

# Self-Assessment Report



## **School of Media & Mass Communication**

Department of Theatre, Film & Television

BA (Hons) in Social Sciences with Major in Theatre, Film &  
Television

*Prepared by: Program Team of SMC-TFT*

*Presented by: Quality Assurance Department*

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## **Executive Summary of Self Assessment Reports**

BNU strives hard to deliver quality education and has never compromised on its quality standards.



Quality Assurance Department (QA) was setup in BNU in September 2005 as per directives of HEC and since then has actively worked for the quality of all academic programs offered at BNU. One of the important steps in this process is the Self Assessment of the Academic Programs.

Self-Assessment Report (SAR) is an effective tool in measuring and monitoring the outcome of a program. This is employed in Degree Awarding Institutes of Pakistan to identify strengths and weaknesses of the degree programs. Self Assessment Reports are prepared at the end of the assessment cycle of all academic programs at Beaconhouse National University (BNU).

QA department at BNU attempts to furnish the requisite information to complete Self Assessment Report in the light of certain criteria and standards as spelled out in the Self Assessment Manual prepared by HEC.

To complete the second cycle of Assessment in the year 2019-2021, fifteen degree programs were selected for Self Assessment, evaluation and improvements.

### **Objectives**

Objectives of the Self Assessment report are:

1. To improve and maintain academic standards.
2. To verify that existing programs meet their objectives and institutional goals.
3. To provide feedback for the academic program.
4. To identify areas requiring improvements in order to achieve objectives through desired outcomes.

### **Execution of Self Assessment Process:**

Presentations on the preparation of Self Assessment Report (SAR) were arranged for all Schools and faculty members of the selected program. This also served to explain the Self Assessment process and also a soft and hard copy of self assessment manual were also provided to further aid the process.

To initiate the SAR process, the Dean appoints the Program Team and Assessment Team Members to prepare the report in the subsequent weeks. Once completed, the Report is submitted to the Assessment team and QA department. The Assessment Team, accompanied with GM (QA) review the report with Dean and Program Team Members and concerned faculty.

The program weaknesses and strengths are identified in the final meeting. Solutions and Implementation plans are prepared based on the discussions. The following are discussed.

- a. Assessment Team findings

- b. Corrective Actions required
- c. Responsible Body for corrective actions
- d. Implementation Date

The recommended target dates to complete the tasks observed by Assessment Team, were approved by Vice Chancellor.

At the completion of Self Assessment cycle, QA submitted soft copy of all SAR to HEC for review and record.



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**Noreen Lodhi**  
GM, Quality Assurance  
Beaconhouse National University



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**Shahid Hafiz Kardar**  
Vice Chancellor  
Beaconhouse National University

## **Introduction**

School of Media and Mass Communication (SMC) Department of Theater, Film and Television (TFT) is well-known for its innovative programs in the Theatre, Film and Television areas. It came into being in 2005 as a part of the School of Liberal Arts at the Beaconhouse National University. Since 2011, it was merged with the School of Media and Mass Communication as a result of restructuring the university.

The Department currently offers the following degrees:

1. BA (Hons.) Social Sciences with Major in Theatre, Film & Television;
2. MS Film & TV

The Department of Theatre, Film and Television (TFT), at SMC, integrates the study and creation of Theatre, Film And Television, injecting innovation, intellect and craft into these rapid expanding fields of production in Pakistan and all over the world. Its vision is to serve as a premier global interdisciplinary professional Department that develops outstanding visual storytellers, TV & Film industry professionals and leaders.

TFT's teaching methods combine theoretical discourse, historical enquiry and practical hands-on experience, led by expert Faculty of scholars and professional practitioners, and a lively exchange with visiting industry leaders. Notable guests, scholars and professional practitioners to TFT's programs have included prominent actors, directors, producers and writers, from inside and outside Pakistan, including Feryal Ali Gohar, Simi Raheel, Adeel Hashmi, Dr. Asghar Nadeem Syed, Kanwal Khoosat, Mira Nair, Naseer Uddin Shah, Shyam Benegal, Muzaffar Ali, Ashok Ahuja, Rahat Kazmi, Shakeel, Syed Noor, Usman Peerzada, Samina Ahmed, Sarmad Sehbai, Salman Shahid, Ayub Khawar and Ali Tahir to name a few. The strategy of TFT programs is the development of the major cultural forms into the digital age, equipping the students with key analytical & interpretative skills and the practical expertise in theatre, film, and television production. The curriculum of the Department of TFT is an interesting amalgamation of courses from the discipline of Film, TV, Theatre, Literature, Philosophy & Psychology. TFT has produced directors, producers, actors, script writers, content writers, cinematographer, lighting experts, sound experts, production designer & managers and post production expert, who are working in mainstream like TV channels, advertising agencies, online digital & media companies, production houses and independent film and theatre companies.

## **BNU-SMC Contribution**

- ❖ At TFT, we are developing suitable patterns of teaching theatre, film and television, to establish the high standards of education. We are constantly endeavoring at raising the technical standards to make the students aesthetically more satisfying and acceptable. It is our aim to produce trained man-power both for the growing needs of the film industry, theatre companies, television channels and various media organizations. The emphasis is more on practical work to prepare and train the students for both local and international markets.
- ❖ As compare to previous years, more emphasis is also being given to the field of Theater, Film and TV (TFT) because of the new students' interest in it.
- ❖ We engage working professionals for conducting workshops on different genres in order to enhance the learning of our students regarding the latest developments of the Theatre, Film and TV. TFT has conducted workshops on color grading, sound design, and cinematography, etc.

#### **MOU (Memorandum of Understanding)**

School of Media and Mass Communication (SMC) BNU had signed MoUs with international universities such as **Oslo Metro University, Norway in April 2019** and **Western Illinois University, USA in November 2018** for Faculty, student exchanges, joint study program, joint publications and conferences.

A memorandum of Understanding (MOU) signed for the terms and understanding between **Leo Television Network** and **Beaconhouse National University Lahore**, for shooting a television soap in collaboration with each other.

This MOU helped both parties to make 75 to 100 episodes' soap "Yeh Meri Zindagi".

The Department of Theatre, Film and TV had signed MoU with Virtual University in 2015. Through this MoU the selected students of thesis year were aired on Virtual university channel.

## **CRITERION 1: PROGRAM MISSION, OBJECTIVES AND OUTCOMES**

**Standard 1.1: The program objectives must be measurable and coordinated with the mission statement of Faculty / College and institution.**

### **INSTITUTION MISSION STATEMENT**

Beaconhouse National University is a private university, chartered by the Government of Punjab in 2003. It is recognized as Pakistan's first Liberal Arts University.

*BNU's mission is a unique undertaking that stands undeterred in producing a respectful and tolerant generation of young people who possess the potential to create a positive impact in their communities within a relatively short period of time. BNU continues to offer modern curricula in a range of conventional and new disciplines while preserving the history and culture of Pakistani society. It enriches the overall intellectual growth of a student through interaction and professional excellence.*

Keeping in view the current volatile situation in the country, the liberal arts education provided by the University helps Pakistani youth to be emancipated in their world views thus helping to combat the menace of extremism in all its forms. It is also essential to develop and nurture their professional abilities, enhance their acumen and expertise, so as to enable them to make a valuable contribution to the community and at national and international levels.

The university is supported in this endeavor by a team of highly qualified and experienced Faculty that bring a high level of technical skill and industry expertise with first-hand knowledge of their subjects. They have adopted modern and current modes of teaching, learning and assessment.

### **DEPARTMENT MISSION STATEMENT**

*The mission of the SMC Department of Theater, Film and Television is to serve as a premier national professional institution that develops competent media work force in the area of Film, Theatre and TV that would portray the positive image of the world at national or international levels. We want to develop students' soft skills such as critical thinking ability, leadership skills, acceptance of different opinions, freedom of expression and respectful attitude towards other cultures, languages and customs.*

We aim to produce job-ready graduates who have the know-how and insight required to embark on careers in the challenging context of the creative industries, delivering professional practice skills around freelance work, enterprise, and new economic models for the creative industries. We equip students with creative and technical skills required to work within a range of sectors such as offline editing, sound design, grading and visual effects, theatre production, short film and documentary production. Moreover, we prepare students for a variety of professional areas of media industry such as:

- Film, TV and Theatre Director
- Film, TV and Theatre Producer
- Actor
- Script Writer
- Content Writer
- Cinematographer
- Lighting Experts
- Sound Experts
- Production designer and manager
- Post-production Expert
- Further academic research

## **PROGRAM MISSION STATEMENT**

The mission of Faculty of Department of theatre, film and television is to exhibit excellence in teaching and research for our undergraduate students with emphasis on critical thinking and analysis, to develop tools for creative expressions and to develop students' creative abilities to a high professional standard along with entrepreneurship skills.

Our programs are designed to train students for the competitive professional world so that they can get good employment and freelance opportunities in various areas of Theatre, Film and TV at national or international levels. The rapid growing media industry demands the workforce with specialized knowledge and expertise of Theatre, Film and TV. The entertainment sector needs creative thinkers with strong leadership and management skills who have a desire to keep learning and advance their expertise according to the latest developments of the field.

The Department of Theatre, Film & TV is the only one in Pakistan that is doing Digital Activities

via academics to cope up the futuristic challenges in Film & TV industry. To aim this mission, full fledge courses have been designed to step in the digital arena.

## **STRATEGIC PLAN**

### **Department Vision statement**

An advent of globalization and digital technology has transformed the landscape of media industry all over the world. Due to the drastic changes, media industry in all forms (Theatre, Film and TV) demands creative leadership. Keeping in view this perspective in our mind, we have formulated the best possible strategic plan that meet the emerging challenges of the entertainment industry. TFT's Vision for 2024 is:

Our programs of study are designed for developing independent-thinking, creative, effective, life-long learners and competent professionals in the field of Theatre, film and television. We want to create skill based media professionals to serve our own national media industry in the best possible way. We focus the aesthetic, industrial and technological links and convergence between different media.

Moreover, keeping in view the competitive challenges of the media field, we will teach our students the resourceful and entrepreneurial skills required to survive and work in the intense competitive professional environment. The creative talent and technical knowledge about Film, Theatre and Television production will be developed among students during their studies also equip them with many skills beneficial for working in various sectors. We will also enhance students understanding regarding the financial, legal and ethical aspects of the industry.

## **PROGRAM OBJECTIVES**

The Objectives of the program are as follows:

1. To provide a broad, innovative, and quality education in all areas of Theatre, Film and TV.
2. To equip students with skills (writing, shooting, editing, sound designing, color grading, cinematography, 3D animation & modeling, editing, theatre production and producing short films/ Documentaries/Music Video) to excel in the professions of theatre, film & television.
3. To equip students with essential knowledge to analyze, argue and communicate clearly in a range of oral and written forms, addressing the diverse audiences.
4. To develop students creative and management skills.
5. To provide trainings to students to create/showcase/stage their own work of theatre, television and film by using quality audio, video, and/or cinematic work and evolving technologies.

6. To prepare students for either careers in creative industry and media outlets or graduate studies in a related discipline domestically as well as internationally.
7. To keep them aware about legal, financial and ethical aspects of the industry.
8. To create the competent graduates to apply their acquired knowledge effectively and efficiently in the market.

We have developed the content of all courses that are being offered in our programs in keeping with the aforementioned objectives.

We try our best to keep our courses up to date with the latest developments of the discipline. For that purpose, our staff continuously assesses the content of the courses to examine whether they are aligned with the modern concepts of the discipline and suitable in the competitive world.

### **PROGRAM OBJECTIVES ASSESSMENT**

The following table shows how each of the above mentioned program objectives are measured and what actions are taken as a result of these measurements.

The three bench marks for program objectives assessments are:

1. Employer Survey
2. Alumni Survey
3. Graduating Students Survey

<b>Objectives</b>	<b>How Measured</b>	<b>When Measured</b>	<b>Improvement Identified</b>	<b>Improvement Made</b>
1	Current Students Survey (course evaluation)	At the conclusion of each course.	Need to design courses with current technologies and trends in Media	Need for end of course projects where students can be trained to improve their skills and knowledge
2	Graduating Students Survey	At the Conclusion of four year degree program	Need for addition of current trends and technologies identified on the basis of quality assessment of their Final Year Projects	Added industry specific components in courses



3	Alumni Survey	Within two years of Graduation	Deficiency in new media trends and skills	Addition of practical exercises to improve technical expertise along with the theoretical skill set
4	Employer Survey	Continuous ongoing with stake holders	Improvement in course content as per the industry needs	Revision/updation in Roadmap as well as the course outlines

**Table 4.1: Program Objective Assessment**

**Standard 1.2: The program must have documented outcomes for graduating students. It must be demonstrated that the outcomes support the program objectives and that graduating students are capable of performing these outcomes.**

### **PROGRAM OUTCOMES**

1. Students will demonstrate critical knowledge and will be able to apply that knowledge in their production.
2. Students will demonstrate that they understand the pre-production, production, and post-production process.
3. Students will write compelling content, proposals and scripts with skills to present those to wider audience.
4. Student will apply acquired production knowledge to create original media projects.
5. Students will be able to develop their own creative voices in form of show reel/portfolio.
6. Students will establish their own production houses or work for other media houses and production companies.
7. Students will gain understanding regarding the legal, ethical and financial aspects of the industry.
8. Students will be able to apply their knowledge and learning in the professional practice.

Objectives	Outcomes
1. To provide a broad, innovative, and quality education in all areas of Theatre, Film and TV.	1. Students will demonstrate critical knowledge and will be able to apply that knowledge in their production.
2. To equip students with skills (writing, shooting, editing, sound designing, color grading, cinematography, 3D animation & modeling, editing, theatre production and producing short films/ Documentaries/Music Video) to excel in the professions of theatre, film & television.	2. Students will demonstrate that they understand the pre-production, production, and post-production process.
3. To equip students with knowledge to analyze, argue and communicate clearly in a range of oral and written forms, addressing diverse audiences.	3. Students will write compelling content, proposals and scripts with skills to present those to wider audience.
4. To develop students creative and management skills.	4. Student will apply acquired production knowledge to create original media projects and market them on different media platforms.
5. To provide trainings to students to create/showcase/stage their own work of theatre, television and film by using quality audio, video, and/or cinematic work and evolving technologies.	5. Students will be able to develop their own creative voices in form of show reel/portfolio.
6. To prepare students for either careers in creative industry and media outlets or graduate studies in a related discipline locally as well as	6. Students will establish their own production houses or work for other media houses and production companies.

internationally.	
7. To keep them aware about legal, financial and ethical aspects of the industry.	7. Students will gain understanding regarding the legal, ethical and financial aspects of the industry.
8. To enable the graduates to apply effectively and efficiently the knowledge gained in the degree program.	8. Students will be able to apply their knowledge and learning in the professional practice.

Program Objectives	Program Outcomes							
	1	2	3	4	5	6	7	8
1	X		X		X			
2		X						
3			X					
4	X	X		X				X
5			X	X	X			
6						X	X	X
7				X		X	X	
8		X		X			X	X

**Table 4.2: Outcomes versus Objectives**

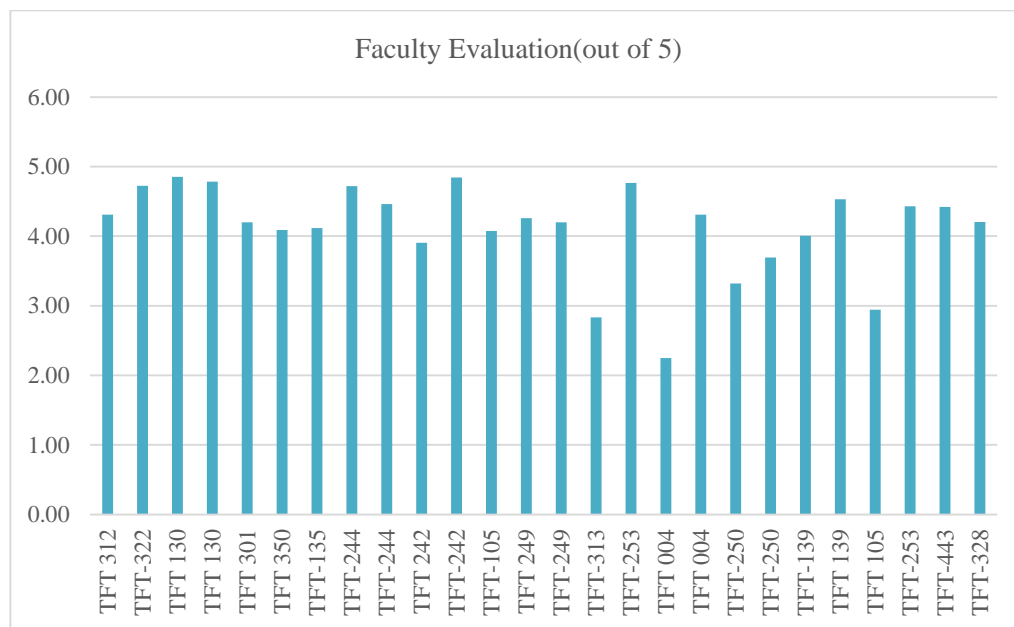
**Standard 1.3: The results of program’s assessment and the extent to which they are used to improve the program must be documented.**

The program is being evaluated based on 8 criteria and 31 standards as given in the Self-Assessment Manual provided by Higher Education Commission (HEC). Online Faculty/Course Evaluation will ensure unbiased feedback from students. The gathered data analyzed and results provided to university officials for further necessary action. The result of the program assessment is shown below in graphical charts for courses evaluation and teachers’ evaluations.

### **Faculty Wise Evaluation**

<b>Sr.No.</b>	<b>Faculty</b>	<b>Evaluation(out of 5)</b>
1	Dr. Asghar Nadeem Syed	<b>4.22</b>
2	Dr. Wajiha Raza Rizvi	<b>4.77</b>
3	Mr. Adeel Hashmi	<b>4.90</b>
4	Mr. Adeel Hashmi	<b>4.86</b>
5	Mr. Ali Tahir	<b>4.12</b>
6	Mr. Azeem Hamid	<b>4.11</b>
7	Mr. Mehmood Aali	<b>4.33</b>
8	Mr. Muhammad Ali	<b>4.60</b>
9	Mr. Muhammad Ali	<b>4.16</b>
10	Mr. Muhammad Nasir Ali Mazari	<b>4.04</b>
11	Mr. Muhammad Nasir Ali Mazari	<b>4.86</b>
12	Mr. Muhammad Nasir Ali Mazari	<b>4.11</b>
13	Mr. Muhammad Usman Rana	<b>4.34</b>
14	Mr. Muhammad Usman Rana	<b>4.01</b>
15	Mr. Rakea Rahman	<b>2.95</b>
16	Mr. Salman Nafees	<b>4.72</b>
17	Mr. Tajdar Alam	<b>2.33</b>
18	Mr. Tajdar Alam	<b>4.35</b>
19	Mr. Tajdar Alam	<b>3.42</b>
20	Mr. Tajdar Alam	<b>3.80</b>
21	Ms. Iram Sana	<b>4.16</b>
22	Ms. Simi Raheal	<b>4.57</b>
23	Ms. Tamara Robeer	<b>3.38</b>
24	Qazi Akhyar Ahmad	<b>4.57</b>
25	Qazi Akhyar Ahmad	<b>4.52</b>
26	Qazi Akhyar Ahmad	<b>4.24</b>

### Graphical Presentation of Faculty Evaluation

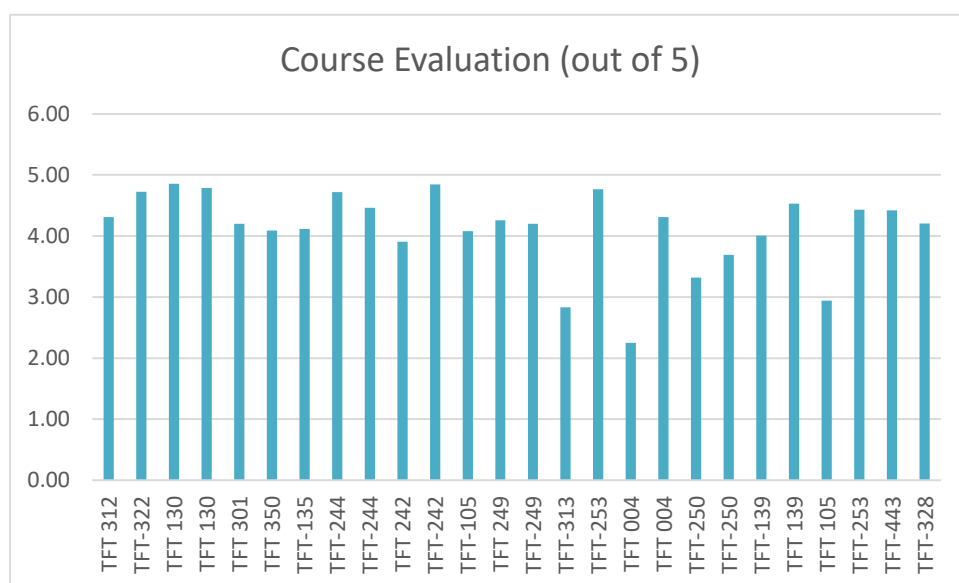


### Course Wise Evaluation

Sr.No.	Course Code	Course Title	Course Cr.Hrs.	Course Evaluation (out of 5)
1	TFT 312	Urdu Literature	3	<b>4.31</b>
2	TFT-322	Film Theory & Criticism	3	<b>4.73</b>
3	TFT 130	Introduction to Acting (A)	3	<b>4.85</b>
4	TFT 130	Introduction to Acting (B)	3	<b>4.79</b>
5	TFT 301	Directing Actors	3	<b>4.20</b>
6	TFT 350	Production Design for Theatre	3	<b>4.09</b>
7	TFT-135	Classical Drama	3	<b>4.12</b>
8	TFT-244	Lighting for Film & TV (B)	3	<b>4.72</b>
9	TFT-244	Lighting for Film & TV (A)	3	<b>4.46</b>
10	TFT 242	Advanced Camera (A)	3	<b>3.90</b>
11	TFT-242	Advanced Camera (B)	3	<b>4.84</b>

12	TFT-105	Photography (A)	3	<b>4.08</b>
13	TFT 249	Sound and Audio Design (B)	3	<b>4.26</b>
14	TFT-249	Sound and Audio Design (A)	3	<b>4.20</b>
15	TFT-313	Introduction to Musicology	3	<b>2.83</b>
16	TFT-253	Fundamentals of Editing (A)	3	<b>4.77</b>
17	TFT 004	Introduction to Film & TV (A)	3	<b>2.25</b>
18	TFT 004	Introduction to Film & TV (B)	3	<b>4.31</b>
19	TFT-250	Direction for Film & TV (A)	3	<b>3.32</b>
20	TFT-250	Direction for Film & TV (B)	3	<b>3.69</b>
21	TFT-139	Introduction to Theatre (B)	3	<b>4.01</b>
22	TFT 139	Introduction to Theatre (A)	3	<b>4.53</b>
23	TFT 105	Photography (B)	3	<b>2.94</b>
24	TFT-253	Fundamentals of Editing (B)	3	<b>4.43</b>
25	TFT-443	Music Video Production	3	<b>4.42</b>
26	TFT-328	Editing II	3	

### Graphical Presentation of Course Evaluation



### Program Strengths:

- The Bachelor's program of Theatre, Film & TV is totally market oriented degree program.

