sound for Animation*. London: A K Peters/CRC Press.

BECK, J. & GRAJEDA, T. (eds.) (2008) *Lowering the Boom: Critical Studies in Film Sound*. Champaign, IL: University of Illinois Press.

FARNELL, A. (2008) *Designing Sound*. Applied Scientific Press Limited.

GIANLUCA, S. (2004) *Dolby Era: Film Sound in Contemporary Hollywood (Inside Popular Film)*. Manchester: Manchester University Press.

ROSE, J. (2008) *Audio Postproduction for Film and Video: After-the-Shoot solutions, Professional Techniques, and Cookbook Recipes to Make Your Project Sound Better*. 2nd ed. New York: Focal Press.

VIERS, R. (2008) *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects*. Studio City, CA: Michael Wiese Productions.

Links

This unit links to the following related units:

Unit 2: Creative Media Industry

Unit 4: Audio Practices

Unit 5: Audio Studies

Unit 6: Scriptwriting for Sound

Unit 7: Film & Television Practices

Unit 19: Visual Effects Practices

Unit 21: Game Development Practices

Unit 24: Radio Production

Unit 25: Audio Technologies

Unit 38: Advanced Sound Media Studies

12.12 Unit: 56 Documentary

Level: 5

TQT: 150 Hours

Credit Value: 15

Introduction

Documentaries play an important function within society and are very different to fiction. The documentary is used to record, portray, inform, educate and interpret events and experiences. The documentary form across different media and platforms seeks to expand our knowledge by exposing aspects of the subject to further scrutiny and examination. Hybrid and new types of documentary are evolving that use technologies in creative ways beyond the traditional film and television spheres.

Documentaries communicate in different ways and can be shocking, controversial, informative, humorous and emotional. There are an inexhaustible range of subjects and people to document, and the genre has sparked the careers of many authors, film makers, radio presenters, podcasters and media producers.

This unit allows students to explore the documentary genre conventions, learn about context, where the genre came from and consider its future. Students will learn how to find a subject, research, plan and produce a short documentary.

Learning Outcomes

By the end of this unit students will be able to:

1. Discuss the features of documentary form through research into historical and contemporary precedent
2. Develop documentary pre-production materials and plan, for a specific media format, based on research
3. Produce a documentary work, in a specific media format, using industry-standard tools and techniques
4. Present a documentary work to an audience, responding to commentary and feedback.

Recommended Resources

Textbooks

BRUZZI, S. (2006) New Documentary. 2nd ed. London: Routledge.

HAMPE, B. (2007) Making Documentary Films and Videos. 2nd ed. New York: Henry Holt & Company.

LINDEMUTH, K. (2010) The Documentary Moviemaking Course: The Starter Guide to Documentary Filmmaking. Slingsby, NY: Methuen Publishing Inc.

NICHOLS, B. (2010) Introduction to Documentary. 2nd ed. Indianapolis, IN: Indiana University Press.

Links

This unit links to the following related units:

Unit 2: Creative Media Industry

Unit 4: Audio Practices

Unit 6: Scriptwriting for Sound

Unit 7: Film & Television Practices

Unit 8: Film Studies

Unit 10: Journalism Practices

Unit 24: Radio Production

Unit 28: Investigative Journalism

Unit 33: Reportage

Unit 34: Principles of Photography

Unit 38: Advanced Sound Media Studies

Unit 39: Advanced Television Studies

Unit 40: Advanced Journalism Studies

Unit 45: Radio Management

Unit 51: Magazine & Feature Production

Unit 57: Specialist Journalism

Unit 59: Podcast Production

Unit 67: Scriptwriting for Film & Television

Unit 69: Social Media Practice

Unit 72: News & Editorial

12.13 Unit: 67 Scriptwriting for Film and TV

Level: 5

TQT: 150 Hours

Credit Value: 15

Introduction

The scriptwriter is a vital component in the production process, and in the majority of projects will come in at the initial stages. Writers build characters and develop narratives for a variety of film and television productions, working in a range of genres and formats such as soaps, comedies, thrillers and entertainment shows.

This unit aims to develop students' understanding of script development, the skills needed for idea creation and expansion, presenting script proposals in a variety of industry accepted formats, and drafting film and television scripts to professional standards for a range of genres.

On completion of this unit, students will be able to describe the people and practices involved in the script development process, and will be able to develop and present industry-standard film and/or television scripts using industry recognized software.