- The department is fully equipped with the up-to-date and modern equipment that is fulfilling the requirements of the program.
- TV studio with full infrastructure is available to perform acting, theatre and other student related activities as well as for the shooting different projects of the students.
- Music Studio is also available with sound proof infrastructure. Instruments are also available that fulfil the requirements of Jam sessions and the lectures. With addition to it, control room of music studio helps to regulate all the activities of studio. State of the art facilities help students to learn skills in a better way.
- Department of Theatre, Film & TV always prefer to hire course instructors from the domestic and international market with experience.
- Fully equipped Editing labs are available to the students for their projects as well as for the classes.
- A separate MAC lab is available that is upgraded with latest installed software where students can edit their thesis projects and other projects too.
- The department has designed its curriculum that covers all the academic and industry requisitions of Theatre, Film & Television. On regular basis, revision of course outlines have been done with the consultation of external industry professionals.
- The department always encourages the students to participate in extracurricular activities such film festivals and competitions related to their discipline.
- Department of Theatre, Film & TV is the only one that is providing MS Film & Television studies in Pakistan.

**Program Weaknesses:**

- Limited capacity of classrooms.
- Common room for visiting Faculty required
- Limited technical resources such as cameras and editing systems.
- Needs to develop more collaboration with Government Departments that are related to our discipline like Pakistan Tourism Development Collaboration, Ministry of Information & Broadcasting and Information & Culture Department in order to enhance our student work at national or international level.

- Needs to develop linkage with Pakistani cinema exhibitors and distributors.
- Lack of arranging research conferences at national or international level.
- Needs to develop some programs for Faculty development and improvement.
- Currently Department of Theatre, Film & TV is facilitating 300 students with minimum number of equipment, which cause obstacle in productivity and creativity in student's project. As per progressive admission intake, Department of theatre, Film & TV requires more equipment to facilitate the apprentices according to the latest market trends. Detail is mentioned below in the table.

**Future Plan:**

- The

Sr. #	New Equipment Required	QTY
1.	Professional Film Camera Red Helium 8k	01
2.	Sony Camera A6500 \ A6400 \ A7SIII	30
3.	Prime Lens complete Kit	10
4.	Arri's Fresnel Lights 5k \ 2K\ 1K	20
5.	Arri's HMI Light	20
6.	Reflector & Diffusor	10
7.	Arri's Sky Panel	02
8.	Dedolight Set	02
9.	Kino Flo Light Set	02
10.	Cutter \ Flag \ Filter CT gel , O,R,G,B \ Silk Cloth \ White Diffusion filter	
11.	C-Stand \ Gogo arm	
12.	Light Meter	
13.	Output Monitor for Camera Outdoor shoot	
14.	Ronin SC gimbel \ Track Dolly \ Slider	
15.	Sennheiser Mic ME-67 \ Rode NTG4+ \ NTG 5	



department is looking forward to collaborate with the other media houses, TV channels and production houses.

- To collaborate with other media channels for the right replacement for the students after accomplishing the degree.
- Department is looking forward to provide the career advice facility to the students that will help them in future to add the quality in film & drama industry.
- To build bridges between education and industry, the department is keen to ensure the trainings, conferences and workshops other than curriculum.
  - To support relevant professional development for the sector, to retain workers and attract existing craftspeople.
  - To enhance the provision of film craft education and training within further and higher education.

**Standard 1.4: The Department must assess its overall performance periodically using quantifiable measures.**

Year	Applied	Admitted	Left	Terminated	Studying/Active	Graduated
2017-2018	125	74	9	29	36	0
2018-2019	151	106	7	16	73	10
2019-2020	190	118	12	17	89	34

### **Awards and Achievements**

#### **2017-18**

TFT students have participated in many festivals and competitions all over Pakistan and won several awards.

Recently some films produced/directed by our students have been selected in various competitions.

Moreover our students have been selected locally as well as internationally in various events.

#### **❖ Memorandum of Understanding between Leo and BNU – Jan 2017**

A memorandum of Understanding (MOU) signed for the terms and understanding between Leo Television Network and Beaconhouse National University Lahore, for shooting a television soap

in collaboration with each other.

This MOU helped both parties to make a 75-100 episode soap "Yeh Meri Zindagi".

❖ **FC Magna Event - Feb 2018: "Gosh Bar Awaz" won 7 awards in Theatro 18 competition of FC Magna Event in following categories:**

1. Best Play
2. Best Actor
3. Best Mime
4. Best Negative Role
5. Best Technical
6. Best Production
7. Best Delegation
8. IBA Enigma - Trabeata : Drama competition - Jan 2018

Students from Department of Theatre, Film & TV, School of Media & Mass Communication participated in Enigma (IBA Enigma - Trabeata : Drama competition) and won three awards:

1. IBA Championship Award
2. Best Director Award
3. Best Actress Award

❖ **Drama serial "GHUGHU" by Amar Khan - Jan 2018**

Play "GHUGHU", based on 1947 partition amrita pritam's novel Pinjar tells a riveting tale of Muslim man kidnapping a Hindu woman. This romance saga stars Adnan Siddiqui and TFT's brilliant graduate Amar Khan as the female lead.

❖ **Cannes Film Festival 2018 - Short Film Jahan Ara**

Students of MS Film and TV got distinction by making their way to Cannes Film Festival 2018. Their Short Film Jahan Ara has been selected for the Festival.

❖ **Tamasha Festival 2017 - Performing Arts For Young Audience**

BeaDS - Beaconhouse National University Dramatics Society performed their masterpiece A Play by Department of Theatre, Film and Television (TFT) "Stories on a Ship" written by Gulshan Majeed and directed by Hassan Raza.

❖ **Beyond Borders: A Filmmaking Workshop – June 2017**

Khurram Nawaz Sheikh & Narmeen Ijaz students of M.S Film and Television program at Department of Theatre, Film & TV, Beaconhouse National University, were recently selected to attend Beyond Borders: A Filmmaking Workshop Across Punjab Region of India and Pakistan, an intense three weeks filmmaking workshop, at Indiana University, U.S from May 13 to June 4, 2017.

❖ **Anchormen at Geo News - Mubashir Hashmi**

Mubashir Hashmi is our graduate of Department of Theatre, Film and TV, School of Media and Mass Communication. He is currently working as an anchormen at Geo News. We are proud of our graduates and their contributions and impact in the society.

**2019-2020**

- ❖ TFT students Humza Javaid Subzwari and Ahmed Rafique started their acting debut in drama serials (Dulhan – Hum TV) and (Wafa kar Chalay – Hum TV) respectively.
- ❖ TFT recently graduated student Muhammad Hunbal started his acting debut in drama serial Ehd-e-Wafa (Hum TV) as supporting role.
- ❖ TFT students Ahmed Kaleem and Hamza Ali shoot Fashion Film as director plus DoP and Art director respectively for Punto and LUSH.
- ❖ TFT Thesis film “Haqeeqat-e-Muntazar” by Nabeel Ihsan Pitafi won Jury award in Basra Film Festival, semifinalist in Tehran Film Festival and officially selected in FILUMS.
- ❖ TFT Thesis Documentary Film “The Land of Thalochistan” by Adeel Bhatti officially selected in International Ethno Film Festival OKO 2020.

- ❖ TFT Alumni Abubakar Khalil won award for Best Editing for “Truck Art Childfinder” in Cannes Film Festival.
- ❖ TFT Thesis Film “Marhoom ki yad mein” by Ramis Hussain officially selected in EUROASIA Film Festival.
- ❖ TFT Alumni Zara Noor Abbas acted in featured film “Paray Hut Love” and drama serials (Qaid – Geo TV, Khamoshi, Ehd-e-Wafa – Hum TV, Zebaish- Hum TV). She also working in upcoming Feature Film “Aan” starring Fawad Khan and Sanam Saeed.
- ❖ “RUE” a short film by TFT students M. Qasim Hafeez and M. Yaruq Faisal secured 2<sup>nd</sup> position in PNCA Film Fest.
- ❖ TFT Alumni and Visiting Faculty Muhammad Ali along with TFT students shoot for 5<sup>th</sup> PSL Champaign for PCB sponsored by HBL as director. They also done many projects for NishantLinan and T20 TVC.
- ❖ Feature Film “Ready Steady No” directed and written by TFT student Hisham Bin Munawar has been nominated for best director in LUX Style award 2020.
- ❖ TFT Alumni Usaman Ashraf joined Lahore Qalandar as Head of Digital department.
- ❖ TFT Alumni Amar Khan is going to start her writing debut with upcoming feature film “Dum Mastam”
- ❖ TFT student Suleman Liaqat shoot fashion film for Bandana as DoP and Editor, he also shoot for Infinix as DoP .
- ❖ TFT student Muhammad Anas Mughal direct and shoot fashion film for Zainab Salman Films.
- ❖ TFT student Qasim Hafeez shoot fashion film for Shurooq Pakistan as DoP and Post Production.

## CRITERION 2: CURRICULUM DESIGN AND ORGANIZATION

**Standard 2.1: The curriculum must be consistent and supports the program documented objectives**

### A. Title of Degree Program

BA (Hons) in Social Sciences with Major in Theatre, Film and Television

### B. Definition of Credit Hour

As per HEC policy, one credit hour stands for one contact hour of teaching per week.

### C. Degree Plan

Following is the list of core courses taught in the selected program.

Semester 1	Semester 2	Semester 3	Semester 4
Introduction	Basics of camera	Advanced Camera	Basics of direction for Film & TV
HEC courses	Basics of writing	Lighting for Film & TV – 2	3D Modeling & Animation
Photography	Basics of lighting for Film & TV	Intro to Acting	Basics of editing
Introduction to Drama		Sound and Audio Design	Theatre design

Semester 5	Semester 6	Semester 7	Semester 8
Advanced Editing	Musicology	Music Video Production	Electronic Portfolio Development
Short Film Production	Documentary	Marketing and Distribution for Film & TV	Project
Set Design, Costume and Makeup	Film Animation		
TV Drama Production			

## D. Structure

Semester		Codes	Course	Credit	
1	Core	TFT-004	Intro to Film & TV	3	
		TFT-005	Photography	3	
		TFT-139	Intro to Theatre	3	
	Elective	DLA-107	Introduction to Drama	3	
	HEC Core	SLA-102	Pakistan Studies	1.5	
		SLA-103	Islamic Studies	1.5	
		EDU-101	Foundation English	3	
				<b>Total Credit hours</b>	<b>18</b>

Semester		Codes	Course	Credit
2	Core Course	TFT-006	Fundamentals of Camera	3
		TFT-007	Lighting for Film & TV – 1	3
		TFT-008	Script Writing	3
		TFT-253	Fundamentals of Editing	3
	HEC Core	EDU-405	Communication Skills	3
		CSE-100	Computer Literacy	2
				<b>Total Credit hours</b>

Semester		Codes	Course	Credit
3	Core Course	TFT-242	Advanced Camera	3
		TFT-244	Lighting for Film & TV – 2	3
		TFT-130	Intro to Acting	3
		TFT-250	Direction for Film & TV – 1	3
	Elective	DLA-143	Intro to Social Anthropology	3
			Social Sciences	3
				<b>Total Credit hours</b>

Semester		Codes	Course	Credit
4	Core Course	TFT-251	Direction for Film & TV – 2	3
		TFT-311	Acting Improvisation & Devising	3
		TFT-255 / TFT-254	Fiction, Poetry and Short Film Choreography : Movement, Rhythm & Dance	3
		TFT-285	Musicology	3
		TFT-350	Production Design for Theatre	3
	Elective	DLA-110	Academic Writing	3
				<b>Total Credit hours</b>

Semester		Codes	Course	Credit
		TFT-217	Short Film Production	3

5	Core Course	TFT-249	Sound and Audio Design	3
		TFT-252	3D Modeling & Animation /	3
		TFT-406	Compositing Graphics & Visual Effects	
		TFT-307	Documentary	3
	Elective	DLA-170	Introduction to World Literature	3
		DLA-223	Introduction to Social Thought	3
				<b>Total Credit hours</b>

Semester		Codes	Course	Credit
		TFT-443	Music Video Production	3
Semester		<b>Codes</b>	<b>Course</b>	<b>Credit</b>
7	Core Course	TFT-423	Marketing and Distribution for Film & TV	3
		TFT-381	Advanced Editing	3
	Core	TFT-322	Film Theory & Criticism	3
TFT-386 /		Film Animation /	3	
6	Elective	TFT-234	Multimedia Arts	3
			Social Sciences	
	TFT-384	Set Design, Costume and Makeup	3	
		Social Sciences	3	
		TFT-387	TV Drama Production	3
			<b>Total Credit hours</b>	<b>15</b>
	Elective	MCB-428	Gender & Media	3
		DLA-308	Modern Fiction	3
				<b>Total Credit hours</b>



<b>Semester</b>		<b>Codes</b>	<b>Course</b>	<b>Credit</b>
<b>8</b>	<b>Elective</b>		Social Sciences	3
	<b>Core Course</b>	TFT-117	Electronic Portfolio Development	3
		TFT-456	Project	6
				<b>Total Credit hours</b>

## E. Course Outlines

The four years BA (Hons) in Social Sciences with Major in Theatre, Film and Television (130 credits) degree prepares students for a variety of professional areas.

We keep our course outlines updated with the latest developments in the discipline. We try our best to teach students the most up-to-dated knowledge of the media field that will distinguish them among their competitors in professional and personal capacity.

The Course Outlines of all courses are attached as follows

Program	BA (Hons.) in Social Sciences with Major in Theatre, Film or Television	Course Instructor: Mr. Tajdar Alam
Semester	1	Email: tajdar.alam@bnu.edu.pk
<b>Course Name</b>	<b>Intro to Film &amp; TV</b>	Credit Hours: 3
Aims & Objectives	The objective of this course is to impart firsthand knowledge about the history and evolution of Films, Cinema and Television. The students of this course will learn how to analyze structure of movies and analyze its content for a successful outcome.	
Course Plan	The course will be delivered through Session series using multimedia coupled with extensive showcasing the feature films and documentaries for a clear understating of Film industry. This course will discuss in detail the historical perspective and background of Film industry. This course also sheds light on the marketing skills employed for the promotion of Films.	
Lecture 1	<b>History of Film &amp; Television</b> <ul style="list-style-type: none"> <li>• It started with a bet</li> <li>• Evolution of cinema silent, color and sound</li> <li>• Evolution of Television</li> </ul>	
Lecture 2	<b>Silent Cinema</b> <ul style="list-style-type: none"> <li>• The early years</li> <li>• Origins and survival</li> <li>• Transitional cinema</li> <li>• The silent films</li> <li>• Old cinematic tricks</li> </ul>	

Lecture 3	<b>The Rise of Hollywood</b> <ul style="list-style-type: none"> <li>• The Hollywood studio system</li> <li>• The world-wide spread of cinema</li> <li>• The first world war and the crisis in Europe</li> </ul>
Lecture 4	<b>Popular Film Genres</b> <ul style="list-style-type: none"> <li>• Action</li> <li>• Science Fiction</li> <li>• Comedy</li> <li>• Crime movies</li> <li>• Suspense &amp; Thriller</li> </ul>
Lecture 5	<b>Popular TV Genres</b> <ul style="list-style-type: none"> <li>• Drama</li> <li>• Music</li> <li>• Shows</li> <li>• Sports</li> <li>• Gender based programming</li> </ul>
Lecture 6	<b>TV/Film Content Preview for Evaluation &amp; Analysis – 1</b>
Lecture 7	<b>TV/Film Content Preview for Evaluation &amp; Analysis – 2</b>
Lecture 8	<b>TV/Film Content Preview for Evaluation &amp; Analysis – 3</b>
<b>Mid-Term</b>	
Lecture 9	<b>Impact of Film on Societies</b> <ul style="list-style-type: none"> <li>• Educational</li> <li>• Psychological</li> <li>• Propaganda</li> <li>• Political</li> </ul>
Lecture 10	<b>Film &amp; Television Compared</b> <ul style="list-style-type: none"> <li>• Film – larger than life</li> <li>• Television: more towards reality</li> <li>• Convergence w.r.t. production techniques</li> <li>• Convergence w.r.t. equipment</li> </ul>

Lecture 11	<b>The global market of Films – Hollywood</b>				
	<ul style="list-style-type: none"> <li>• Brief History</li> <li>• Life at Hollywood</li> <li>• Industry status</li> <li>• Production volume</li> <li>• Development</li> </ul>				
Lecture 12	<b>The global market of Films - Bollywood</b>				
	<ul style="list-style-type: none"> <li>• History</li> <li>• Classic Bollywood</li> <li>• Golden Age</li> <li>• New Bollywood</li> </ul>				
Lecture 13	<b>The global market of Films - Lollywood</b>				
	<ul style="list-style-type: none"> <li>• History</li> <li>• Growth</li> <li>• Golden Period</li> <li>• Decline</li> <li>• Revival</li> <li>• Regional</li> </ul>				
Lecture 14	<b>Film &amp; TV Awards – American</b>				
Lecture 15	<b>Film &amp; TV Awards – Indian</b>				
Lecture 16	<b>Film &amp; TV Awards – Pakistani</b>				
<b>Final Term</b>					
Equipment required	Multimedia				
Assessment	Marks in %				Total 100
	Attendance/participation				10
	Quiz/Assignments				10
	Mid-Term				30
	Final				50
Recommended readings	The-Oxford History of World Cinema by Geoffrey Nowell-Smith Looking at Movies 3rd-Edition by Richard Barsam Television the life story of a technology by Alexander B. Magoun				

Program	BA (Hons.) in Social Sciences with Major in Theatre, Film or Television	Course Instructor: Ms. Iram Sana
Semester	1	E-Mail: iram.sana@bnu.edu.pk
<b>Course Name</b>	<b>Introduction to Theatre (TFT-139)</b>	
Credit Hours	03	
Aims & Objectives	<p>This course is designed for 1<sup>st</sup> semester students enrolled in BA (Hons.) in Social Sciences with Major in Theatre, Film and/or Television introducing students to Theatre Studies.</p> <p>The focus in introduction to theatre is helping students to move outside their individual comfort zones. Basic exercises focus on student success and bonding with others. The main objective is to focus on building relationships within the class by giving students a platform to grow in confidence and skill in theatre production and performance.</p> <p>The course also fosters and enables students to understand different manifestations and theoretical basis of theatre itself. The study program covers the art of theatre- making, history of theatre, different forms and genres, technological advancement in theatre as well as the structure, social and ideological point-of-view.</p>	
Detailed Course Plan	<p>Understanding Theatre and learning to perform a play is far more complex than one might imagine. It requires a large body of skills and understandings, and a special kind of relationship with the others involved in the production.</p> <p>Theatre is a vast subject with multiple aspects of theory and practicality attached to it. This course will inculcate and inspire the sensibility to understand this art, influence on society and impact of theatre from region to region.</p> <p>The course is aligned to modern/post-modern theoretical expressions and invites students to learn different narratives or perspective of theatre both domestically and globally.</p>	
Lecture 1	<p><b>Introduction to Theatre and Performing Arts</b></p> <p>An introduction to the breadth of topics covered in the TFT Department,</p>	

	<p>this class is a gateway to the concentration open to all students interested in live arts. We will explore how, where, and why theatre, dance and performance are made and investigate their relationship to broader culture and society. Students will learn basics: how to read a play, how to appreciate dance, and how to approach the variety of venues, histories, and methods involved in production. Overlaps with other media will be explored.</p>
Lecture 2	<b>Performance in Transnational Context</b>
Lecture 3	<b>South Asian Theatre: Exploring Persian, Parsi, Punjabi and Urdu language theatre</b>
Lecture 4	<p><b>Cultivating Creativity: Mindfulness, Movement and Art.</b></p> <p>This is a Mindfulness-Based Expressive Arts course that seeks to inspire, provoke, and awaken your individual and collective creativity towards the development of original performance art-works. These will be researched in daily physical practices including somatic sensory work, yoga, physical theatre, contact improvisation, contemporary and vernacular Dance, authentic movement, and loving kindness meditations. Students will participate in site-specific rituals, writing scores, painting and designing spaces, and work in various visual, inter-medial and musical art forms. Field trips will help facilitate the application and integration of our contemplative and creative community engagement.</p>
Lecture 5	<p><b>Introduction to Technical Theatre and Production</b></p> <p>This lecture is an introduction to the basic principles of stagecraft, lighting and sound technology and the different elements of theatrical design.</p>
Lecture 6	<p><b>Working in the Theatre: Light Design and Color Theory</b></p> <p>This course is an introduction to stage lighting and how color works in the theatre as well as the representation of each color and understanding color itself.</p>
Lecture 7	<p><b>Acting</b></p> <p>Focus on elements of dramatic analysis and interpretation as applied to the art of acting, and, by extension, directing. Monologues, scene study, and improvisation are basis for comment on individual problems. Reading of</p>

	dramatic texts and theory. Substantial scene rehearsal commitment necessary.
Lecture 8	<p><b>The Actor's Instrument: Voice and Speech</b></p> <p>A complete and well-seasoned actor has the ability to perform with specificity and ease, both vocally and physically. Specificity comes from an integration of speech and movement technique. Ease is only possible when a mastery of technical skills reaches the point where the actor can integrate them without loss of spontaneity. The goal of this class is to give the student the fundamental techniques of voice and speech in relation to the body.</p>
Lecture 9	<p><b>The Actor's Instrument: Improvisation</b></p> <p>This lecture is designed to help students explore the development of relationships in theatrical space without the benefit (or confinement) of a script. By cultivating and developing basic performance skills including spontaneity, self-awareness, creative use of the body and mind, access to the imagination, and collaboratively, this course has applications for actors and other performers interested in all types of performance as well as those interested in improvised performance specifically.</p> <p>One of the intentions of this course is to generate truthful, creative, and collaborative play, which can lead naturally to material that is funny or humorous as an organic outcome of the moment. However, "comedy" or "improve comedy," which has a different set of intentions altogether, will be strongly discouraged in this course. "Getting laughs," as a goal in and of itself, manufactures unproductive pressure to "be clever" or to "succeed" in ways that are inconsistent with truly creative engagement.</p>
Lecture 10	<p><b>Digital Art and Interdisciplinary Theatre</b></p> <p>Exploring new media arts, projection design, how visual arts and other technology work with the theatre to tell stories.</p>

Lecture 11	<p><b>Performance Historiography and Theatre History.</b></p> <p>This lecture will provide an introduction to performance history and historiography by concentrating on analysis of dramatic texts, theatrical events, festival performances and "performative" state and religious ceremonies from medieval times to post-modern era. We will explore incidents in Asia, the Americas and Europe as related to state consolidation, colonization, incipient nationalism(s), urbanization, cultural negotiation, and the representational practices the enacted.</p>
Lecture 12	<p><b>Mise-en-scène</b></p> <p>A reconstruction of the idea of a stage and a frame on the evidence of theory, novels, plays, and especially films-the seen and the unseen-using the organizing strategies of mystery. Art's "impossible" brokering of the real and the representational in dialectic of space is considered from a multiplicity of perspectives in diverse works.</p>
Lecture 13	<p><b>Working in the Theatre: Costume and Make-up Design</b></p>
Lecture 14	<p><b>Society and Drama</b></p> <p>Understanding the influence of drama in society and doing in-depth analysis of its impact in society. Students will explore different forms of theatre such as forum, theatre of the absurd, performance art and social theatre. From art galleries to stage to public spaces, all aspects will be covered.</p>
Lecture 15	<p><b>Performance, Art, and Everyday Life</b></p> <p>Provides an introduction to performance-based art. Some knowledge of the historical avant-garde is required. The class will explore site-specific work, time-based work, life art, body art, instruction art and a variety of inter-medial artwork. Theories of "theatricality" and "performativity" will be explored as will expressive properties of repetition, excess, mimesis, banality, mobility, framing, failure and shock.</p>
Lecture 16	<p><b>Working in the Theatre: Stage Management</b></p>
Instructional Aids Resources	<ul style="list-style-type: none"> <li>- Documentaries</li> <li>- Play performances</li> <li>- Use of equipment (Light and sound)</li> <li>- Visit/Field trips to different stages/theatres in Lahore, Pakistan</li> </ul>



Text Book Reading list	<ul style="list-style-type: none"> <li>- American Wing Theatre: Documentaries</li> <li>- The Birth of Tragedy by Friedrich Nietzsche</li> <li>- Historical Fiction and Style: The Case of Anarkali by Alain Désoulières</li> <li>- M. Ahmed Qureshi, Wajid Ali Shah's Theatrical Genius, Lahore, 1987</li> <li>- A Critical Stage by Dr. Fauzia-Afzal Khan</li> <li>- Stage Design by daab</li> <li>- Design Thinking by Ideo.org</li> <li>- Drama/Theatre/Performance by Simon Shepherd and Mick Walls</li> <li>- Theatre Studies the basics by Robert Leach</li> <li>- Actors and Singers by Richard Wagner</li> <li>- Marina Abramovic – Design Performance and Art</li> <li>- Mazar Bazaar</li> <li>- Barbara Kruger, Your body is a battleground</li> <li>- Joseph Campbell – Hero's Journey</li> <li>- Umberto Eco – Superman theory – Hyper reality</li> <li>- Different plays from English, European, American to Asian plays videos and scripts</li> </ul>		
Assessment	Marks		Total in % (100)
	Attendance/participation		10%
	Assignments		20
	Mid		20
	Final		50
	TOTAL		100 %

NOTE:

- **Surprise Quiz can be taken at any time. Those absent will not get any marks.**

Program	BA (Hons.) in Social Sciences with Major in Theatre, Film & Television	Course Instructor: Mr. Muhammad Nasir Ali Mazari and Ms. Tamara Robeer
Semester	1	Email: <a href="mailto:nasir.ali@bnu.edu.pk">nasir.ali@bnu.edu.pk</a> <a href="mailto:tamara.robeer@bnu.edu.pk">tamara.robeer@bnu.edu.pk</a>

<b>Course Name</b>	<b>Photography (TFT-105)</b>
Credit Hours	3
Aims and Objective	This course will strive to teach visual literacy, photographic techniques, ethics and presentation skills that will enable students to become effective photographers.
Detailed Course Plan	In this course, students will explore digital photography. Students will be introduced to the basic technology necessary for taking pictures. Students will learn photographic vocabulary, using tools such as framing, composition, "rule of thirds", light, texture, pattern, lines, symmetry, and depth of field, distance, perspective, culture, space, balance, color and black and white photography. The course is designed to develop technical photography skills through practice. At the end of the course, students will create their individual portfolios.
Lecture 1	History of photography. Introduction to Digital Photography.
Lecture 2	Introduction to Digital Camera, tips for getting success in photography, photography examples and discussion.
Lecture 3	Basic rules of photography, vocabulary of photography, photography examples and discussion. Practical. <b>Assignment 1:</b> Take five photos with balancing the elements. Submission due in lecture 4.
Lecture 4	Detailed discussion about Shutter, aperture and ISO. Practical.
Lecture 5	How to shoot environmental portraits, photography examples and discussion. Practical exercises. <b>Assignment 2:</b> Take five portraits showing environment as well. Submission due in Lecture 6.
Lecture 6	Rule of thirds, Leading Lines, Frame into Frame.
Lecture 7	How to do photography for models. Practical
Lecture 8	Mid Term Individual project: <ul style="list-style-type: none"> <li>➤ Rule of thirds: 8 pictures</li> <li>➤ Leading Lines: 7 Pictures</li> <li>➤ Model with theme: 10 pictures</li> <li>➤ 15 pictures to describe certain words</li> </ul>
Lecture 9	Photographing objects, places and events, examples. Practical exercises.

Lecture 10	Detailed discussion about product photography with practical.		
Lecture 11	What is Photojournalism? How to find stories. Photography ethics.		
Lecture 12	Outdoor photography exercise. Visit to some places where students will do practical. <b>Assignment 3:</b> Picture story with 12 pictures. Submission due in Lecture 13.		
Lecture 13	Professional styles. How to make a researched base photo essay?		
Lecture 14	How to capture events? Photographing small objects.		
Lecture 15	Detailed discussion about final project. Review of the whole course.		
Lecture 16	<b>Final Project plus Presentation: Lahore meri nazar say. 50 pictures.</b>		
Equipment required	Multimedia, Camera		
Recommended Readings	The Digital Photography by Scott Kelby		
Assessment	Marks in %		Total 100 %
	Attendance		10 %
	Assignments		10 %
	Mid-term		30 %
	Final		50 %

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Ayub Khawar
Semester	2	E-Mail: ayub.khawar@bnu.edu.pk
<b>Course Name</b>	<b>Fiction, Poetry and Prose</b>	
Credit Hours	3	
Prerequisite	Convenience in Urdu reading	
Aims and Objective	In literary texts, Urdu has produced masterpieces. The material that exists in the Urdu language in terms of poetry, novel, short story and drama would validate this statement. Unfortunately, students from modern school system in Pakistan where Urdu is taught as a second language are not aware of this fact. A large number of students in BNU come from this background. Keeping this situation in view, this course is designed for	

	TFT students which will help them to enhance their Urdu reading and writing skills. The main emphasis would be on selected Urdu texts which will bring students closer to the delicacy of Urdu Literature. They will also develop their writing skills.
Course Plan	This is an activity based course. Every lecture will be divided into two parts. In the first part, students will read the particular text selected for that session. In the second part, they will write something either based on the text, read in the first part or on general and everyday issues. It would require full engagement with the texts, so that the class time could be used productively through an interactive discussion based on the text. This would help students organize their thoughts and express them in an appropriate manner. Regular attendance would be very important.
Learning outcome	The students would develop an appreciation for classical and modern fiction, prose and poetry. The course would also help the students to develop their reading and writing skills.
Lecture 1	History of Urdu language.
Lecture 2	History of Urdu literature.
Lecture 3	Understanding the history and background of Dastaan goi.
Lecture 4	Understanding different forms of prose.
Lecture 5	Understanding the structure of early short stories. What is social realism? Reading of short story Kafan by Munshi Premchand.
Lecture 6	What is progressive thought in story? Reading of short story Nanhi ki Naani by Ismat Chughtai.
Lecture 7	What is a Novel? Reading the novel Umrao Jan Ada by Mirza Hadi Ruswa.
Lecture 8	Screening of the movie Umrao Jan and discussion.
Lecture 9	What is dramatic reading? Urdu writing exercise.
Lecture 10	The effects of partition on short story. Reading the short story Toba Tek Singh by Saadat Hassan Manto.
Lecture 11	Reading the short story Gadariya by Ishfaq Ahmed. Writing exercise.
Lecture 12	Understanding the shades of humor in Urdu literature. Excerpts from Patras Bukhari and Mushtaq Ahmed Yousafi.
Lecture 13	Understanding the dimensions of modern stories. Reading the short story Sannata by Ahmed Nadeem Qasmi.

Lecture 14	What is adaptation? Reading the novel Pyar ka pehla Sheher by Mustansar Hussain Tarar.
Lecture 15	Short Stories of Gulzar. Reading and Screening.
Lecture 16	Mid-term (Dramatic reading)
Lecture 17	What is Urdu drama?
Lecture 18	Types of Urdu poetry.
Lecture 19	Understanding the structure of Ghazal. Learning to read and appreciate.
Lecture 20	Understanding the structure of Nazm. Discussion about different forms of Nazm.
Lecture 21	Detailed study about Masnavi, a classical form of nazm.
Lecture 22	Detailed study about Musaddas, another popular form of Nazm.
Lecture 23	Detailed study about Qasida and its historical background.
Lecture 24	Special guest lecture on Urdu poetry.
Lecture 25	Detailed study on Marsiya, its religious and cultural importance.
Lecture 26	Other forms of poetry, Hamd, Naat, Rubai, Salam, Manqubat, Qatta.
Lecture 27	Poetry of Ghalib.
Lecture 28	Meer Taqi Meer and Khwaja Meer Dard.
Lecture 29	Discussion on modern poetry.
Lecture 30	Poetry of Faiz Ahmed Faiz.
Lecture 31	Noon Meem Rashid and Nasir Qazmi.
Lecture 32	<b>Final (Adaptation of a story )</b>
Recommended Books	Umrao Jaan Ada ( Mirza Hadi Ruswa ) Manto kay 100 behtareen Afsanay ( Saadat Hassan Manto ) Deorrhi ( Gulzar's Short Stories )
Assessment	Marks in %
	Attendance
	Assignments
	Presentation
	Mid
	Final
	Total 100%
	10 %
	10 %
	10 %
	30 %
	40 %

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Muhammad Nasir Ali Mazari, Mr.Zaid Safdar
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Semester	2	Email: <a href="mailto:nasir.ali@bnu.edu.pk">nasir.ali@bnu.edu.pk</a> , <a href="mailto:zaid.safdar@bnu.edu.pk">zaid.safdar@bnu.edu.pk</a>
<b>Course Name</b>	<b>Fundamentals of Camera</b>	
Credit Hours	3	
Aims and Objective	Camera is a powerful communication tool that reaches millions of people who turn to electronic media for their news and entertainment every day. That popularity has created a growing demand for artists with the visual and technical skills to produce material for a variety of different outlets including television, websites, mobile devices, and independent feature films. The main objective of this course is to familiarize the students with the basics of camera.	
Course Plan	This course takes the learner through the fundamentals of camera. Students learn television/film grammar and practice shooting sequences from a prepared storyboard. Students recognize the basics of visual design for motion pictures, develop their abilities to evaluate the visual potential of locations, interpret the technical requirements of motion picture photography, and operate video cameras.	
Lecture 1	<ul style="list-style-type: none"> <li>➤ Introduction to Camera <ul style="list-style-type: none"> <li>○ Shutter Speed</li> <li>○ ISO</li> <li>○ Aperture</li> </ul> </li> <li>➤ Introduction to Visuals</li> <li>➤ Screening of some Video projects.</li> </ul>	<b>Assignment 1:</b> Capture and bring 5 shots of: <ul style="list-style-type: none"> <li>○ Camera should be static.</li> <li>○ There should be at least one moving object</li> </ul>
Lecture 2	<ul style="list-style-type: none"> <li>➤ Intro to White Balance <ul style="list-style-type: none"> <li>○ Definition</li> <li>○ Adjusting White balance</li> <li>○ Preset White balance settings</li> </ul> </li> </ul>	
Lecture 3	<ul style="list-style-type: none"> <li>➤ Understanding lenses <ul style="list-style-type: none"> <li>○ Focal length</li> <li>○ Lens Ratios</li> </ul> </li> </ul>	Submission of Assignment 1.

	<ul style="list-style-type: none"> <li>○ Standard &amp; Normal Lens</li> <li>○ Zoom vs Prime Lens</li> </ul>	
Lecture 4	<ul style="list-style-type: none"> <li>➤ Manual controls of camera with practice.</li> <li>➤ How a camera works? <ul style="list-style-type: none"> <li>○ Focus ring</li> <li>○ Function button</li> <li>○ Mode dial</li> <li>○ Shutter release</li> <li>○ Menu button</li> <li>○ Diopter button</li> </ul> </li> </ul>	
Lecture 5	<ul style="list-style-type: none"> <li>➤ Practical <ul style="list-style-type: none"> <li>○ Setting of ISO</li> <li>○ Setting of Aperture (f-stop, depth of field)</li> <li>○ Setting of Shutter Speed (Frame rate)</li> </ul> </li> </ul>	
Lecture 6	<ul style="list-style-type: none"> <li>➤ Focusing and Zooming <ul style="list-style-type: none"> <li>○ Auto vs. Manual focus</li> </ul> </li> <li>➤ Depth of field <ul style="list-style-type: none"> <li>○ Difference b/w Shallow &amp; Deep focus</li> </ul> </li> <li>➤ Aspect Ratio.</li> </ul>	<p><b>Assignment 2:</b></p> <p>Tell a basic story with at least 8, but no more than 10 photos or frame grabs. Tell identical stories (same composition, relative framing (field of view) and exposure (f-stop) with two different formats. You may use a large-format DSLR.</p>
Lecture 7	<ul style="list-style-type: none"> <li>➤ Grammar of Shots <ul style="list-style-type: none"> <li>○ Extreme Wide Shot</li> <li>○ Wide Shot</li> <li>○ Long Shot</li> <li>○ Medium Long Shot</li> <li>○ Medium shot</li> <li>○ Medium close-up</li> <li>○ Close-up</li> </ul> </li> </ul>	

	<ul style="list-style-type: none"> <li>○ Big close-up</li> <li>Extreme close-up</li> </ul>	
Lecture 8	<ul style="list-style-type: none"> <li>➤ Composition <ul style="list-style-type: none"> <li>○ Leading Lines</li> <li>○ Symmetry and Pattern</li> <li>○ View Point</li> <li>○ Background</li> <li>○ Depth</li> <li>○ Framing</li> <li>○ Cropping</li> </ul> </li> <li>➤ Rule of Thirds</li> </ul> <p>Discussion with Video Tutorials.</p>	Submission of Assignment 2.
Lecture 9	<ul style="list-style-type: none"> <li>➤ Detailed discussion about Six Elements of video and practice.</li> </ul>	
Lecture 10	<b>Mid Term (Individual Project + Presentation )</b>	
Lecture 11	<ul style="list-style-type: none"> <li>➤ 3 point lighting <ul style="list-style-type: none"> <li>○ Fill Light</li> <li>○ Key Light</li> <li>○ Back Light</li> </ul> </li> <li>➤ Soft vs. Hard light</li> <li>➤ Bounce light</li> <li>➤ High key &amp; Low key</li> </ul>	
Lecture 12	<ul style="list-style-type: none"> <li>➤ Detailed discussion with practical about 180 Degree Rule. <ul style="list-style-type: none"> <li>○ Jump cut</li> <li>○ Reverse cut</li> </ul> </li> </ul>	<b>Assignment 3:</b> Make an interview of 2 minutes using 180 degree and jump cut and reverse cut.
Lecture 13	<ul style="list-style-type: none"> <li>➤ Camera movement practice. <ul style="list-style-type: none"> <li>○ Zoom in/out</li> <li>○ Tilt up/down</li> <li>○ Pan left/right</li> </ul> </li> </ul>	



	<ul style="list-style-type: none"> <li>○ Jib/ Crane</li> <li>○ Dolly</li> <li>○ Track in/out</li> </ul>	
Lecture 14	Outdoor Camera practice.	Submission of Assignment 3.
Lecture 15	Supervision of Students for the Final Project.	
Lecture 16	Final project Screening and Presentation ( Individual )	
Equipment required	Multimedia.	
Assessment	Marks in %	Total: 100%
	Attendance	10 %
	Assignments	10%
	Presentation/Assessments	10%
	Mid %	30%
	Final %	40%