Learning outcomes

By the end of this unit students will be able to:

1. Investigate the roles and practices involved in script development for film and television
2. Develop a concept for a film or television script
3. Produce a script for a film or television programme, using industry-standard tools and practices
4. Evaluate the market and opportunities for film and television scriptwriters.

Recommended resources

Textbooks

DETHRIDGE, L. (2003) Writing Your Screenplay. Sydney, AU: Allen and Unwin.

FIELD, S. (2007) The Screenwriter's Workbook: Exercises and Step-by-step Instructions for Creating a Successful Screenplay. Guildford: Delta.

FIELD, S. (2005) Screenplay: The Foundations of Screenwriting: A Step-by-Step Guide from Concept to Finished Script. Guildford: Delta.

GRACE, Y. (2014) Writing for Television: Series, Serials, and Soaps. London: Creative Essentials.

GULINO, P. (2004) Screenwriting: The Sequence Approach. London: Continuum.

HARRIS, C. (2016) Jaws in Space: Powerful Pitching for Film & TV Screenwriters. London: Creative Essentials.

JOHNSON, C. H. (2009) Crafting Short Screenplays That Connect. 3rd ed. New York: Focal Press.

MCKEE, R. (1997) Story: Style, Structure, Substance, and the Principles of Screenwriting. London: Harper Collins.

SELBY, J. (2007) Gardner's Guide to Screenwriting: From Idea to Successful Script. Washington: Garth Gardner.

SILVER-LASKY, P. (2004) Screenwriting for the 21st century. London: Batsford.

WALDEBACK, Z. & BATTY, C. (2012) The Creative Screenwriter: Exercises to Expand Your Craft. London: Bloomsbury.

Links

Unit 7: Film and Television Practices

Unit 8: Film Studies

Unit 26: Editing for Film and Television

Unit 27: Storyboarding

Unit 39: Advanced Television Studies

Unit 53: Drama

Unit 54: Multi-camera Production

Unit 64: Advanced Compositing for Film & Television

Unit 68: Narrative

12.14 Unit: 77 Cinematography - Camera

Level: 4

TQT: 150 Hours

Credit Value: 15

Introduction

The art of cinematography is expressed through both the use of a motion picture camera and the application of lighting.

This unit explores the art and craft of motion picture camera operations. An understanding of the design, operation and control of a range of cameras will be achieved; together with the skills required to fulfil the various roles within the camera department.

By the end of this unit students will have an awareness of the roles within a camera department, the purpose and operation of camera equipment, and an understanding of how camera-work supports and drives a film narrative and audience experience.

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the principles of camera and lens use in cinematography.
2. Demonstrate the safe setup, operation and control of a range of motion picture cameras and lenses.
3. Undertake the activities and responsibilities associated with different roles within a motion picture camera department, in the process of filming.
4. Present a range of dailies/rushes, demonstrating the use of different camera and lens combinations.

Recommended Resources

Text Books

BROWN, BLAIN (2016) Cinematography Theory and Practice. 2nd ed. Abingdon: Focal Press.

ELKINS, DAVID E. (2013) The Camera Assistant's Manual . 6th ed. Abingdon: Focal Press

MALKIEWICZ, K., MULLEN, M. (2009) Cinematography. 3rd ed. London: Simon & Schuster.

MERCADO, G. (2010) The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition. Abingdon: Routledge.

STUP, DAVID (2014) Digital Cinematography: Fundamentals, Tools, Techniques, And Workflows. Abingdon: Focal Press.

Links

This unit links to the following related units:

Unit 2: Creative Media Industry

Unit 3: Professional Practice

Unit 7: Film Practices

Unit 8: Film Studies

Unit 26: Editing for Film & Television

Unit 27: Storyboarding

Unit 78: Cinematography - Lighting

12.16 Unit: 83 Advanced Film Production Studies

Level: 5

TQT: 300 Hours

Credit Value: 30

Introduction

This unit provides students with the opportunity to develop their film-making skills in greater depth and detail. From the initial pitch to a completed short film, students will explore the practical, creative and management aspects of film production.

Working individually and collaboratively, students will expand their knowledge of the equipment, techniques and processes associated film-making. Students will develop and pitch ideas for short films, then carry out the activities associated with different roles within the production process in order to complete a short film production. Through this they will consolidate their knowledge of pre-production, production and postproduction processes. Through presenting their final short films, students will consider the relationship between audience experience and their own creative and technical practice, reflecting on their achievements and planning for the future.