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Mohammad Ali, Mr. Naveed Aasim and Mr. Shahrukh Naveed
Semester	2	E-Mail: <a href="mailto:mohammad.ali@bnu.edu.pk">mohammad.ali@bnu.edu.pk</a> , <a href="mailto:naveed.aasim@bnu.edu.pk">naveed.aasim@bnu.edu.pk</a> , <a href="mailto:shahrukh.naveed@bnu.edu.pk">shahrukh.naveed@bnu.edu.pk</a>
Course Name	<b>Lighting for Film &amp; TV – 1</b>	
Credit Hours	3	
Aims and Objective	<p>The aim of this course is to introduce lighting for film as it is practiced in the industry. Over the course of the semester students will be introduced to various technical and creative aspects of lighting. Topics will cover knowledge of the actual lighting fixtures to their implementation in a manner to fulfill the creative vision of the director.</p> <p>Light is a part of cinematography, is a language and within it are the specific</p>	

	vocabularies and sublanguages of the lens, composition, visual design, lighting, image control, continuity, movement, and point-of-view. By the end of this course the students will be able to use this language to create visual poetry.
Course Plan	In this course we will cover the storytelling issues, continuity, and providing what the editor needs as well as optics, exposure, composition, filters, color control, and all the other aspects of cinematography that go into the job — all of them approached from the point of view of their value as storytelling tools.
Lecture 1	<p><b>Introduction to Lighting</b></p> <ul style="list-style-type: none"> <li>• Fundamentals of lighting <ul style="list-style-type: none"> <li>○ What are the goals of good lighting?</li> <li>○ Exposure and lighting</li> </ul> </li> </ul>
Lecture 2	<p><b>Basic Lighting Technique</b></p> <ul style="list-style-type: none"> <li>• No matter how good a camera, good lighting is what sells</li> <li>• What constitutes good lighting?</li> <li>• Anatomy of lighting – A short introduction <ul style="list-style-type: none"> <li>○ Key light</li> <li>○ Back Light</li> <li>○ Fill Light</li> </ul> </li> </ul>
Lecture 3	<p><b>Lighting Sources</b></p> <ul style="list-style-type: none"> <li>• Tungstens</li> <li>• PARS</li> <li>• Open Face Lights</li> <li>• HMI</li> <li>• Soft Lights</li> </ul> <p><b>Lighting and Diffusion</b></p> <ul style="list-style-type: none"> <li>• Importance of manipulating the light diffusion</li> <li>• Sources of light diffusion</li> <li>• Controlling light with flags</li> </ul>
Lecture 4	<p><b>Coverage and Continuity in Cinematography</b></p> <ul style="list-style-type: none"> <li>• Shooting methods for traditional coverage</li> <li>• Montage</li> <li>• Continuity principles to follow while shooting</li> </ul>

Lecture 5	<b>Lighting for movement</b>
Lecture 6	<b>Non-Fiction Lighting</b> <ul style="list-style-type: none"> <li>• Interview</li> <li>• Documentary</li> <li>• Managing Run and Gun shoots</li> </ul>
Lecture 7	<b>Common Practical Lighting Setups</b> Now that the students are familiar with the basics of lighting we will start implementing those techniques in practicals. Students will create short videos with the varying lighting setups for single character scenes.
Lecture 8	<b>Mid Term (Group Project + Presentation)</b>
Lecture 9	<b>Lighting an indoor scene</b> <ul style="list-style-type: none"> <li>• Studio Day Interior</li> <li>• Studio Night Interior</li> <li>• How light changes from long shots to closer ups</li> <li>• Maintaining Light continuity</li> <li>• Lighting Faces</li> <li>• Beauty Lighting</li> <li>• Lighting for skin tones</li> <li>• Eye light</li> </ul>
Lecture 10	<b>Lighting On Location</b> <ul style="list-style-type: none"> <li>• Location Exterior <ul style="list-style-type: none"> <li>○ Daylight</li> <li>○ Sunset</li> <li>○ Night Lighting</li> </ul> </li> <li>• Location Interior <ul style="list-style-type: none"> <li>○ Day for night light</li> <li>○ Night for night light</li> <li>○ Vehicle Lighting</li> </ul> </li> </ul>
Lecture 11	<b>Lighting Crew and set operations</b> <ul style="list-style-type: none"> <li>• Gaffer – his role in assisting the Cinematographer</li> <li>• Key Grip – Duties of a Key Grip</li> <li>• Grips – The work force of the cinematographer</li> </ul>

	<ul style="list-style-type: none"> <li>• Set Operations and Safety</li> </ul>
Lecture 12	<b>Recreating Lighting scenes from different films 1</b> <ul style="list-style-type: none"> <li>• Students will choose a single character lighting scene from a film and we will recreate that in the class. Indoor, night.</li> </ul>
Lecture 13	<b>Recreating Lighting scenes from different films 2</b> <ul style="list-style-type: none"> <li>• Walk and talk lighting sequence will be selected by the students and they will be taught how to re-create that lighting setup.</li> </ul>
Lecture 14	<b>Recreating Lighting scenes from different films 3</b> <ul style="list-style-type: none"> <li>• Two shot lighting set up for a talkie. Shot and Reverse shot lighting setup. How to cheat in a 2 shot.</li> </ul>
Lecture 15	<b>Analyzing and breaking down cinematography of Oscar Winning Films</b> <ul style="list-style-type: none"> <li>• TBD in the class. The students will pick a film which won best Cinematography award in the past decade.</li> </ul>
Lecture 16	<b>Final (Individual or Group Project)</b>
Materials and equipment required	Multimedia, Lights, Camera
Assessment	Marks in %
	Attendance
	Assignments
	Mid %
	Final %
	Total 100 %
	10
	10
	30
	50

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Dr. Asghar Nadeem Syed and Mr. Mehmood Aali
Semester	2	Email: <a href="mailto:asghar.nadeem@bnu.edu.pk">asghar.nadeem@bnu.edu.pk</a> , <a href="mailto:mehmood.aali@bnu.edu.pk">mehmood.aali@bnu.edu.pk</a>
Course Name	<b>Script Writing</b>	
Credit Hours	3	

Aims & Objectives	Students will learn about the art of storytelling, concept and idea generation, script writing guidelines, characterization and screenplay techniques. This course will enable the students to conceive and write a screenplay using script writing skills and professional writer's approach.
Course Plan	The course will be delivered through Session series using multimedia coupled with extensive practical trainings and critical analysis of Film/TV productions.
Lecture 1	<p><b>The art of storytelling with historical perspectives</b></p> <ul style="list-style-type: none"> <li>• Story telling by nannies</li> <li>• Art and calligraphy in the caves</li> <li>• Through gestures and signals</li> <li>• Evolution of theatre</li> <li>• In written form</li> <li>• Through film, drama, music, documentaries etc.</li> </ul>
Lecture 2	<p><b>What is a screenplay &amp; how to write for Film &amp; Television?</b></p> <ul style="list-style-type: none"> <li>• How stories work?</li> <li>• What is the issue?</li> <li>• The flow of story</li> <li>• Story layering, the plot</li> <li>• Theme</li> <li>• Dialogues</li> <li>• Characterization</li> <li>• Glossary</li> </ul>
Lecture 3	<p><b>The subject &amp; Background Story</b></p> <ul style="list-style-type: none"> <li>• Know your subject</li> <li>• The reason behind your subject</li> <li>• What is the situation, conflict and the resolution?</li> <li>• Elements of the story [suspense, comedy, drama]</li> </ul>
Lecture 4  (Announcement of assignment to be	<p><b>Creation of Characters &amp; Setting up the story</b></p> <ul style="list-style-type: none"> <li>• What is character?</li> <li>• Character as a foundation of your story</li> </ul>

submitted in 1 week)	<ul style="list-style-type: none"> <li>• Who is your story about?</li> <li>• Establishing your characters</li> <li>• The character's biography</li> </ul>
Lecture 5	<b>Creation of Characters &amp; Setting up the story</b> <ul style="list-style-type: none"> <li>• Trace your character's life</li> <li>• Make your character real, believable and multi-dimensional</li> <li>• Personal and professional characteristics of the character</li> <li>• Elements of the story</li> </ul>
Lecture 6 (Announcement of Midterm to be submitted in 2-3 weeks)	<b>Discussion / Screening of Assignments</b>
Lecture 7	<b>Beginning, middle &amp; ending</b> <ul style="list-style-type: none"> <li>• The best way to open your screenplay</li> <li>• Know your ending</li> <li>• What is the resolution of your screenplay?</li> <li>• Ending before the start of the story</li> <li>• How to end the story?</li> <li>• The middle of your story – the suspense, conflict and confusion at its height.</li> </ul>
Lecture 8	<b>Plot, Acts, Scenes &amp; Sequence</b> <ul style="list-style-type: none"> <li>• Plot points</li> <li>• Story line</li> <li>• Structure of the story</li> <li>• The connections and interplay of the story</li> <li>• Divisions of Acts</li> <li>• Importance of scene</li> <li>• Elements of scene</li> <li>• Sequence of different scenes</li> </ul>
<b>Mid-term</b>	

Lecture 9	<b>Dialogues, tempo, rhythm &amp; mood</b> <ul style="list-style-type: none"> <li>• Structure</li> <li>• Mood</li> <li>• Emotions</li> <li>• Expressions</li> <li>• Flow of dialogue</li> <li>• Action/reaction</li> <li>• Dialogue delivery</li> </ul>
Lecture 10	<b>Action</b> <ul style="list-style-type: none"> <li>• Internal</li> <li>• External</li> <li>• background settings</li> <li>• given circumstances</li> </ul>
Lecture 11	<b>Screenplay Form &amp; formatting techniques</b> <ul style="list-style-type: none"> <li>• Screenplay appearance</li> <li>• Narrative description</li> <li>• Dialogue</li> <li>• How to format script</li> </ul>
Lecture 12  (Announcement of Final Term to be submitted in 3-4 weeks)	<b>Writing for TV series &amp; Serials</b> <ul style="list-style-type: none"> <li>• What type of program we are writing?</li> <li>• Producer's involvement</li> <li>• What is about the idea?</li> <li>• The series templates</li> <li>• The pilot</li> </ul>
Lecture 13	<b>Adaptation &amp; Screenplay Glossary</b> <ul style="list-style-type: none"> <li>• How to make a good adaptation?</li> <li>• Many ways to adapt the story</li> <li>• A skill and a challenge</li> <li>• Craft of adaptation</li> <li>• Inventing the story out of another story</li> </ul>

Lecture 14	<b>Revising the script after it is written</b>		
	<ul style="list-style-type: none"> <li>• Go through the specs of your script</li> <li>• Key principles in revision of the script</li> <li>• When to break the formatting rules?</li> </ul>		
Lecture 15	<b>How to sell your script? A marketing plan.</b>		
	<ul style="list-style-type: none"> <li>• Protect your work</li> <li>• Prepare your script for market</li> <li>• Assemble your selling tools</li> <li>• Create your marketing plan</li> <li>• Implementation of marketing plan</li> <li>• Finding an agent</li> <li>• Television markets</li> </ul>		
Lecture 16	Discussion on Final Term		
<b>Final Term</b>			
Equipment requirement	Multimedia		
Assessment	Marks in %		Total 100
	Attendance/participation		10%
	Quiz/Assignments		10%
	Mid-term		30%
	Final		50%
Recommended readings	<ul style="list-style-type: none"> <li>• Screenplay by Syed Field</li> <li>• Screenwriter's Bible: A complete guide to writing, formatting &amp; selling</li> <li>• your script by David Trottier</li> <li>• Television Writing: The ground rules of Series, Serials and Sitcom by Linda Aronson</li> <li>• The Directors' Idea: The Path to Great Directing by Ken Dancyger</li> <li>• Video Production Handbook: Fourth Edition: Gerald Millerson, Jim Owens</li> <li>• Script Analysis for Actors, Directors, and Designers Fourth</li> </ul>		



	<p>Edition James Thomas</p> <ul style="list-style-type: none"> <li>Recommended Films to watch: Godfather, Chinatown, The Matrix, The Shawshank Redemption.</li> </ul>
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Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Muhammad Nasir Ali Mazari
Semester	3	E-Mail: nasir.ali@bnu.edu.pk
Course Name	<b>Advanced Camera</b>	
Credit Hours	3	
Aims and Objective	Advanced Camera is designed for students who are seriously interested in the practical experience of camera. At the end of the term, students will submit a portfolio for Faculty review. In building the portfolio, students experience a variety of concepts, techniques, and approaches designed to help them demonstrate their abilities as well as their versatility with techniques. The portfolio is developed within a concentration that investigates an idea of personal interest for each individual student.	
Course Plan	There are project requirements, but projects are open-ended enough for students to develop their own styles and modes of expression. The development of the portfolio is an ongoing process that uses informed and critical decision making to assemble a body of works. Work is expected to be of high quality in thought, process, and product.	
Pre-Requisites	Camera 1	
Lecture 1	<ul style="list-style-type: none"> <li>➤ Role of a cinematographer.</li> <li>➤ Composition &amp; Framing</li> <li>➤ Frame size terminologies</li> <li>➤ Understanding the difference between look and see.</li> </ul>	
Lecture 2	➤ Choice of lenses for specific shots.	<b>Assignment 1:</b>

	<ul style="list-style-type: none"> <li>➤ Camera Operations</li> <li>➤ Exposure/F-stop/Shutter/ISO</li> <li>➤ Practice.</li> </ul>	Capture and bring 5 pictures with different lenses.
Lecture 3	<ul style="list-style-type: none"> <li>➤ What is camera blocking? Practice</li> <li>➤ Camera Operation exercise</li> <li>➤ Focus Polling exercise</li> </ul>	
Lecture 4	<ul style="list-style-type: none"> <li>➤ Creating establishing shot. Practice <ul style="list-style-type: none"> <li>○ Static Camera</li> <li>○ Panning/ Tilting</li> <li>○ Handheld</li> </ul> </li> </ul>	Submission of Assignment 1.
Lecture 5	<ul style="list-style-type: none"> <li>➤ Creating depth of a shot. Practice <ul style="list-style-type: none"> <li>○ Color temperature</li> <li>○ Types of lighting units</li> </ul> </li> <li>➤ Interview lighting exercise.</li> </ul>	<p><b>Assignment 2:</b></p> <p>Student will shoot a 1 to 2 minute scene including at least 10 shots using daylight and tungsten sources. You will integrate camera motion into at least two of your shots. Every shot must start with a proper slate (included in the video) and at least scratch-track quality audio of the set directions. Emphasis is on all the elements of cinematography you've developed so far: lens selection, format, lighting, exposure, and movement and set operations.</p>
Lecture 6	<ul style="list-style-type: none"> <li>➤ Building the narrative with the height of camera. Practice</li> </ul>	

	<ul style="list-style-type: none"> <li>➤ Image Resolution (File Size)</li> <li>➤ File Compression</li> </ul>	
Lecture 7	➤ Shooting the moving subjects. Practice	
Lecture 8	<ul style="list-style-type: none"> <li>➤ How to create complexity of a shot. Practice</li> <li>➤ Controlling light <ul style="list-style-type: none"> <li>○ Grip</li> <li>○ Gels</li> <li>○ Diffusion</li> </ul> </li> </ul>	Submission of Assignment 2
Lecture 9	<b>Mid Term (Individual)</b>	
Lecture 10	Tripod vs monopod. Pan and Tilt. Track shots. Practice	
Lecture 11	<ul style="list-style-type: none"> <li>➤ Handheld camera exercises.</li> <li>➤ Cinematic continuity <ul style="list-style-type: none"> <li>○ Shooting for the edit</li> <li>○ Coverage</li> <li>○ Shooting ratios.</li> </ul> </li> </ul>	<b>Assignment 3:</b> Tell a short story, 2 to 3 minutes. You must have a beginning, middle and end. No sound is required, and no dialog should be used. The story must be entirely told by the camera.
Lecture 12	<ul style="list-style-type: none"> <li>➤ Getting beautiful shots using creativity. Practice.</li> <li>➤ Feature Film Cinematography</li> </ul>	
Lecture 13	<ul style="list-style-type: none"> <li>➤ Shooting video to tell a story. Practice</li> <li>➤ Storyboard Design</li> </ul>	Submission of Assignment 3.
Lecture 14	<ul style="list-style-type: none"> <li>➤ How to record an interview creatively? Practice</li> <li>➤ Translating Director Vision</li> </ul>	
Lecture 15	<ul style="list-style-type: none"> <li>➤ Indoor and outdoor camera exercises.</li> <li>➤ Advanced lighting techniques: <ul style="list-style-type: none"> <li>○ Shooting an Interview.</li> <li>○ Studio vs. Outdoor</li> <li>○ Lighting for Green Screen</li> </ul> </li> </ul>	
Lecture 16	<b>Final (Individual)</b>	
Equipment required	Multimedia, Cameras, Lights, Tripods.	

Assessment	Marks in %				Total 100 %
	Attendance				10 %
	Assignments/ Presentation				10%
	Mid %				30%
	Final %				50%

Program	BA (Hons.) in Social Sciences with Major in Theatre, Film or Television	Course Instructor: Mr. Tajdar Alam
Semester	3	Email: tajdar.alam@bnu.edu.pk
<b>Course Name</b>	<b>Direction for Film &amp; TV -1</b>	
Credit Hours	3	
Aims & Objectives	Students will learn about the basics of direction in television production. The course covers all aspects of production ranging from concept to the dissemination of visual content. After completing the course, student will be able to understand the basics of production from director's point of view.	
Course Plan	The course will be delivered through Session series using multimedia coupled with extensive practical trainings and real-time examples of television productions. This course will help the students to understand the basic concepts of media practices. This course will concentrate on directing techniques and skills for film and television, both in the studio and during location production.	
Lecture 1	<b>Introduction to the course</b> <ul style="list-style-type: none"> <li>• Objectives</li> <li>• Methodology</li> <li>• Muybridge: Concept of Motion Picture</li> <li>• Behind the Camera</li> </ul>	
Lecture 2	TV & Film Glossary	
Lecture 3	TV & Film Glossary	
Lecture 4	Visit to a TV Station	

Lecture 5	<b>Communication</b> <ul style="list-style-type: none"> <li>• Defining Communication</li> <li>• Dimensions of Meaning</li> <li>• Elements of Communication</li> </ul>
Lecture 6	<b>Communication</b> <ul style="list-style-type: none"> <li>• Kinds of Communication</li> <li>• Uses of Communication</li> <li>• Barriers to Communication</li> </ul>
Lecture 7	<b>Creativity</b> <ul style="list-style-type: none"> <li>• Creativity w.r.t. Story/Idea</li> <li>• Observation</li> <li>• Reading</li> <li>• Creativity w.r.t. Technology</li> <li>• Creativity w.r.t. Methodology</li> </ul>
Lecture 8	<b>Composition</b> <ul style="list-style-type: none"> <li>• Shots</li> <li>• Elements of a shot</li> <li>• Framing</li> <li>• Dimensional Mergers</li> <li>• Camera Position Heights &amp; Angles</li> <li>• View Points (Subjective/Objective)</li> </ul>
Lecture 9	<b>Composition</b> <ul style="list-style-type: none"> <li>• Continuity</li> <li>• Background</li> <li>• Depth Rule of Thirds</li> <li>• 180 Degree Rule</li> <li>• Balancing Elements</li> <li>• Do's &amp; Don'ts</li> </ul>
Lecture 10	<b>Make-up &amp; Wardrobe</b> <ul style="list-style-type: none"> <li>• Why make-up?</li> <li>• Types of make-up</li> <li>• Get-up</li> <li>• Hair-do</li> </ul>

	<ul style="list-style-type: none"> <li>• Wardrobes</li> </ul>
Lecture 11	<b>Preproduction</b> <ul style="list-style-type: none"> <li>• Idea</li> <li>• Script</li> <li>• Locations</li> <li>• Budgeting</li> <li>• Selection of Crew</li> <li>• Finalization of equipment</li> <li>• Talent hunt</li> </ul>
Lecture 12	<b>Production</b> <ul style="list-style-type: none"> <li>• Programs' genres</li> <li>• Single Camera</li> <li>• Multi camera</li> <li>• Lighting</li> </ul>
Lecture 13	<b>Production</b> <ul style="list-style-type: none"> <li>• Studio production</li> <li>• Remote production</li> <li>• Audio Techniques</li> <li>• Chroma Key Techniques</li> </ul>
Lecture 14	<b>Post Production</b> <ul style="list-style-type: none"> <li>• Chunks preview</li> <li>• Selection of shots</li> <li>• Non-Linear Editing</li> <li>• Audio &amp; Colortreatment</li> <li>• Effects &amp; transition</li> <li>• Background music</li> <li>• Online-Editing</li> </ul>
Lecture 15	<b>Graphics / Animation</b> <ul style="list-style-type: none"> <li>• CGI</li> <li>• Stop Motion</li> <li>• Claymation</li> <li>• Titling</li> </ul>