This unit is intended to provide Centers with a framework to support students to develop in-depth knowledge and skills associated with the specialist subject. As a 30-credit unit, delivered over an extended period, Centers will have the option to provide consideration of broad areas of the subject followed by greater specialization, based on either local needs or student areas of interest.

Learning Outcomes

By the end of this unit students will be able to:

1. Pitch an idea for a film, based on research and analysis.
2. Develop a production plan, including specification of equipment, based on a film concept and treatment
3. Use industry-standard equipment, tools and techniques to shoot and edit a short film.
4. Present a short film production, gathering audience feedback.

Recommended Resources

Textbooks

- BENSHOFF, H. (2015) Film and Television Analysis. London: Routledge.
BORDWELL, D. (2016) Film Art. New York: McGraw-Hill Education.
COOK, P. (2007) The Cinema Book. 3rd ed. London: British Film Institute.
PATZ, D. (2011) Film Production Management 101: Management and Coordination in a Digital Age. 2nd ed. Studio City, CA: Michael Wiese Productions.
WALES, L. (2017) The Complete Guide to Film and Digital Production: The People and The Process. 3rd ed. New York: Focal Press.

Links

This unit links to the following related units:

- Unit 2: Creative Media Industry
Unit 3: Professional Practice
Unit 7: Film Practices
Unit 8: Film Studies
Unit 9: Light & Sound
Unit 26: Editing for Film & Television
Unit 27: Storyboarding
Unit 37: Personal Professional Development
Unit 53: Drama
Unit 67: Scriptwriting for Film & Television
Unit 68: Narrative
Unit 77: Cinematography - Camera Unit
78: Cinematography - Lighting
Unit 83: Advanced Film Production Studies
Unit 85: Art Direction and Production Design
Unit 86: Film Criticism

12.15 Unit: 19 Visual Effects Practices

Level: 4

TQT: 300 Hours

Credit Value: 15

Introduction

Visual Effects (VFX) has become a cornerstone of the visual-creative industries and digital artists must demonstrate the ability to quickly and effectively utilise the wide range of software, tools and technologies at their disposal.

Covering the foundation techniques, tools and technical concepts commonly used, this unit provides students the opportunity to practically explore VFX production and assembly. With emphasis on understanding the processes and practices of the production pipeline, students will develop the skills necessary to undertake the key processes of VFX production, from asset sourcing or capture to compositing and quality control.

On completion of the unit, students will have a thorough understanding of data structures and file formats, the ability to adhere to standardised workflows and industry pipelines, and the mastery of a range of software and techniques for producing VFX material

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the processes and practices associated with the production of visual effects
2. Plan and manage a VFX shot, based on a given brief
3. Produce a VFX shot, through an iterative process, using industry-standard tools and techniques
4. Evaluate a finished VFX shot, based on technical execution and audience feedback.

Recommended Resources

Textbooks

By the end of this unit students will be able to:

1. Explain the processes and practices associated with the production of visual effects
2. Plan and manage a VFX shot, based on a given brief
3. Produce a VFX shot, through an iterative process, using industry-standard tools and techniques
4. Evaluate a finished VFX shot, based on technical execution and audience feedback.

Links

This unit links to the following related units:

Unit 17: Visual Effects & Motion Graphics Cultures

Unit 26: Editing for Film and Television

Unit 27: Storyboarding

Unit 39: Advanced Television Studies

Unit 43: Advanced Visual Effects Studies

Unit 46: Advanced Rendering & Visualisation

Unit 64: Advanced Compositing for Film & Television

ELIGIBILITY CRITERIA AND ENTRY REQUIREMENT

Requirement Detail	
Age Requirement	Minimum 18 years
Academic Requirement	Local Qualifications: Pass Intermediate International Qualifications: 8 O levels, 3 A Levels (A-E) Years of Education completed: 12



APPLICATION PROCESS

TMUC APPLICATION PROCESS:

Step 1
Document submission
Admission form pack to be provided to admission office
Four Passport size photographs
CNIC/Passport copy of applicant and Parent
Step 2
Initial document review by admission office
Step 3
Admission confirmation
Step 4
Payment of dues
Step 5
Enrolment

PEARSON APPLICATION PROCESS:

Stage 1
Initial Application handling includes submission of academic documents for registration
Stage 2
Payment to Pearson

STUDENT LIFE CYCLE

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graph TD; PreEnrolment[Pre-Enrolment] --> Enrolment[Enrolment]; Enrolment --> Transfer[Transfer to Department]; Transfer --> Registration[Registration with Pearson]; Registration --> Induction[Learner Induction]; Induction --> AcademicJourney[Academic Journey]; AcademicJourney --> Assignment[Assignment Submission & Exam Board]; Assignment --> ISV[International Standards verification & Results]; ISV --> ExitAwards[Exit Awards]; ExitAwards --> PreEnrolment;
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Pre-Enrolment

Student meets Admission Counsellor and is guided as per his/ her area of interest for the most suitable diploma (plus Top-up) pathway.