	<ul style="list-style-type: none"> <li>• Simulation</li> <li>• Virtual background</li> </ul>	
Lecture 16	<b>Broadcasting &amp; Dissemination</b> <ul style="list-style-type: none"> <li>• Business Model</li> <li>• Satellite broadcast</li> <li>• Realty TV</li> <li>• Cable TV</li> <li>• IPTV</li> <li>• Netflix</li> <li>• TIVO, AOL, Tuner</li> </ul>	
Equipment required	Projector and sound system attached with the computer. Availability of studios and ENG units for outdoor production practices.	
Assessment	Marks in %	Total 100
	Attendance/participation	10%
	Quiz/Assignments	10%
	Mid-term	30%
	Final	50%
Recommended readings	<ul style="list-style-type: none"> <li>• Television Production Fourteenth Edition GERALD MILLERSON JIM OWENS</li> <li>• Television Writing: The ground rules of Series, Serials and Sitcom by Linda Aronson</li> <li>• The Directors' Idea: The Path to Great Directing by Ken Dancyger</li> <li>• Video Production Handbook: Fourth Edition: Gerald Millerson, Jim Owens</li> <li>• Script Analysis for Actors, Directors, and Designers Fourth Edition James Thomas</li> </ul>	

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor
Semester	3	E-Mail
Course Name	Intro to Acting (TFT-130)	

Credit Hours	3
Aims and Objective	<p>To understand at a basic level the skills and techniques necessary to convey a character on stage.</p> <p>To learn trust and teamwork as it applies in theater.</p> <p>To apply those skills in an actual student production.</p>
Detailed Course Plan	<p>In the first six classes, students will have three sections in each class Movement, Lecture/Discussion and Acting Action Movement will include stretching and warm up, vocal exercise and movement specific to Acting needs.</p> <ul style="list-style-type: none"> <li>• Lecture/Discussion will include history of Theater and Acting, elements and concepts of acting, play reading and analysis.</li> <li>• Acting Action will consist of practice and presentation of acting assignments.</li> <li>• Group play reading, monologues and short scenes.</li> <li>• Classes seven through sixteen will be active practical application and practice.</li> <li>• Of a short play or scene, produced in coordination with the</li> <li>• Theater Production class. All students are required to participate in final</li> <li>• Presentations of these scenes.</li> </ul>
Week 1	<p>Movement: Stretching and warm-up, vocal exercise, action/reaction Acting moves</p> <p>Brief overview of world Theater history</p> <p>Play reading</p>
Week 2	<p>Movement: Stretching and warm-up, vocal exercise, rhythms</p> <p>What is Acting, creating characters</p> <p>Play reading with others</p>
Week 3	<p>Movement: Stretching and warm-up, vocal exercise, Bhangra, Animal Acting assignment Discussion</p> <p>Monologue assignment Discussion</p>
Week 4	<p>Movement: Stretching and warm-up, vocal exercise, Theater games</p>



	Developing trust, reaction and interaction Presentation of animals/monologues			
Week 5	Movement: Stretching and warm-up, vocal exercise, coordinated movement, space awareness Short scene Discussion and assignments Presentation is animals/monologues			
Week 6	Movement: Stretching and warm-up, vocal exercise, interactive movement Presentation of short scenes			
Week 7 (Practical Application)	Students are divided into groups and assigned a play. Groups will read their plays together.			
Week 8	Begin casting and rehearsals			
	<b>Mid-Term</b>			
Week 9	Rehearsals, read through			
Week 10	Rehearsals, meet with stage crew about costumes, makeup etc			
Week 11	Tech approvals for rehearsals			
Week 12	On Stage rehearsals, blocking, fitting, notes			
Week 13	On Stage rehearsals, blocking with set and lighting			
Week 14	On Stage full run through, notes			
Week 15	Full dress rehearsal with tech, notes			
Week 16	Production presentation			
	<b>Final Term</b>			
Assessment	Marks in %			Total 100 %
	Attendance			10 %
	Assignments			10%
	Mid			30%
	Final			50%

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Muhammad Ali
Semester	3	E-Mail: Muhammad.ali@bnu.edu.pk
Course	<b>Lighting for Film &amp; TV - 2</b>	

<b>Name</b>	
Credit Hours	3
Aims and Objective	<p>The aim of this course is to introduce lighting for film as it is practiced in the industry. Over the course of the semester students will be introduced to various technical and creative aspects of lighting. Topics will cover knowledge of the actual lighting fixtures to their implementation in a manner to fulfill the creative vision of the director.</p> <p>Light is a part of cinematography, is a language and within it are the specific vocabularies and sublanguages of the lens, composition, visual design, lighting, image control, continuity, movement, and point-of-view. By the end of this course the students will be able to use this language to create visual poetry.</p>
Course Plan	In this course we will cover the storytelling issues, continuity, and providing what the editor needs as well as optics, exposure, composition, filters, color control, and all the other aspects of cinematography that go into the job — all of them approached from the point of view of their value as storytelling tools.
Lecture 1	<p><b>The Advanced tools of lighting</b></p> <ul style="list-style-type: none"> <li>• Measuring and Evaluating Light</li> <li>• How to use a light meter?</li> <li>• Reading waveforms and histograms</li> </ul>
Lecture 2	<p><b>Advanced Lighting Techniques</b></p> <ul style="list-style-type: none"> <li>• Lighting Rigs for Overhead lighting</li> <li>• Book Lighting Technique</li> <li>• Anatomy of lighting – Advanced breakdown</li> </ul>
Lecture 3	<p><b>Lighting Sources</b></p> <ul style="list-style-type: none"> <li>• Tungsten</li> <li>• PARS</li> <li>• Open Face Lights</li> <li>• HMI</li> <li>• Soft Lights</li> </ul>
Lecture 4	<p><b>Lighting for Studio based Talk Shows</b></p> <ul style="list-style-type: none"> <li>• Lighting for a 3-camera talk show with 2 guests and a host.</li> </ul>
Lecture 5	<b>Lighting for Product Shoots</b>

	<ul style="list-style-type: none"> <li>• Lighting for Beverages, Juices and Jewelry. How to handle transparent products.</li> </ul>
Lecture 6	<b>Lighting Narrative based films</b> <ul style="list-style-type: none"> <li>• Lighting continuity. How to cheat wide shots and close ups. What is the difference between Advertisement and Narrative based film light.</li> </ul>
Lecture 7	<b>Lighting for Music Videos</b> <ul style="list-style-type: none"> <li>• Stylized neon color lighting. How to implement color gels and haze to create surreal lighting.</li> </ul>
Lecture 8	<b>Mid Term (Group Project + Presentation)</b>
Lecture 9	<b>Lighting for Multiple Cameras in Action Sequences</b> <ul style="list-style-type: none"> <li>• Lighting for action sequences where we don't have many retake options. Stunts, explosions and car chases.</li> </ul>
Lecture 10	<b>Who and what makes light: The lighting Crew</b> <ul style="list-style-type: none"> <li>• What consists of a DOP's team? The lighting crew and their functions will be explained.</li> </ul>
Lecture 11	<b>Dealing with Daylight while shooting exteriors</b> <ul style="list-style-type: none"> <li>• Predicting the position of sun and using that to plan a shoot. How to maintain continuity while shooting outdoor scenes even though the sun position keeps changing.</li> </ul>
Lecture 12	<b>Working with Windows as the key light</b> <ul style="list-style-type: none"> <li>• North light vs. Direct Sunlight. Inspiration from painters of the renaissance and how it has been transferred into modern lighting techniques.</li> </ul>
Lecture 13	<b>Analysis of famous DOP and their lighting techniques</b> <ul style="list-style-type: none"> <li>• Roger Deakins and his lighting techniques</li> </ul>
Lecture 14	<b>Recreating Lighting scenes from different films</b> <ul style="list-style-type: none"> <li>• Students will reconstruct lighting scenes from Hollywood films. The scene will be selected by the students.</li> </ul>
Lecture 15	<b>Analyzing and breaking down cinematography of Oscar Winning Films</b>
Lecture 16	<b>Final (Individual or Group Project)</b>
Equipment required	Multimedia, Cameras, Lights, Tripods

Assessment	Marks in %				Total 100 %
	Attendance				10 %
	Assignments				10
	Mid %				30
	Final %				50

Program	BA (Hons.) in Social Sciences with Major in Theatre, Film & Television	Course Instructor: Mr. Usman Rana
Semester	3	E-Mail: usman.rana@bnu.edu.pk
<b>Course Name</b>	<b>Sound &amp; Audio Design (TFT-249)</b>	
Credit Hours	3	
Aims and Objective	This course provides an overview of audio production and sound culture with an emphasis on integration with other narrative formats.	
Detailed Course Plan	Students gain familiarity with the basic tools and techniques of nonlinear audio production projects. Projects improve listening skills, raise awareness of our aural experience and sonic environment, integrate sound with narrative visual media, and allow us to communicate and conceptualize with sound.	
Lecture 1	<ul style="list-style-type: none"> <li>• The Six Properties of Sound Pitch, Loudness, Amplitude, Timbre, Spatial Location, Diffusion.</li> <li>• Field recording</li> </ul>	
Lecture 2	<ul style="list-style-type: none"> <li>• Fundamentals of Sound vs. image</li> <li>• Introduction to sound art</li> <li>• Survey of sound art (<b>Field Recording and Soundscape</b>)</li> </ul>	
Lecture 3	<ul style="list-style-type: none"> <li>• Listening discussion</li> <li>• Understanding of digital audio and signal flow</li> </ul> <p><b>Assignment:</b> Bring 3 objects to record.</p>	
Lecture 4	Field recording – 01	
Lecture 5	Field recording – 02	
Lecture 6	<b>Introduction to Cuebass</b>	

	<b>Assignment:</b> Create 1-3 min soundscape with sound of objects recorded in class.
Lecture 7	<ul style="list-style-type: none"> <li>• Importing audio &amp; editing</li> <li>• Microphone techniques</li> <li>• Lab practice</li> </ul>
Lecture 8	<ul style="list-style-type: none"> <li>• Field recording</li> <li>• Listening and analysis of narrative audio piece</li> <li>• Lab Practice</li> </ul>
Lecture 9	<ul style="list-style-type: none"> <li>• Recording voice-over</li> <li>• Voice over editing and effects</li> <li>• Lab Practice</li> </ul>
Lecture 10	<ul style="list-style-type: none"> <li>• Mixing techniques</li> <li>• Lab Practice</li> </ul>
Lecture 11	<ul style="list-style-type: none"> <li>• Music Editing</li> <li>• Lab Practice</li> </ul>
Lecture 12	<ul style="list-style-type: none"> <li>• Sound effects for film</li> <li>• Lab Practice</li> </ul>
Lecture 13	<ul style="list-style-type: none"> <li>• MIDI Technique – create your own music loops and background effects</li> <li>• Lab Practice</li> </ul>
Lecture 14	<ul style="list-style-type: none"> <li>• MIDI Technique – create your own music loops and background effects</li> <li>• Lab Practice</li> </ul>
Lecture 15	<ul style="list-style-type: none"> <li>• MIDI Technique – create your own music loops and background effects</li> <li>• Lab Practice</li> </ul>
Lecture 16	<ul style="list-style-type: none"> <li>• MIDI Technique – create your own music loops and background effects</li> <li>• Lab Practice</li> </ul>
Software & Material Required	<ol style="list-style-type: none"> <li><b>1. AUDACITY</b></li> <li><b>2. CUEBASS</b></li> <li><b>3. Some form of data storage is required. USB (or flash) drives</b></li> </ol>
Library required	<ul style="list-style-type: none"> <li>• <a href="http://www.looperman.com/">http://www.looperman.com/</a></li> <li>• <a href="http://www.pond5.com/">http://www.pond5.com/</a></li> <li>• <a href="http://soundbible.com/">http://soundbible.com/</a></li> <li>• <a href="http://audiojungle.net/">http://audiojungle.net/</a></li> <li>• <a href="http://www.freesound.org/tagsViewSingle.php?id=2699">http://www.freesound.org/tagsViewSingle.php?id=2699</a></li> </ul>

	<ul style="list-style-type: none"> <li>• <a href="http://filmsound.org/sound-effects/libraries.htm">http://filmsound.org/sound-effects/libraries.htm</a></li> </ul>		
Assessment			Total 100%
Attendance/Class Participation			10%
Assignments			10%
Midterm			30%
Final-term			50%

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Qazi Akhyar Ahmad, Mr. Naveed Aasim
Semester	4	E-Mail: <a href="mailto:akhyar.ahmad@bnu.edu.pk">akhyar.ahmad@bnu.edu.pk</a> , naveed.aasim@bnu.edu.pk
<b>Course Name</b>	<b>3D Modeling &amp; Animation</b>	
Credit Hours	3	
Aims and Objective	This course introduces you to the 3D modeling and animation program, Maya. Created by Auto-Desk (well known for their CAD software) and used by heavyweights such as Industrial Light and Magic, Electronic Arts and more, Maya is a complete and powerful 3D program.	
Course Plan	Starting with the basics, this course takes you through the interface of Maya. you will learn how to model using NURBS and Polygons. You will learn about rendering, lighting, and texturing your objects. You will also learn how to animate your 3D models. Bump mapping, Ray tracing, using Mental Ray, and projecting 2D maps are just a few of the other subjects covered. By the completion of this computer-based training course, you will be fully versed in the basic tools and capabilities of Maya, and ready to create, animate and render your own 3D models.	
Lecture 1	<ul style="list-style-type: none"> <li>➤ Intro to Maya.</li> <li>➤ What to expect?</li> </ul>	
Lecture 2	<ul style="list-style-type: none"> <li>➤ Maya interface overview.</li> <li>➤ Camera controls.</li> </ul>	

	<ul style="list-style-type: none"> <li>➤ Channel Box.</li> </ul>
Lecture 3	<ul style="list-style-type: none"> <li>➤ Hyper graph outliner</li> <li>➤ Camera overview</li> <li>➤ Open save scene</li> </ul>
Lecture 4	<ul style="list-style-type: none"> <li>➤ How to select transformation?</li> <li>➤ Channel box transform</li> <li>➤ Duplicate and delete</li> </ul>
Lecture 5	<ul style="list-style-type: none"> <li>➤ What are object pivots?</li> <li>➤ Work with selection modes</li> <li>➤ Grouping parenting</li> </ul>
Lecture 6	<ul style="list-style-type: none"> <li>➤ NURBS overview and components</li> <li>➤ How to create and edit curves?</li> <li>➤ Revolve, loft and extrude</li> </ul>
Lecture 7	<ul style="list-style-type: none"> <li>➤ Construction history</li> <li>➤ NURBS model demo</li> </ul>
Lecture 8	<ul style="list-style-type: none"> <li>➤ Polygon overview and components</li> <li>➤ Extrude / smooth / delete / add faces</li> <li>➤ Split faces / loops</li> </ul>
Lecture 9	<ul style="list-style-type: none"> <li>➤ Merge vertices</li> <li>➤ Combine / separate / Normals</li> <li>➤ Display option and Poly model demo</li> </ul>
Lecture 10	<b>Mid Term</b>
Lecture 11	<ul style="list-style-type: none"> <li>➤ Render view introduction</li> <li>➤ Alpha channels and file formats</li> </ul>
Lecture 12	<ul style="list-style-type: none"> <li>➤ Types of lights and light manipulation</li> <li>➤ Light attributes</li> <li>➤ 3 point lighting and depth Map shadow</li> </ul>
Lecture 13	<ul style="list-style-type: none"> <li>➤ Hyper shade overview</li> <li>➤ Create materials</li> <li>➤ 3D textures</li> </ul>
Lecture 14	<ul style="list-style-type: none"> <li>➤ Intro to UVs</li> <li>➤ Planner mapping, cylindrical mapping, automatic mapping</li> <li>➤ UV mapping demo</li> </ul>

Lecture 15	<ul style="list-style-type: none"> <li>➤ Intro to animation</li> <li>➤ Setting key frames</li> <li>➤ Timeline editing</li> </ul>			
Lecture 16	<b>Final</b>			
Equipment required	Computer Lab			
Assessment	Marks in %			Total 100 %
	Attendance			10 %
	Assignments			10%
	Mid %			30%
	Final %			50%

Program	BA (Hons.) in Social Sciences with Major in Theatre, Film or Television	Course Instructor: Mr. Ali Tahir, Ms. Seemi Raheel
Semester	4	E-Mail: <a href="mailto:ali.tahir@bnu.edu.pk">ali.tahir@bnu.edu.pk</a> , seemi.raheel@bnu.edu.pk
<b>Course Name</b>	<b>Acting Improvisation &amp; Devising (TFT-311)</b>	
Credit Hours	03	
Aims & Objectives	<p>Everyone can act, improvise and through basic exercises and development of improvisational acting skills become stage worthy. This course aims to introduce the novice actor to the acting workshop environment.</p> <p>Through a concentrated interactive improvisational workshop, the students will learn the basics of body movement, voice, character building, emoting and sensory awareness. Through these exercises the students will then learn to create two original short improve based production.</p>	
Detailed Course Plan	<p><b>The course will focus on the following:</b></p> <ul style="list-style-type: none"> <li>• Introducing the students to the basics of acting workshop aesthetics.</li> <li>• Introducing the students to improvisational and intuitive acting methods using theatre games and exercises developed by Viola Spolin.</li> <li>• Familiarizing students with exercises aimed at developing body and sense memory.</li> </ul>	



	<ul style="list-style-type: none"> <li>• Refining the students' awareness and their ability to act with the whole body.</li> <li>• Conducting basic vocal and speech exercises.</li> <li>• Helping the students develop original material through improvisational exercises.</li> </ul>
Lecture 1 & 2	<b>Course Introduction. Workshop Basics.</b> <ul style="list-style-type: none"> <li>• Space and orientation</li> <li>• Coordination and group think</li> <li>• 'Seeing' exercises</li> <li>• 'Listening' exercises</li> </ul>
Lecture 3 & 4	<b>Orientation Sessions.</b> <ul style="list-style-type: none"> <li>• 'Where' exercises</li> <li>• 'Coordination' exercises</li> <li>• 'Imitation' exercises</li> </ul>
Lecture 5, 6 & 7	<b>Scene Building</b> <ul style="list-style-type: none"> <li>• Individual scene building</li> <li>• Group scene building</li> <li>• The one---person performance</li> <li>• Acting with the whole Body</li> <li>• Refining Awareness</li> </ul>
Lecture 8	<b>Midterm: One--person performance. Short group scenes.</b>
Lecture 9, 10 & 11	<b>Developing Original Material</b> <ul style="list-style-type: none"> <li>• Speech and Broadcast</li> <li>• Building emotion</li> <li>• Building characters</li> </ul>
Lecture 12, 13 & 14	<b>Writing the improvised sketch</b> <ul style="list-style-type: none"> <li>• Plot and arc</li> <li>• Scene requirements</li> <li>• Blocking and movement</li> </ul>
Lecture 15 & 16	<b>FINAL: Student Group Performances</b>
Equipment	Multimedia

required					
Text Book Reading list	<ul style="list-style-type: none"> <li>• The Actor's Survival Handbook by Patrick Tucker &amp; Christine Ozzane</li> <li>• Games for Actors and Non--Actors by Augusto Boal (Translated by Arian Jackson)</li> </ul>				
Assessment	Marks				Total in % (100)
	Attendance/participation				10%
	Assignments				10%
	Mid				30%
	Final				50 %

Program	BS in Film and TV	Course Instructor: Mr. Tajdar Alam
Semester	4	Email: tajdar.alam@bnu.edu.pk
<b>Course Name</b>	<b>Direction for Film &amp; TV - 2</b>	
Credit Hours	3	
Aims & Objectives	<p>Students will learn about the basics of direction in Television Production. The course covers all aspects of Television production including Documentary, Drama, Comedy TVCs, PSAs, Short Films and Television Shows. Students are also taught basics of Screen Writing, art of Acting and Compering. After completing the course, student will be able to understand the basic ingredients of Television production.</p>	
Course Plan	<p>The course will be delivered through Session series using multimedia coupled with extensive practical trainings and critical analysis of television productions. This course will help the students to understand the basic concepts of media practices. They will learn about the background developments of Film &amp; Television, the people perform in this media, production stages and practical training in crafting the story characters of their choice.</p>	
Lecture 1	<p><b>Director</b></p> <ul style="list-style-type: none"> <li>• Captain of the ship</li> <li>• Relationship with the Writer</li> <li>• Relationship with the actors</li> <li>• Relationship with the crew</li> <li>• Relationship with the editor</li> </ul>	

	<ul style="list-style-type: none"> <li>• Commitment</li> <li>• Open to criticism</li> </ul>
Lecture 2	<p><b>Screenplay</b></p> <ul style="list-style-type: none"> <li>• How stories work?</li> <li>• The plot</li> <li>• Internal Action</li> <li>• External Action</li> <li>• Background settings</li> </ul>
Lecture 3	<p><b>Screenplay</b></p> <ul style="list-style-type: none"> <li>• The best way to open your screenplay</li> <li>• Know your ending</li> <li>• What is the resolution of your screenplay?</li> <li>• Ending before the start of the story</li> <li>• How to end the story?</li> <li>• The middle of your story – the suspense, conflict and confusion.</li> </ul>
Lecture 4	<p><b>Screenplay</b></p> <ul style="list-style-type: none"> <li>• Elements of scene</li> <li>• Sequence of different scenes</li> <li>• Mood</li> <li>• Emotions</li> <li>• Expressions</li> <li>• Flow of dialogue</li> <li>• Action/reaction</li> <li>• Dialogues</li> </ul>
Lecture 5	<p><b>Characterization</b></p> <ul style="list-style-type: none"> <li>• Character as a foundation of your story</li> <li>• Who is your story about?</li> <li>• Establishing your characters</li> <li>• The character's biography</li> <li>• Trace your character's life</li> </ul>

	<ul style="list-style-type: none"> <li>• Personal and professional characteristics of the character</li> </ul>
Lecture 6	<p><b>Drama Production</b></p> <ul style="list-style-type: none"> <li>• Formats and genre</li> <li>• Seasons/series</li> <li>• Subject/Story</li> <li>• Elements of drama Script</li> <li>• Flow of story</li> <li>• Interpretation of script by the director</li> <li>• Casting</li> <li>• Popular trends in drama production</li> </ul>
Lecture 7	<p><b>Documentary &amp; Docudrama</b></p> <ul style="list-style-type: none"> <li>• Documentaries &amp; other types of films.</li> <li>• Types of documentaries</li> <li>• Documentary Styles</li> <li>• Selecting a Subject</li> <li>• Ethics</li> <li>• Characteristics of docudrama</li> <li>• History &amp; medium used for docudrama</li> <li>• Examples: Waqt, Steve Jobs, Man Eaters of India</li> </ul>
Lecture 8	<p><b>Comedy</b></p> <ul style="list-style-type: none"> <li>• Parody</li> <li>• Practical comedy</li> <li>• Satire</li> <li>• Stand-up comedy</li> <li>• Sitcom</li> <li>• Slapstick</li> <li>• Farce</li> <li>• Irony</li> <li>• Black comedy</li> </ul>

Lecture 9	<b>Comedy</b> <ul style="list-style-type: none"> <li>• Tools of comedy</li> <li>• Shooting style</li> <li>• Camera tricks</li> <li>• Directing comedy</li> <li>• Comedy in commercials</li> </ul>
Lecture 10	<b>Sports</b> <ul style="list-style-type: none"> <li>• Types of Sports</li> <li>• Logistics required</li> <li>• Arrangements &amp; Permissions</li> <li>• Shooting equipment</li> <li>• Setup</li> <li>• Run-down</li> <li>• Live &amp; Recorded</li> </ul>
Lecture 11	<b>Kids Programs &amp; Stage Shows</b> <ul style="list-style-type: none"> <li>• Types of Kids programs</li> <li>• Writing for kids</li> <li>• Stage Shows</li> <li>• Rehearsals</li> <li>• Logistics</li> <li>• Coordination</li> <li>• Run-Down</li> </ul>
Lecture 12	<b>TVC / PSA's</b> <ul style="list-style-type: none"> <li>• Advertisements</li> <li>• Infomercials</li> <li>• Promos</li> <li>• Teasers</li> <li>• Public Service Announcement</li> </ul>
Lecture 13	<b>Other Genres</b> <ul style="list-style-type: none"> <li>• Reality TV</li> <li>• Road Shows</li> <li>• Short Films</li> </ul>

Lecture 14	<b>Acting &amp; Compering</b>				
	<ul style="list-style-type: none"> <li>• Mechanics of Acting</li> <li>• Actor's Self Improvements</li> <li>• Self – Negation</li> <li>• Oration</li> <li>• The Compere</li> <li>• Compering techniques &amp; skills</li> </ul>				
Lecture 15	<b>Legal Framework</b>				
	<ul style="list-style-type: none"> <li>• Intellectual Property Rights</li> <li>• Copyrights</li> <li>• Creative Commons</li> </ul>				
Lecture 16	<b>Convergence of Media</b>				
	<ul style="list-style-type: none"> <li>• 360 Video</li> <li>• Virtual Reality</li> <li>• Augmented Reality</li> <li>• XR</li> </ul>				
Equipment required	Projector and sound system attached with the computer.				
Assessment	Marks in %				Total 100
	Attendance/participation				10%
	Quiz/Assignments				10%
	Mid-term				30%
	Final				50%
Recommended readings	<ul style="list-style-type: none"> <li>• Television Production Fourteenth Edition GERALD MILLERSON JIM OWENS</li> <li>• Television Writing: The ground rules of Series, Serials and Sitcom by Linda Aronson</li> <li>• The Directors' Idea: The Path to Great Directing by Ken Dancyger</li> <li>• Video Production Handbook: Fourth Edition: Gerald Millerson, Jim Owens</li> <li>• Script Analysis for Actors, Directors, and Designers Fourth Edition James Thomas</li> </ul>				

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Salman Nafees, Mr. Qazi Akhyar Ahmad
Semester	4	E-Mail: <a href="mailto:salman.nafees@bnu.edu.pk">salman.nafees@bnu.edu.pk</a> , akhyar.ahmad@bnu.edu.pk
Course Name	<b>Fundamentals of Editing</b>	
Credit Hours	3	
Aims and Objective	Regardless of film length or genre, the post-production process is an integral part of developing the finished product. The strength of the editing or finishing and the impact of the score can transform a project and provide a diverse range of means for communicating with your audience. An informed understanding of post-production processes is therefore an asset to any independent filmmaker as well as those looking to pursue a career in a specific skill area.	
Course Plan	<p>If shooting is like generating the raw material of a film, the edit table is where the film finds its final processed &amp; packaged form. The art of editing, no longer an invisible art as it used to be, is perhaps the very essence of Film Making. The Editor is the one who makes the final decisions about what needs to be seen and heard in a film, while also controlling its rhythm &amp; pace. Extremely technical and yet tremendously artistic, a career in film and TV editing is monetarily as well as creatively satisfying.</p> <p>The current trend is the non-linear editing system that digitizes and stores footage onto computer hard disk drives. Modern day software allows this video and audio information to be viewed, modified, and eventually played back in real time from the system, without changing the original rushes. Students are trained to be Editors and not mere machine operators. Through hands-on practical training using Adobe Premier Pro, they are taught the fundamental and aesthetic principles of editing for film and television.</p>	
Pre Requisites	A student must know how to use computer. Basic knowledge of computer studies.	
Lecture 1	<b>INTRODUCTION TO EDITING</b>	

	<p>The power of editing</p> <p>Editing theory</p> <p>Principles of Editing</p> <p>The Picture Edit and Continuity</p> <p>The Picture Edit and Pace</p> <p>The Sound Edit and Clarity</p> <p>The Sound Edit and Creative Sound</p> <p>Innovations of Sound</p> <p>Nonlinear Editing and Digital Technology</p>
Lecture 2	<p><b>SELECTING SETTINGS, ADJUSTING PREFERENCES, AND MANAGING ASSETS</b></p> <p>Three types of settings</p> <p>Specifying project settings</p> <p>Sequence settings</p> <p>Adjusting user preferences</p> <p>Importing assets</p> <p>Taking a closer look at images</p> <p>Image tips</p> <p>Managing media in bins</p> <p>Exploring additional bin features</p> <p>Having multiple bins open at once</p> <p>Finding assets</p> <p>Finding assets with the Media Browser</p> <p>Understanding workspace</p> <p>Understanding panels</p> <p>Importing assets to premier</p> <p>Using adobe bridge</p> <p>Source monitor</p> <p>Program monitor</p>
Lecture 3	<p><b>CREATING CUTS ONLY VIDEOS</b></p> <p>Using a storyboard to build a rough cut</p> <p>Arranging your storyboard</p> <p>Automating your storyboard to a sequence</p>



	<p>Editing clips on the Timeline</p> <p>Trimming a clip</p> <p>Using the Ripple Edit tool</p> <p>Moving clips to, from, and within the Timeline</p> <p>Using the current-time indicator to establish the edit point</p> <p>Adding clips to the Timeline with the Source Monitor</p> <p>Working with Source Monitor editing tools</p> <p>More practice</p> <p>Adjusting clips in the Trim panel</p> <p>Using other editing tools</p>
Lecture 4	<p><b>ADDING VIDEO TRANSITIONS</b></p> <p>Using transitions with restraint</p> <p>Adding visual interest</p> <p>Changing parameters in the Effect Controls panel</p> <p>Video effects and transitions</p> <p>Audio effects and transitions</p>
Lecture 5	<p><b>CREATING DYNAMIC TITLES</b></p> <p>Strengthening your project with titles</p> <p>Changing text parameters</p> <p>Building text from scratch</p> <p>Putting text on a path</p> <p>Creating shapes</p> <p>Aligning shapes</p> <p>Making text roll and crawl</p> <p>Adding text effects: sheens, strokes, shadows, and fills</p> <p>Experiment with effects</p>
Lecture 6	<p><b>Editing Basics</b></p> <p>Stages of the Editing Process</p> <p>Understanding the Footage</p> <p>Basic Shots</p> <p>Reviewing the Footage — Selecting the Best Shots</p> <p><b>Color grading</b></p>

	<p>The Color Balance (RGB) effect</p> <p>The Auto Color effect</p> <p>The Fast Color Corrector effect</p>
Lecture 7	<p><b>PUTTING CLIPS IN MOTION</b></p> <p>Applying the Motion effect to clips</p> <p>Examining Motion settings</p> <p>Changing clip size and adding rotation</p> <p>Adding rotation and changing the anchor point</p> <p>Working with key-frame interpolation</p>
Lecture 8	<p><b>EXPORTING FRAMES, CLIPS, AND SEQUENCES</b></p> <p>Overview of export options</p> <p>Checking out export options</p> <p>Using the Export Settings dialog</p> <p>Working with Adobe Media Encoder</p> <p>Format overview</p> <p>Using the formats</p> <p>Exporting Frames, Clips and Sequences</p>
	<p><b>Mid-Term</b></p>
Lecture 9	<p><b>Editing Tools</b></p> <p>Ripple edit</p> <p>Roll edit</p> <p>Rate stretch</p> <p>Slip &amp; Slide</p>
Lecture 10	<p>Screen Direction</p> <p>180 Degree Rule/Axis of Action</p> <p>30 Degree Rule</p> <p>Matching Angles</p> <p>Matching Eye-Line</p> <p>Continuity of Action</p> <p>Continuity of Dialogue</p> <p>Performance</p> <p>Be Familiar with All of the Footage</p> <p>So How Does All of This Help You?</p>

Lecture 11	<p>When to Cut and Why?</p> <p>What Factors Help Make a Transition a Good Edit?</p> <p>Information</p> <p>Motivation</p> <p>Shot Composition</p> <p>Camera Angle</p> <p>Continuity</p> <p>Continuity of Content</p> <p>Continuity of Movement</p> <p>Continuity of Position</p> <p>Continuity of Sound</p> <p>Sound</p> <p>Is There a Right or Wrong Reason for a Cut?</p>
Lecture 12	Nested Sequences & their use
Lecture 13	<p>The Final Cut: Additional Editing Topics You Are Bound to Encounter</p> <p>Additional Editing Terms</p> <p>Parallel Editing</p> <p>Montage</p> <p>Multi-camera Editing</p> <p>Sync Sound and Counting Time</p> <p>Making Your Way into the World of Editing</p> <p>Tools vs. Skills</p> <p>Digital Workflow</p> <p>The Role of an Assistant Editor</p>
Lecture 14	Chroma key (green screen, blue screen)
Lecture 15	<p>Multi-camera editing</p> <p>Creating the initial multi-camera sequence</p> <p>Switching multiple cameras</p> <p>Finalizing multi-camera editing</p> <p>Changing an edit in the Timeline</p> <p>Multi-cam editing tips</p>
Lecture 16	Revision & Practice
	<b>Final Term</b>

Equipment required	Video Lab, Multimedia and Sound				
Assessment	Marks in %				Total
	Attendance				10 %
	Assignments				15%
	Mid + Viva %				25%
	Final %				50%
Recommended Reading List	<ul style="list-style-type: none"> <li>➤ Grammar of the Edit by Ray Thompson</li> <li>➤ The Technique of Film &amp; Video Editing (History, Theory &amp; Practice) 4<sup>th</sup> edition by Ken Dancyger</li> <li>➤ The Technique of Film Editing 2<sup>nd</sup> edition by Karel Reisz &amp; Gavin Miller</li> <li>➤ Fine Cuts (The Art of European Film Editing) by Roger Crittenden</li> <li>➤ In the Blink of an Eye. A Perspective on Film Editing 2<sup>nd</sup> edition by Walter Murch</li> </ul>				
Recommended Film List	<ul style="list-style-type: none"> <li>➤ Traffic</li> <li>➤ Black Hawk Down</li> <li>➤ Chicago</li> <li>➤ The Lord of the Rings: The Return of the King</li> <li>➤ The Aviator</li> <li>➤ Crash</li> <li>➤ The Departed</li> <li>➤ The Bourne Ultimatum</li> <li>➤ Slumdog Millionaire</li> <li>➤ The Hurt Locker</li> <li>➤ The Social Network</li> <li>➤ The Girl with the Dragon Tattoo</li> <li>➤ Argo</li> <li>➤ Requiem of a Dream</li> <li>➤ Amores Perros</li> <li>➤ City of God</li> <li>➤ Babel</li> </ul>				

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Azeem Hamid, Ms. Mehreen Umar Farooq
Semester	4	E-Mail: <a href="mailto:azeem.hamid@bnu.edu.pk">azeem.hamid@bnu.edu.pk</a> , <a href="mailto:mehreen.umar@bnu.edu.pk">mehreen.umar@bnu.edu.pk</a>
<b>Course Name</b>	<b>Production Design for Theatre (TFT – 350)</b>	
Credit Hours	3	
Aim and Objective	All art, including Theater is related to history, culture and society. Students will learn to appreciate and produce theatrical expressions from their own culture and explore Theater from a universal perspective.	
Course Plan	Students will learn a brief history of World Theater including Asia, Europe, Africa, America and more. Coverage of the elements of stage production from the page to the stage, including reading and watching plays throughout the semester. Practical application of the elements through an actual production of a short play or scene.	
Lecture 1	<b>A Brief History of World Theater</b> Brief overview of Theater practices from Pakistan/India, Europe, America and other countries using lecture and visuals. Students must take notes and answer questions on a quiz in next class.	
Lecture 2 (Quiz)	<b>The Elements of Stage Production</b> The function and importance of set design, lighting, costume, make up and sound. Students must take notes and answer questions on a quiz in next class.	
Lecture 3	<b>Stage Crew</b> Students will learn the functions of theater personnel, back stage and in the house.	
Lecture 4	<b>Teamwork and Creative Relationships</b> Learning how each element must coordinate and work together as a team to make a beautiful and successful production. Learn about the run of a show from	

	opening act to close and strike.
Lecture 5	<p><b>Read a Script</b></p> <p>Students must read a script and understand from the playwright or director what is needed for all of the elements i.e. what kind of set, what will the actors wear.</p> <p>List cues for set, lighting and other changes.</p> <p>Discuss assignment for next class. Students must choose their crew positions and collect items from home, magazines etc. to illustrate concepts for a specific play.</p>
Lecture 6	<p><b>Designing the Production</b></p> <p>Students will have chosen a specific area of interest i.e. Lighting or costume or set, and will design around it, using written, illustration and other visual content.</p> <p>This will be done in class.</p>
Lecture 7	Students are divided into production Teams and assigned scripts.
Lecture 8	Begin rehearsals and other stagecraft assignments, production meeting.
<b>Mid Term (Group Project + Presentation)</b>	
Lecture 9	Rehearsals, tech staff meetings
Lecture 10	Rehearsals, tech staff meetings, meet with actors
Lecture 11	Technical approvals, recommendations and rehearsals
Lecture 12	On Stage Rehearsals, blocking, fittings, lighting, notes
Lecture 13	On Stage rehearsals, blocking and set placement, lighting, notes
Lecture 14	On Stage run thru, notes
Lecture 15	Full tech rehearsal on Stage
Lecture 16	Production
<b>Final (Individual or Group Project)</b>	
Equipment required	Multimedia, Cameras, Lights, Tripods.

**Assessment:**

1. Each student must read or watch 6 plays from the recommended list and turn in short written reports, every two weeks.
2. Each student must watch and review each group production.
3. There will be three quizzes (history, stage crew, elements)
4. Students will be graded on in class assignments.
5. Students will be graded on production participation, and it is their final test.

	<b>Marks in %</b>				<b>Total 100 %</b>
	Attendance				10%
	Assignments				10%
	Mid %				30%
	Final %				50%

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Qazi Akhyar Ahmad
Semester	5	E-Mail: akhyar.ahmad@bnu.edu.pk
<b>Course Name</b>	<b>Advance Editing</b>	
Credit Hours	3	
Aims and Objective	Regardless of film length or genre, the post-production process is an integral part of developing the finished product. The strength of the editing or finishing and the impact of the score can transform a project and provide a diverse range of means for communicating with your audience. An informed understanding of post-production processes is therefore an asset to any independent filmmaker as well as those looking to pursue a career in a specific skill area.	
Course Plan	The Editing 2 course introduces students to the world of cinematic storytelling through film editing. It trains the students to explore the interplay of time and space in audio-visual terms. This editing 2 course emphasizes the aesthetics of image juxtaposition with plenty of practical exercises.	
Pre Requisites	Editing 1 course must be cleared by the student.	
Lecture 1	<p>Editing Basics</p> <p>Stages of the Editing Process</p> <p>Understanding the Footage</p> <p>Basic Shots</p> <p>Reviewing the Footage — Selecting the Best Shots</p> <p>What Could Make or Break a Shot?</p> <p>Focus</p> <p>Audio Quality</p> <p>Exposure and Color Temperature</p> <p>Framing and Composition</p> <p>Screen Direction</p> <p>180 Degree Rule/Axis of Action</p> <p>30 Degree Rule</p>	



	<p>Matching Angles</p> <p>Matching Eye-Line</p> <p>Continuity of Action</p> <p>Continuity of Dialogue</p> <p>Performance</p> <p>Be Familiar with All of the Footage</p>
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Lecture 2	<p>When to Cut and Why?</p> <p>What Factors Help Make a Transition a Good Edit?</p> <p>Information</p> <p>Motivation</p> <p>Shot Composition</p> <p>Camera Angle</p> <p>Continuity</p> <p>Continuity of Content</p> <p>Continuity of Movement</p> <p>Continuity of Position</p> <p>Continuity of Sound</p> <p>Sound</p> <p>Is There a Right or Wrong Reason for a Cut?</p> <p>The Five Major Categories of Edit Types</p> <p>The Action Edit</p> <p>The Screen Position Edit</p> <p>The Form Edit</p> <p>The Concept Edit</p> <p>The Combined Edit</p> <p><b>PRINCIPLES OF EDITING</b></p> <p>The Picture Edit and Continuity</p> <p>The Picture Edit and Pace</p> <p>The Sound Edit and Clarity</p> <p>The Sound Edit and Creative Sound</p> <p>Innovations of Sound</p> <p>Edit Exercise <b>Assignment 1</b></p>
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Lecture 3	<p><b>How to edit and Structure Documentary</b></p> <p>Organizing and screening interview and B-roll footage  Annotating and renaming  Filtering and searching for clips</p> <p><b>Building Story Segments</b></p> <p>Make preliminary editing decisions  Creating mini-storylines to contain groups of clips  Syncing audio tracks from two different cameras  Deciding what you don't want in each segment</p> <p><b>How to edit and Structure Documentary</b></p> <p><b>Creating a Rough Cut</b></p> <p>Combining primary story segments into a primary storyline  Clarifying the story  Identifying and marking project needs  Adding cutaways from B-roll footage</p> <p><b>Refining the Story</b></p> <p>Evaluating the project's pace and timing  Tying up loose ends  Smoothing the project's story content  Retiming clips</p> <p><b>Completing the Project</b></p> <p>Adding titles and lower thirds  Smoothing out the rough edges with transitions  Combining and mixing sound sources  Matching and correcting color in clips  Exporting and Archiving the Project</p>
Lecture 4	<p><b>Assignment 2: Submission of Edit Review of Film</b> (each student will be assigned a different film, each student will give its presentation, a detailed film edit review should be submitted in document form whereas a student will use power point presentation along with the specific footage of that film)</p> <p>Film Review Presentations</p> <p><b>Submission of the shooting script for Drama Genre</b></p>