Enrolment

Student submits all relevant documents along with paid Fee bills for TMUC to enrol. Student signs admission undertakings.

Transfer to Department

Student is transferred to Department with Student Transfer Slip (STS); department will not allow students to attend in the absence of STS.

Registration with Pearson

Student pays Pearson pound payment and is registered onto the edexcel portal. Payment should be made with in 15 days of registering at TMUC

Learner Induction

Student receives Welcome Email with all digital Collateral. Student attends Learner Induction week to understand programme.

Academic Journey

This is a two-year programme with four modules each semester. Student attends classess as per schedule.

Assignment Submission & Exam Board

Student submits assignments for each unit studied in the semester. The Assessment Board completes the internal verification process to provisionally approve student results.

International Standards verification & Results

Once cleared from the board, the assignments are sent to Pearson External Verifiers for verification. After a release from the ISV, the results are published and the student is promoted to the next semester.

Exit Awards

After successful completion of the programme, the student receives diploma by post through TMUC registry.

FACULTY OF ART & DESIGN

S#	NAME	QUALIFICATION
01	Prof. Asma Faraz	Masters of Science in Design Marketing & Merchandising
02	Assoc. Prof Mirza Ahmar Abbas	Masters of Science in Design Marketing & Merchandising
03	Saad Qamar	Masters of Science in Design Marketing & Merchandising
04	Qurat-ul-ain Akram	Bachelor of Design
05	Shaman Shahzar	Masters in Design & Marketing
06	Ehsan Usman	Bachelor of Fine Arts
07	Bella Fatima Sandeelo	Bachelor of Textile Design
08	Saqib Ahmed	Master of Arts
09	Fateh Azim	Bachelor of Media Sciences
10	Najeeha Rahman Quadri	Master of Film and Video
11	Umer Qazi	Bachelor of Science in Visual Studies
12	Arbab Hussain	Bachelor of Design
13	Aatika Majid	Bachelor of Fashion Design
14	Sobia Faizan	Bachelor of Design
15	Rahat Uddin Shaikh	Masters in Design Marketing & Merchandising
16	Sidra Khan	Masters in Design Marketing & Merchandising
17	Shenila Ali Sibtain	Bachelor of Fashion Design
18	Perwaiz Ishtiaq	Master of Science in Mass Communication
19	Sofia Rashid	Masters of Textile
20	Somia Saffa	BA(HONS) Fashion Design

FACULTY OF ART & DESIGN

S#	NAME	QUALIFICATION
21	Sami Shahid	BA (Hons) Textiles and Fiber
22	Hadiyah Qayyum Malik	Master of Interior Design
23	Nadia Niazi	BA (hons) Fashion Design
24	Farwa Ali	BA (hons) Fashion Designing
25	Qurat-al-ain Sonia Kashmiri	Strategic Marketing of Fashion
26	Umar Amin	Master of Science in communication Studies
27	Shahrukh Naveed	Master of Arts in Filmmaking
28	Qaiser Rafiq	Master of Arts in Media Studies
29	Syed M. Ali Akbar	Bachelor of Arts in Film and Television
30	Fatima Ali	BA (hons) Fashion Designing
31	Maheen Niazi	MA (Hons) Visual Arts
32	Noor-ul-Ain Hira Sarwar	BA (Hons) in Marketing and Merchandising
33	Syeda Sara Bokhari	BA(Hons) Fine Arts
34	Adnan Arshad	BA(Hons) Fashion Design
35	Furqan Ul Haq	Bachelor in Fashion Design
36	Saima Sher	Bachelor in Fashion Design
37	Fatima Farooq	Bachelors in Product design
38	Mahnoor Arif	Bachelor in Textiles Design
39	Zill e Huma	Bachelor of Textile Design
40	Husham Rafique	Bachelor of Textile Design
41	Rohab Khalil	Bachelor of Fashion Design
42	Haseeb Tariq	MS Mass Communication