Lecture 5	<p>Editing for the Genre “DRAMA”</p> <p>Film and editing techniques for DRAMA</p> <p>Development of drama and combining shots into sequence</p> <p><b>Dialogue</b> <span style="float: right;"><b>Exercises:</b></span></p> <p>There is great creative scope in the editing and re-editing of dialogue sequences. Students will be given exercises to hone their skills in areas of Maintaining dialogue rhythm, maintaining visual balance, Using silences &amp; pauses, editing sound clearly, correct use of silent reaction shots.</p> <p><b>Submission of the shooting script for Action Genre</b></p> <p><b>Assignment 3: Submission of Documentary Edit</b></p> <p><b>Assignment 4: Drama Edit Exercise</b></p>
Lecture 6	<p>How to Edit a Dramatic Scene</p> <p>Conversation vs. Action</p> <ul style="list-style-type: none"> <li>○ Editing Action Look for the best images</li> <li>○ Editing Dialog (a conversation) Keep the natural rhythm between the actors</li> <li>○ Example - Selecting the shots in a conversation</li> </ul> <p>How do I edit a conversation?</p> <ul style="list-style-type: none"> <li>• Step 1 - Study the Dailies for a Conversation</li> <li>• Step 2 - The Rough Edit for a Conversation</li> <li>• Step 3 - Adjust the Picture for a Conversation <ul style="list-style-type: none"> <li>○ Rolling Edits and Adding New Shots</li> </ul> </li> <li>• <u>L</u> Cut == Split Edit</li> <li>• Step 4 - Add Music and Sound Effects to a Conversation <ul style="list-style-type: none"> <li>○ Two totally different kinds of music</li> </ul> </li> </ul> <p>Drama Edit Exercise assignment 4</p> <p><b>(Shooting of Action Genre)</b></p> <p><b>Review and Submission of Drama Edit Exercise assignment 4</b></p>

Lecture 7	<p>Editing for the Genre “ACTION”</p> <p>Film and editing techniques for ACTION</p> <p>How to edit action sequence</p> <ul style="list-style-type: none"> <li>• Angles</li> <li>• Understanding the basics</li> <li>• Continuity</li> <li>• Screen direction</li> <li>• Thematic editing</li> <li>• Experimenting</li> </ul> <p>Action Edit Exercise assignment 5</p> <p><b>Submission of the shooting script for Comedy Genre</b></p>
Lecture 8	<p><b>Action</b> <span style="float: right;"><b>Sequences:</b></span></p> <p>Students will be given exercises with the purpose of developing their understanding of dramatic tension in an action sequence. The exercises involve inputs in inter-cutting, cheat cutting, climax building, visual rhythm and tempo.</p> <p>Action Edit Exercise assignment 5</p> <p><b>(Shooting of Comedy Genre)</b></p>
Lecture 9	<p><b>Review and Submission of Action Edit Exercise assignment 5</b></p> <p><b>Mid-Term (Submission of Drama &amp; Action Edit Assignments)</b></p>
Lecture 10	<p>Editing for the Genre “COMEDY”</p> <p>Film and editing techniques for COMEDY</p> <p>Four principles of comedy editing</p> <ul style="list-style-type: none"> <li>• Timing is key</li> <li>• Use the right reaction shot</li> <li>• Let the audience in on the joke beforehand</li> <li>• Less in more</li> <li>• The illusion of spontaneity</li> </ul> <p>Comedy Edit Exercise assignment 6</p> <p><b>Submission of the shooting script for Horror/Suspense Genre</b></p>

Lecture 11	<p>Comedy Edit Exercise assignment 6</p> <p>Students will be given exercises with the purpose of developing their understanding of creating comedy through editing. The students will be given exercises to help them understand the entire gamut of creative choices available in comedy. The exercises involve inputs in timing and reaction shot as well as the relative music.</p> <p>Comedy Edit Exercise assignment 6 <b>(Shooting of Horror/Suspense Genre)</b></p>
Lecture 12	<p><b>Review and Submission of Comedy Edit Exercise assignment 6</b></p> <p>Film and editing techniques for HORROR/SUSPENCE</p>
Lecture 13	<p>5 elements of a horror story</p> <ul style="list-style-type: none"> <li>• Fear</li> <li>• Surprise</li> <li>• Suspense</li> <li>• Mystery</li> <li>• Spoilers</li> </ul> <p>Importance of color, sound and perspectives for horror</p> <p>Importance of background music and sound effects</p> <p>Students will be given exercises with the purpose of developing their understanding of dramatic suspense and horror elements while editing a sequence. The exercises involve inputs in inter-cutting, cheat cutting, climax building, visual rhythm and tempo for a horror/suspense genre.</p> <p>Horror/Suspense Edit Exercise assignment 7</p>
Lecture 14	<p>Horror/Suspense Edit Exercise assignment 7</p> <p><b>Review and Submission of Horror/Suspense Edit Exercise assignment 7</b></p>
Lecture 15	<p><b>Introduction to promos</b></p> <p>How promos are made</p> <p>How to write TV promos</p> <p>How to get ideas</p>

	How to watch TV (like a pro) Introduction to editing How to edit TV promos Promo Edit Exercises assignment 8	
Lecture 16	<b>Review and submission of Promos assignment 8</b> Revision	
	<b>Final Term Submission ((Submission of Comedy &amp; Horror/Suspense Edit Assignments + 4 Promos (Drama + Action + Comedy + Horror/Suspense))</b>	
Equipment required	Video Lab, Multimedia and Sound	
Assessment		
	Marks in %	
	Attendance	10 %
	Assignment	15%
	Mid-Term (Documentary +Drama + Action edit exercises)	25%
	Final Term (Comedy + Horror/Suspense + Promo edit exercises)	50%
	Total %	100%
Recommended Reading List	<ul style="list-style-type: none"> <li>• Grammar of the Edit by Ray Thompson</li> <li>• The Technique of Film &amp; Video Editing (History, Theory &amp; Practice) 4<sup>th</sup> edition by Ken Dancyger</li> <li>• The Technique of Film Editing 2<sup>nd</sup> edition by Karel Reisz &amp; Gavin Miller</li> <li>• Fine Cuts (The Art of European Film Editing) by Roger Crittenden</li> <li>• In the Blink of an Eye. A Perspective on Film Editing 2<sup>nd</sup> edition by Walter Murch</li> </ul>	

Recommended Film List	<p><b>Drama Films</b></p> <p><b>Crash</b></p> <p><b>Lost In Translation</b></p> <p><b>The Shawshank Redemption</b></p> <p><b>Good Will Hunting</b></p> <p><b>Mystic River</b></p> <p><b>The Departed</b></p> <p><b>The Aviator</b></p> <p><b>Action Films</b></p> <p><b>Kill Bill, Vol. 1</b></p> <p><b>The Transporter</b></p> <p><b>The Bourne Ultimatum</b></p> <p><b>Man on Fire</b></p> <p>Supercop</p> <p><i>The Raid: Redemption</i></p> <p>Taken</p> <p><b>Comedy Films</b></p> <p>The Hang over</p> <p>The Wolf of Wall Street</p> <p>The 40 Years Old Virgin</p> <p>O Brother, where art thou?</p> <p>School of Rock</p> <p>Borat</p> <p><b>Horror/Suspense Films</b></p> <p>Jaws</p> <p>The Exorcist</p> <p><i>The birds</i></p> <p><i>Scream</i></p> <p><i>The Blair Witch Project</i></p> <p><i>Saw</i></p> <p><i>The Ring</i></p>
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Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Visiting Faculty
Semester	5	E-Mail:
Course Name	<b>Set Design, Costume &amp; Makeup</b>	
Credit Hours	3	
Aims and Objective	<ul style="list-style-type: none"> <li>• All students will have a good understanding of the role of the make-up artist as well as costume designer for theatre, film and TV.</li> <li>• All students will be able to create a diverse range of make-up looks and styles, suitable for a variety of performance mediums.</li> <li>• The student will learn the basic skills and safe practices of costume technology.</li> <li>• The student will learn the basic costume design processes from conceptualization to realization.</li> <li>• The student will come to understand the scope of the costume process including the various people involved and their roles and the planning which costume creation requires.</li> <li>• The student will discover and execute the process of running wardrobe for theatrical production.</li> </ul> <p>The course aims to</p> <ul style="list-style-type: none"> <li>• Provide learning to develop understanding of a wide variety of practical topics to inform and educate regarding professional make-up techniques and skills.</li> <li>• Provide information on the health and safety aspects of make-up artistry and working in a professional studio environment.</li> <li>• Enable students to develop technical skills in make-up application suitable for stage and screen.</li> <li>• Demonstrate a basic understanding of costume design principles and process as well as a basic level of proficiency in the execution of the process of costume design.</li> <li>• Demonstrate an understanding of how the elements and principles of design are used and manipulated to effect in costume design.</li> </ul>	



	<ul style="list-style-type: none"> <li>• Demonstrate a level of proficiency in the creation of costume renderings.</li> <li>• Demonstrate a sufficient understanding of selected periods of fashion history to effectively create costume designs.</li> </ul>
Course Plan	<p>This very practical course will develop understanding about the make-up and costume design for theatre, film &amp; TV. Students will develop a better understanding about different make-up products, materials and application processes used within film, theatre and television industry. They will also be taught the discipline of costume design, including character/script analysis, research, rendering, and production values</p>
<b>Part A: Make-up</b>	<p><b>Make-up Techniques</b></p> <ul style="list-style-type: none"> <li>• Health &amp; Safety induction</li> <li>• Make-up Kit break down</li> <li>• Study of face shape and bone structure with practical application</li> <li>• Application and blending techniques for high definition media</li> <li>• Highlighting and shading (contouring)</li> <li>• Eyebrow shaping</li> <li>• Natural make-up (close-up and long shot) for black and white and colour photography</li> <li>• Ageing</li> <li>• Dramatic and glamorous make-up (close-up and long shot) for black and white, colour photography and fashion shows</li> <li>• Make-up for ethnic skin tones</li> <li>• Make-up &amp; hair for mature ladies</li> <li>• Character make-up</li> <li>• Period make-up &amp; hair, 1920's, 30's, 40's, 50's, 60's</li> <li>• Male grooming</li> <li>• Textural aging effects to create lines and wrinkles</li> </ul>
<b>Part B</b>	<p><b>Special Effects Make-up Techniques</b></p> <ul style="list-style-type: none"> <li>• SFX (Special Effects) wounds</li> <li>• Bald cap application</li> </ul>

	<ul style="list-style-type: none"> <li>• Fantasy make-up</li> <li>• Lace Wig prep and application plus postiche</li> <li>• Cuts / lacerations / grazing / scarring / skin disorders / creating direct applied effects using a variety of materials</li> </ul>				
<b>Part C: Costume Design</b>	<ul style="list-style-type: none"> <li>• Introduction: What is costume design? Function and Process</li> <li>• What does a costume designer do?</li> <li>• What is a costume?</li> <li>• Design elements (colour, texture, line &amp; shapes) &amp; Principles</li> <li>• Psychology of clothing</li> <li>• The meaning of clothes</li> <li>• Analysis: script, character, and concept</li> <li>• Styles of costumes</li> <li>• Research methods</li> <li>• Translating abstract into visual</li> <li>• Rendering and swatching</li> <li>• Building a show</li> <li>• Pulling a show</li> <li>• Period construction</li> </ul>				
Equipment required					
Assessment	Marks in %				Total
	Attendance				10 %
	Assignments				15%
	Mid + Viva %				25%
	Final %				50%
Recommended Reading List					

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Muhammad Nasir Ali Mazari
Semester	Spring 2019	E-Mail: nasir.ali@bnu.edu.pk
<b>Course Name</b>	<b>Short Film Production (TFT-217)</b>	
Credit Hours	3	
Aims and Objective	This is a comprehensive course for BA Hons. students to know about the art of making short films using digital camera, sound recording equipment and editing software. Student will learn different genres of film, especially experimental genre. Students will finish the course with the greater understanding of techniques to discover their own language of visual story telling.	
Course Plan	<ul style="list-style-type: none"> <li>➤ To learn the technical components of short film making through readings, screenings and hands on workshops.</li> <li>➤ To learn what must be considered while making short films.</li> <li>➤ To experiment and explore what is visual story telling.</li> </ul>	
Lecture 1	Detailed introduction about the course. What is short film making?	
Lecture 2	History of short films. Screening of short films.	
Lecture 3	Starting with a strong idea. Written exercise. Screening of short film.	
Lecture 4	What are the stages of production? Screening of short film.	
Lecture 5	What is the role of director and screen writer? Screening of short film.	
Lecture 6	What is director's vision? Other major roles in film making.	
Lecture 7	What is production design? Where the action will occur? Screening of short film.	
Lecture 8	Difference between script and screenplay. Practical exercises.	
Lecture 9	How to do script breakdown. Practical exercises.	
Lecture 10	What is characterization? How to add details while creating character sketch?	
Lecture 11	Art Department: Props list, location list, costume list, continuity sheet.	
Lecture 12	Camera Department: Shot lists, story boards etc	
Lecture 13	Action call. Importance of Clapperboard. Practical.	
Lecture 14	Strong visualization. How to write silent film script?	
Lecture 15	How to make digital storyboard? Practical.	
Lecture 16	<b>Mid Term (students will write a silent film script, shoot and edit in groups)</b>	
Lecture 17	<b>Midterm continues</b>	

Lecture 18	Working on a 15 minutes short film script. Screening of a short film.				
Lecture 19	Detailed discussion about the duties of film crew.				
Lecture 20	Blocking of characters. Practical exercise. Screening of short film.				
Lecture 21	Detailed Camera exercise. Blocking of camera. Screening of short film.				
Lecture 22	How to make floor plan. Practical.				
Lecture 23	Practical exercise on directing the actors.				
Lecture 24	Responsibilities of a producer. Screening of short film.				
Lecture 25	Importance of sound. How to play with sound? Practical				
Lecture 26	Introduction to post production. Screening of short film.				
Lecture 27	Detailed discussion on final project with groups.				
Lecture 28	Understanding continuity log sheet. Practical.				
Lecture 29	Importance of light. Practical exercise.				
Lecture 30	How to create light mood according to the situation? Practical.				
Lecture 31	Production and post-phase.				
Lecture 32	<b>Final (Group Project)</b>				
Equipment required	Multimedia				
Assessment	Marks in %				Total 100 %
	Attendance				10%
	Assignments				10%
	Mid %				30%
	Final %				50%

Program	BA (Hons.) in Social Sciences with Major in Theatre, Film or Television	Course Instructor: Visiting Faculty
Semester	5	E-Mail:
<b>Course Name</b>	<b>TV Drama Production</b>	
Credit Hours	3	
Aims & Objectives	In this course we will focus on the medium of TV Drama Production techniques on professional basis to prepare the students for the comparative local market. Through this course students will be able to develop an understanding of	

Course Plan	<p>production as a whole and will have a grasp on the different aspects of Drama production required in the field of TV Drama and the role of a producer/director in conceiving, creating, developing &amp; budgeting of TV drama. The course is designed in such a way to let the students do a lot of practical work.</p> <p>The course will focus on the following:</p> <ul style="list-style-type: none"> <li>• Understanding the roles &amp; responsibilities of different members of a production team/crew.</li> <li>• Producing a TV Drama</li> <li>• Visit to TV channels.</li> <li>• Visit to drama recordings on SET.</li> <li>• Story boarding</li> </ul>
Lecture 1	<p>Introduction of the course.</p> <p>Overview of TV Drama.</p> <p>Difference between TV Drama and Telefilm.</p>
Lecture 2	<p>Preview of various TV dramas.</p> <p>Drama development in different cultures.</p> <p>Tips for producing successful Drama.</p>
Lecture 3	<p>What is Dramatic structure?</p> <p>Practical exercise.</p>
Lecture 4	<p>Preview of a TV Drama.</p> <p>Discussion – Script of a TV Drama.</p> <p>Working on Drama Script for Midterm</p>
Lecture 5	<p>Screening of Thesis Dramas for mid and final - scripts, treatments</p> <p>Budgeting exercise in class</p> <p>Working on TV drama script</p>
Lecture 6	<p><u>PRACTICAL Work</u></p> <p>Writing exercises to develop characters.</p>
Lecture 7	<p><u>PRACTICAL Work</u></p> <p>Writing exercise to develop dramatic scenes.</p>
Lecture 8	<p>Working with actors</p> <p>Working on a TV Drama script. 25 Minutes</p>
Lecture 9	<p>Submission of Mid</p> <p>Drama Scripts (Individual project)</p>

Lecture 10	Types of Drama Story boarding – 1 min			
Lecture 11	Guest lecture with a Director/ Writer			
Lecture 12	Script Breakdown – Class exercise What is a shoot plan and how to make it?			
Lecture 13	Characters and dramatic conflict through crisis to climax, through resolution Creating interesting and effective characters – character types, 3-dimensional characters.			
Lecture 14	Practical work: Students will record a specific scene in groups.			
Lecture 15	Preview of rough cut and suggestions by the instructor.			
Lecture 16	Submission of TV Drama – Group projects			
Equipment required	Multimedia. Cameras-Lights-Mics			
Text Book Reading list	Especially prepared notes will be given from different books. Different Production documents Budget Sheet Sample of Script (Scenes)			
Assessment	Marks			Total in % (100)
	Attendance/Participation			10
	Assignment 1	3 Ideas (one liners)		05
	Assignment 2	Script breakdown Shoot plan		05
	Assignment 3	Budgeting		05
	Mid	Short film		25
	Final 2	Telefilm		50
	Total			100

**NOTE:**

Surprise Quiz can be taken at any time. Those absent will not get any marks.

Program	BA (Hons.) in Social Sciences with Major in Theatre, Film or Television	Course Instructor: Ms. Ismat Jawwad, Mr. Gillian Rhodes
Semester	4	E-Mail: <a href="mailto:ismat.jawwad@bnu.edu.pk">ismat.jawwad@bnu.edu.pk</a> ,

	Gillian.rhodes@bnu.edu.pk
<b>Course Name</b>	<b>Choreography: Movement, Rhythm &amp; Dance</b>
Credit Hours	03
Aims & Objectives	<p>This course is designed to give students a comprehensive overview of movement craft and creation. It will cover the development and understanding of intentional and expressive movement as well as the influence of rhythm and dynamics in movement creation and composition. Finally, students will gain an understanding in the art of choreography and how to use movement to make powerful and poignant stories.</p> <p>In addition to learning tools of physical expression and awareness, students will improve their ability to communicate effectively and empathically, and will gain skills of critical feedback and analysis by discussing and responding to the class workshops. Students' final project will involve developing a solo/duo/trio based on the themes and skills learned to be performed in a showcase.</p>
Lecture 1	<p><b>Teen Taal</b></p> <p>Understanding the 16 beat cycle and the 'bol' (language of South Asian dance) and writing it down with practical implication. Learning how to keep Rythem by clap of hands and using fingers and in a single tempo known as the "Thaa'</p> <p>The basic exercises of stretching and spine rolls to strengthen the spine will be introduced to the students such as Touching on abdominal breath and Table top spinal bend. Learning a few exercises to make this a habit.</p>
Lecture 2	<p><b>Tempo and Rhythm: The 'Sum'</b></p> <p>The students to bring in their music and see what tempo and Rhythm are being used. Standing up they will start learning how to use feet in the first and basic exercise Tatkar. In Rhythm continuation they will use 16 beats and see how to divide this 16 into various groups and creating new patterns.</p> <p>They will start to anticipate the ' Sum '. The number one beat. Which is used to attack or rest in the choreography. Since the metric cycle is a long one (16 beats) they will learn how to look out for the 'Sum'.</p>

Lecture 3	<p><b>Understanding Tatkār</b></p> <p>Now having understood Sum and 16 beats. Starting to do Tatkār. They will learn how to double the tempo using hand claps. History of dance in the sub-continent. Rhythm as an essential part of body movement. The universal fundamental essence of Rhythm.</p> <p>This is found in everything. From the heartbeat to the orbit of the Earth.</p> <p>They will write an essay on Rhythm, its uses and benefits. They will investigate Rhythm in nature. They will do research on this subject to see how unseen, Rhythm is present in everything.</p>
Lecture 4	<p><b>Rhythm in movement</b></p> <p>Now we approach movement which inherently has Rhythm in it. Up till now the stamping of feet in Tatkār has brought awareness of Rhythm. And the various tempos and beats which create a variety of patterns titillating the audio senses.</p> <p>The arm movements along with the hands are started. The basic position of arms and hands in the rest position is learnt. Then Hastak (the arm movements) are started. After having gone through isolation exercises of the various joints of the body.</p>
Lecture 5	<p><b>Movement dynamics and timings: Yoga</b></p> <p>The class will start with a few yoga exercises. Isolation exercises and spinal stretches and posture exercises. The students will show how much progress had been made on abdominal breathing.</p> <p>Along with the breath they will hear and try to create 'Sur'.</p> <p>Music is an essential part of movement.</p> <p>Coordination of vocal cords hearing and brain.</p> <p>They will try out our musical language, the Sa Re Ga Ma Pa DHA Ni Sa.</p> <p>They will learn the 7 notes of Raga Bilawel, the morning Raga.</p> <p>They will learn how our musical notes are different from any other part of the world.</p> <p>The unique way of how we use the notes</p> <p>They will try to write down what they are learning and in so doing will learn that notes cannot be written down.</p> <p>They will be given a research to do on Ragas.</p>