FACULTY OF ART & DESIGN

S#	NAME	QUALIFICATION
43	Haseeb Akbar	Bachelors in Arts & Design
44	Saboor Zia	Bachelors in Arts & Design
45	Asad Shakeel	BS In Media Studies
46	Hassan Raja	Masters of Multimedia Arts
47	Benish Gul	Master's in media sciences
48	Nida Rashid	M.phill Media Studies
49	Hassan Iqbal	BS. Media Studies
50	Umair Ahmed	BA, (HONS) Interactive Media
51	Sumaira Sajjad	Bachelors (Hons) Fashion Design
52	Farah Sharif	Masters Multimedia Arts
53	Noor ul Ain Khawaja	PG Diploma visual Art
54	Shakeela Arif	Bachelors in Fashion Design
55	Seemab Azher	FASHION GRADUATION - BFD
56	Zarwa Mughal	Master of Fine Arts-Fashion Design
57	Aatika Khalid	Master of Science in Home Economics
58	Maha Zaheer	Bachelors (Hons) Fashion Design
59	Numair Abbas	Master of Fine Arts in Animation (Film, Theater, and Television)
60	Mehak Chaudry	B.A. in Industrial Design, School of Arts, Design and Architecture,
61	Saniya Saleem	Bachelor in Textile design
62	Hira Salman	MS in Media Studies, MS Mass Communication

FACULTY OF ART & DESIGN

S#	NAME	QUALIFICATION
63	Taimoor Riaz	Bachelor's in media studies Masters in digital film and TV
64	Tashfeen Hashmi	Bachelor of Science in Media and communication & Master in Media Studies
65	Noshin Paracha	MA Education
66	Muneeb Tariq	Bachelor of Arts (Honors)
67	Osama Bin Shahid	Bachelor of Arts (Honors)
68	Shamyale Nasir	Master's in project management
69	Arsalan Khan	M. Litt TV & Film Studies
70	Hasnain Raza	M.A. (FINE ARTS)
71	Hamza Baig	Master of Arts in Multimedia Arts
72	Sadia Mehmood	Master of Art Education BFA Fine Arts
73	Omaira Mehmood	Master of Art Education BFA Fine Arts
74	Arooj Khalid	BFA Fashion Design
75	Misbah Latif	Master of Science in Advanced Clothing and Fashion Bachelor of Arts
76	Amina Abid	Master of Architecture Bachelor's in architecture
77	Huma Nauman	Master of Art and Design Bachelor of Fashion Design
78	Usman Munir	Master of Multimedia Arts BFA Graphic Design
79	Aiman Jamil	Master of Art Education Bachelor of Fine Arts
80	Javeria Masood	Bachelor of Fine Arts {Textile Design}

FACULTY OF ART & DESIGN

S#	NAME	QUALIFICATION
81	Maham Sajjad	Bachelor of Textile design
82	Syeda Tatheer Fatima	Bachelor of science in Textile and Fashion Design
83	Huma Ashraf	Bachelor of Design (Fashion Design)
84	Rafaqat Ali	Bachelor of Mass Communication
85	Ahsan Javed	BFA Graphic Design
86	Musaba Saeed	Bachelor of Visual Communication Design
87	Tehreem Fatima	MPhil Mass communication
88	Shenila Ali	Bachelors in design
89	Ayesha Shiekh	Bachelors in Fashion
90	Mahwish Hasnain	M.Phill School of Art & Design
91	Sindhu Jatoi	Bachelors in Textile
92	Ali Vastani	Master in BA, Bachelors in Textile Design Technology
93	Saad Qamar	Bachelors in Fashion Design Masters in Marketing & Merchandising

OUR CAMPUSES

ISLAMABAD CAMPUS

No. 68, South Street, Sector
H-11/4, Islamabad

051 4866181-87

GUJRANWALA CAMPUS

Main Sialkot Bypass Road
Gujranwala

055 3200068-68

RAWALPINDI CAMPUS

Bahria Springs, Phase 7
Bahria Town, Rawalpindi

051 5400311-3

FAISALABAD CAMPUS

Opposite Boulevard Mall
West Canal Road, Faisalabad

041 8722228

LAHORE CAMPUS

No. 310/1, Sector F, Phase 6,
DHA, Lahore

042 37338377-80

KARACHI CAMPUS

No. 10, Sector-47 Korangi Creek
Rd, Korangi Creek, Karachi

021 35090042



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universalcollege



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