	They will find out how Rhythm is incorporated into the notes.
Lecture 6	<p><b>Movement in Music</b></p> <p>We have just touched on the basics of Rhythm, movement and music. Using the body parts (feet, arms and hands) ears, breathing and vocal cords. We are going to complete a few hastaks and Tatkar. Now we are going to learn a Tihai.</p> <p>Which we will perform using feet and hastak. We will also try to perform a Tihai using tuneful voice. We are going to see in how many various ways we can create a Tihai. The lesson in choreography has started.</p>
Lecture 7	<p><b>What is choreography?</b></p> <p>Discussion on the role of choreographer and their relation to the performer; discussion of choreographer as storyteller, storytelling lab</p> <p>Choreography is designing in short. What are we going to design?</p> <p>The space is to be used in such a way as to emphasize and express the subject of the theme. It can be an abstract theme or a story. The students will come with a topic or theme which is of their interest.</p> <p>They will listen to some pieces of music (instrumental or vocal) choose which they think will go with their theme. They can have more than one music. In fact, they should bring their music pieces which they have carefully picked out. The theme story or topic they should have already picked out.</p> <p>Even though they are not dancers as yet they can start thinking about their stories or topics.</p>
Lecture 8	<p><b>Tukra</b></p> <p>We will work on a couple of tukra's (Rhythmic pieces involving use of full body and feet arms etc.)</p> <p>Use the whole lesson to learn these and find out how these tukras can be used for differing expressions and emotions. This will come in useful for the choreography piece.</p>
Lecture 9	<p><b>Tukra, Hastak and Footwork</b></p> <p>We will come together to create a full short item of basic tukra, hastak and footwork.</p>

	<p>This is start lesson of kathak (Classical story telling dance)</p> <p>This will act as our movement piece on which we can practice choreography.</p> <p>Will use this piece in various ways. Tweaking and molding it to fit the differing themes and topics to be choreographed.</p>
Lecture 10	<p><b>Storytelling through dance</b></p> <p>Everyone will write down their stories that they want to perform. Will use the music for it. Will get help if needed to fit movement into the 16 beat cycles. They will see different kathakars and the dance to see how they can use kathak movements to dance their themes and stories. They might have to create their own tukras which have the correct number of beats.</p>
Lecture 11	<p><b>Revising the process of Dance: Understanding the Chaal, Gaat and Thaat</b></p> <p>So revision and addition of new pieces, every time should be a priority. How many tukras (pieces) they can learn. As this is a much disciplined Art form. They will need to put in practice every day. .then they will have to research. They will start learning the chaal (the walk) which is necessary in choreography.</p> <p>The gat is also necessary. So with the chaal they will start that. They will learn thaat which are the poses.</p>
Lecture 12	<p><b>Breathing with movement</b></p> <p>Even though breath, isolation, posture exercises have been gone through it is with regular practice that these will show changes in body. Laxity and laziness will not yield any results.</p> <p>By this time end of three months hard work would show each student will have recorded music to practice on in his/her own time.</p> <p>Now basically the tukras with thaat, Tatkar, Tihai, chaal and gat should be in practice.</p>
Lecture 13	<p><b>Tarana and Tirvat</b></p> <p>Tarana and tirvat to be started. The above learned tikras will be incorporated into the tarana (music with syllables pertaining to dialogue with God) and tirvat (Music with emphasis on percussion).</p> <p>Some more research going into the era when these genres of singing was</p>

	practiced. The students will find out about the start of North Hindustani music such as Hazrat Amir Khusro.				
Lecture 14	<p><b>Genres of Dance and Music</b></p> <p>Students will learn about the different genres of classical music including qawwali, thumri, ghazal and kafi. Other than the pure classical Ragas which they have already gone through previously.</p> <p>Even though they might not know it thoroughly. They will be able to listen and develop sensitive hearing and learn to discern the difference between the various genres.</p>				
Lecture 15	<p><b>Final project workshops and practice: showing final project in progress for feedback and coaching, critical analysis and reviews</b></p> <p>The students who have been working on their individual pieces will be now coming forth with their progress. Presenting it informally in the classroom.</p> <p>Here it would be sensible to have the students in groups working on the pieces. Maybe having 4 or 5 students working together. They will present their piece and be given feedback and critique.</p>				
Lecture 16	<p><b>Final Showcase</b></p> <p>All students will come to a conclusion of what all this exercise in learning movement, Rhythm and music meant to them. Whether it made any difference in their being-ness. Understanding How and why it could change their lives and in what way.</p> <p>They will present a written account of what they went through personally.</p>				
Equipment required	Studio				
Text Book Reading list					
Assessment	Marks in %				Total in % (100)
	Attendance/participation	10%			10%
	Assignments	10%			20%
	Mid	40%			20%
	Final	40%			50 %

	TOTAL				100 %
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Program	BA (Hons.) in Social Sciences with majors in Theatre, Film And Television	Course Instructor: Mr. Muhammad Nasir Ali Mazari
Semester	6	E-Mail: nasir.ali@bnu.edu.pk
<b>Course Name</b>	<b>Documentary</b>	
Credit Hours	3	
Aims and Objective	<ul style="list-style-type: none"> <li>• Documentary film in the context of time and history.</li> <li>• Types of documentary films and terminologies.</li> <li>• Approaches to documentary film production.</li> <li>• Analysis of documentaries in their temporal and spatial contexts.</li> <li>• Theorize analytical and production ideas in black &amp; white, and presenting.</li> <li>• Examining persuasion in documentary films in the light of the theories.</li> <li>• Understanding sociopolitical needs of society and image building through documentary films at different forums.</li> <li>• Documentary film production movements of the 20<sup>th</sup> century that had lasting impact on film production techniques and are in use even today</li> </ul>	
Detailed Course Plan	<p>The course focuses on documentary film production and discusses approaches to the production of documentary film in the context of famous documentary classics produced in the twentieth century. Students also learn documentary production methods and techniques developed by the masters, and analyze their work. They learn how documentary film production techniques are different from fiction film techniques, if these production techniques are more challenging and versatile than the techniques used for the production of fiction films. Students learn the relationship between the documentary films and time and history. At the end of the course, they can criticize and present their films from their spatial and temporal positions.</p> <p>Students work in teams on theoretical and practical projects. They are required to individually contribute and cooperate with their team members to improve upon research, script, camera, floor, lighting, sound, and other</p>	

	<p>production and postproduction plans and to deliver a better documentary films for the final and mid projects. The productions focus on key sociopolitical issues while they analyze issues in short papers.</p> <p>The course may include New deal, direct and Vérité films to reflect on human history. Students are required to read chapters and attend film screenings prior to the commencement of a scheduled class. They shall prepare questions for class discussion and outline the texts.</p> <p>Each student shall choose, prepare and facilitate discussion on an article from the course packet. The Professor may assign two students to facilitate discussion together and to prepare a presentation comprising a concise summary of the reading material and provocative questions about key points discussed in the reading. In addition, they submit mid and final term paper / project on deadlines. They are encouraged to write blogs or publish articles on wordpress and films on vimeo or youtube. Students are encouraged to discuss their papers with the instructor prior to publishing.</p>
Lecture 1	Orientation: Documentary films and types.
Lecture 2	<p>Watch Pakistan: Education &amp; Women (Rizvi, 2014) and read on education and literacy issues in Pakistan.</p> <p><b>Assignment-1:</b> Write a 500 word essay on Pakistan: Education &amp; Women.</p>
Lecture 3	<p>Watch the film and read an article on Dziga Vertov's The Man with a Movie Camera (1929)</p> <p>Submission of Assignment-1: Write a 500 word essay on Pakistan: Education &amp; Women.</p>
Lecture 4	Watch the film and read about Sergei Eisenstein, Montage Theory & Battleship Potemkin (1925)
Lecture 5	<p>Watch Leni Riefenstahl, Triumph of the will (1935)</p> <p>Also Read: Politics, propaganda and film form: Battleship Potemkin and Triumph of the Will. In Phillip Drummond (ed.), The London Film and Media Reader 3: The Pleasures of the Spectacle, London: The London Symposium, pp. 588-598, 2015.  <a href="http://www.thelondonfilmandmediaconference.com/conference-ebook-readers-available-for-download/">http://www.thelondonfilmandmediaconference.com/conference-ebook-readers-available-for-download/</a></p>

	Assignment 2: Write a 500 word essay on Sergei Eisenstein's Battleship Potemkin (1925) or Leni Riefenstahl's Triumph of the will (1935).
Lecture 6	Watch the film The Anderson Platoon (Pierre Schoendoerffer, 1967) and read Cinéma-vérité at War: Schoendoerffer, Vietnam and The Anderson Platoon. (2013). In Phillip Drummond (ed.), The London Film and Media Reader 2, The London Symposium, pp. 257-65. <a href="http://www.thelondonfilmandmediaconference.com/conference-ebook-readers-available-for-download/">http://www.thelondonfilmandmediaconference.com/conference-ebook-readers-available-for-download/</a> .
Lecture 7	Midterm presentations on research papers (10 minutes each)
Lecture 8	Midterm - Written Exam & remaining presentations if any
Lecture 9	Watch an episode of War in the air (1954) and an episode of Victory at Sea (1952) Read War in the air: Churchill, the Air Ministry and the BBC response to Victory at Sea <b>Assignment-3:</b> Write a 500-word essay on a WWII or Vietnam or Iraq / Palestinian war or BBC Peace Journalism film in the context of time and history from your position.
Lecture 10	Briefing on documentary film projects and teams. Das, Trisha. Writing for film and why documentary scripts are different. How to write a documentary script: A monograph, p. 3-7. Das, Trisha. Short introduction to documentary styles. How to write a documentary script: A monograph, p. 8-9.
Lecture 11	Submit research on your topics, and present your one liner / production proposal to the class. Read Das, Trisha. Research, research, research: You cannot say it enough. How to write a documentary script: A monograph, p. 10-15.
Lecture 12	Submit your pre-shoot scripts. Read Das, Trisha. Essential script elements. How to write a documentary script: A monograph, p. 16-37.
Lecture 13	Finalize the scripts. Read Das, Trisha. Putting a script together; Writing a great script; Script format. How to write a documentary script: A monograph, p. 38-50. Submit your recce reports, camera plans and the preproduction work.
Lecture 14	Shoot and prepare post-shoot scripts
Lecture 15	Edit

Lecture 16	Final Projects Screening				
Equipment required	Multimedia – Sound – Audio Visual Material				
Assessment	Marks in %				Total 100%
	Attendance				10%
	Assignments				10%
	Mid %				30%
	Final %				50%
Recommended Reading List	<ul style="list-style-type: none"> <li>• McLane, Betsy A. <i>A New History of Documentary Film</i>. NY: Continuum, 2012.</li> <li>• Ellis, Jack C., &amp; McLane, Betsy A. <i>A New History of Documentary Film</i>. NY: Continuum, 2005.</li> <li>• Hampe, Barry. 2007. <i>Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, 2<sup>nd</sup> ed.</i> NY: Holt Paperbacks.</li> <li>• Munir, Rahat. 2015. <i>Activist Documentary Film in Pakistan: The Emergence of a Cinema of Accountability</i>. UK: Routledge.</li> <li>• Rosenthal, Alan. 2014. <i>From Chariots of Fire to the King's Speech: Writing Biopics and Docudramas</i>. IL: Southern Illinois UP.</li> <li>• Honthaner, Eve Light. 2010. <i>Safety. The Complete Film Production Handbook, 4<sup>th</sup> ed.</i> pp. 131-344. MA: Focal Press.</li> <li>• Rabiger, Michael. 2013. <i>Authorship and Aesthetics. Directing: Film Techniques and Aesthetics, 5<sup>th</sup> ed.</i> pp. 115-146. MA: Focal Press.</li> </ul>				

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: visiting Faculty
Semester	5	E-Mail
Course Name	<b>Film Animation</b>	
Credit Hours	3	

Pre-Requisites	A student must know how to use computer. Basic knowledge of Animation.
Aims and Objective	<p>This aim of this course is to offers an introduction to the world of animation, graphic design and illustration. Students will learn about the history of the various disciplines. The students will also discover the theories behind movement, composition, texture and color.</p> <p>Note: This Class is mandatory for all students of TFT Department.</p>
Detailed Course Plan	<p>In this course, student will learn the basics of 2D animation and visualization design both in theory and practice. A focus is on visualization and instructional design, as well as storytelling techniques practiced through scriptwriting and storyboarding. The course is broken down into two major parts: Moving Image Theory: The history of animation and moving images, from the invention of the camera to early computer and digital technologies and secondly Introduction to Production Tools: An introduction to the software tools used for producing 2D computer animation.</p>
Lecture 1	<p>➤ <b>ANIMATION: HISTORY AND TECHNIQUES</b></p> <p>The power of editing</p> <p>The Basics of Character Design</p> <p>The Twelve Principles of Animation by Ollie Johnston and Frank Thomas</p> <p>The History of Animation 1914 – - Present Day</p> <p>The Animated Film or Short</p>
Lecture 2	<p>➤ <b>Adobe PHOTOSHOP</b></p> <p>An Introduction to Adobe Photoshop</p> <p>The Ethics of Digital Manipulation</p> <p>The Tools, the Canvas, and Palettes</p> <p>Layers and Collage Building</p> <p>Typography Fundamentals</p> <p>Retouching Basics</p> <p>Individual and Group Projects</p>
Lecture 3	<p>➤ <b>Adobe PHOTOSHOP Tools</b></p> <p>Move Tool</p> <p>Marquee Tool</p> <p>Lasso Tool</p>



	<p>Magic Wand Tool</p> <p>Slice Tool</p> <p>Patch Tool</p> <p>3D Material Drop Tool</p>
Lecture 4	<p>➤ <b>INTRODUCTION TO ADOBE ANIMATE</b></p> <p>(Introduction to Adobe Animate (Formally Adobe Flash))</p> <p>Rot scoping</p> <p>The Three Steps to a Successful Animation</p> <p>Motion Twining/Motion Twining on a Path</p> <p>Creating Symbols</p> <p>Combining the Elements/Adding Sound and Editing</p> <p>Basic Animation Certification</p>
Lecture 5	<p>➤ <b>CREATING AND EDITING SYMBOLS</b></p> <p>Importing Adobe Illustrator file</p> <p>About Symbols</p> <p>Creating Symbols</p> <p>Importing Adobe Photoshop Files</p> <p>Editing and Managing Symbols</p> <p>Changing the size and position of an Instance.</p> <p>Changing the color effect of an Instance.</p> <p>Understanding the Display Options</p> <p>Applying filters for Special Effects</p> <p>Positing in 3D Space</p>
Lecture 6	<p>➤ <b>Animating Symbols</b></p> <p>About Animation</p> <p>Animating Position</p> <p>Animating Transparency</p> <p>Animating Filters</p> <p>Animating Transformations</p> <p>Changing the path of Motion</p> <p>Swapping Tween Targets</p> <p>Graphic Symbols</p>

	<p>Frame Animation</p> <p>Animating 3D Motions</p> <p>Animating Camera moves</p>
Lecture 7	<p>➤ <b>Advanced Motion Twining</b></p> <p>About the Motion Editor</p> <p>Understanding the Project Files</p> <p>Adding Motion Tweens</p> <p>Editing Property Curves</p> <p>Viewing options for Motion Editor</p> <p>Coping and Pasting Curves</p> <p>Adding Complex Eases</p>
Lecture 8	<p>➤ <b>Animating Shapes and Using Masks</b></p> <p>Animating Shapes</p> <p>Understanding the Project Files</p> <p>Creating a Shape Tween</p> <p>Adding more Shape Tween</p> <p>Creating a Looping Animation</p> <p>Using Shape Hints</p> <p>Animating Colors</p> <p>Animating the Mask and masked Layer</p>
	<b>Mid-Term</b>
Lecture 9	<p>➤ <b>Natural and Character Animation</b></p> <p>Natural Motion and Character Animation with Inverse Kinematics</p> <p>Creating a Walk Cycle</p> <p>Disabling and Constraining Joints</p> <p>Inverse Kinematics with Shapes</p> <p>Simulating Physics with Springiness</p>
Lecture 10	<p>➤ <b>The 2D Animation Process: Script and Storyboard</b></p> <p>Brief discussions around the history of animation, the tools of the trade, recap the 12 animation principles and the importance of the script and storyboard for animation.</p> <p>Early formative feedback will be provided in class.</p>
Lecture 11	<p>➤ <b>The 2D Animation Process: Production Methods</b></p>

	Walks and Runs Animation Exercise Reaching for an object overhead Quick motion blur smear.				
Lecture 12	➤ <b>The 2D Animation Process: Post-Production</b> Dialogue Animation Exercise Taking a deep breath. Tree falling. Lip Synch.				
Lecture 13	➤ <b>Experimental Animation</b> Thumbnails, Acting and Animating Animation Exercise Character being hit by object				
Lecture 14	➤ <b>Contemporary Traditional Animation</b> Animation Exercise: Run cycle with a bend.				
Lecture 15	➤ <b>Construct an Internet Meme Image</b> Starting the Project Using External Graphics Managing Bitmap Images Creating Black Vector Shapes Working with Text Elements Generating an Image				
Lecture 16	➤ <b>Generate a Promotional Video</b> Video Project Setup. Creating Dynamic Backgrounds with Animated Shape Masking. Design a 3D Rotating Headshot. Animating Your Name with Motion Presets. Dynamic Animation with Variable-Width Motion Guides. Rendering and Converting the RAW Video. Video in Animate CC.				
	<b>Final Term</b>				
Equipment required	Video Lab, Multimedia and Sound				
Assessment	Marks in %				Total
	Attendance				10 %
	Assignments				15%
	Mid + Viva %				25%

	Final %				50%
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Program	BA (Hons.) in Social Sciences with majors in Theatre, Film And Television	Course Instructor: Mr. Usman Rana, Mr. Rakae Rehman
Semester	6	E-Mail: <a href="mailto:usman.rana@bnu.edu.pk">usman.rana@bnu.edu.pk</a> , <a href="mailto:rakae.rehman@bnu.edu.pk">rakae.rehman@bnu.edu.pk</a>
<b>Course Name</b>	<b>Musicology</b>	
Credit Hours	3	
Aims and Objective	To develop the Aesthetics of students towards Music and the different genres associated with it.	
Detailed Course Plan	<p>The word “AESTHETICS” merely means “the sense concerned with Beauty”.</p> <p>But to achieve that “SENSE” one has to understand the core structural and functional elements of that form.</p> <p>This course “Introduction to Musicology” divided into two major sections.</p> <p style="text-align: center;"><b>1. Elements of Music</b></p> <p>To understand the functional elements involved in understanding Music.</p> <p style="text-align: center;"><b>2. Music Appreciation</b></p> <p>In this section prime focus will be on the structural analysis of “Film Music”. Emphasis would be on different trends adapted and introduced by various Music Directors while going through the historical backgrounds of both Indian and Pakistani Cinema.</p>	
Lecture 1	<p>What is Music? What are the terms associated with this form of arts.</p> <p>Understanding about the properties of Eastern Classical Music -- ½ hours</p> <p>Audio visual demonstration – ½ hours</p>	
Lecture 2	<p>Understanding about the properties of Western Music -- ½ hours</p> <p>Audio visual demonstration – ½ hours</p>	

Lecture 3	Understanding about classes of Instruments and their usage in following genres: FILM, POP , ROCK , CLASSICAL, SEMI CLASSICAL – ½ hours Audio visual demonstration – ½ hours
Lecture 4	Continue with classes of Instruments and their usage in following genres: FILM, POP , ROCK , CLASSICAL, SEMI CLASSICAL – ½ hours Audio visual demonstration – ½ hours
Lecture 5	Understanding about the role of COMPOSITION and ARRANGEMENT in Music--- ½ hours Audio visual demonstration – ½ hours
Lecture 6	Understanding about “Song Writing”? Practical understanding about different parts of the songs in Eastern and Western Film and Popular Music – ½ hours Audio visual demonstration – ½ hours
Lecture 7	Understanding about Backgrounds Scoring in Film Music – ½ hours Audio visual demonstration – ½ hours
Lecture 8	Understanding about Situational Songs in FILM. What are the modern trend regarding situational songs-- ½ hours Audio visual demonstration – ½ hours
Lecture 9	Understanding about Special AUDIO VISUAL Effects in Film Backgrounds -- ½ hours Audio visual demonstration – ½ hours
Lecture 10	Introduction about the PRE and POST production of Film Music – ½ hours Audio visual demonstration – ½ hours
Lecture 11	Brief history and structural Analysis of Film Music of Hindi Cinema -- ½ hours Audio visual demonstration – ½ hours
Lecture 12	Brief history and structural Analysis of Film Music of Hindi Cinema – ½ hours Audio visual demonstration – ½ hours
Lecture 13	Brief history and structural Analysis of Film Music of Hindi Cinema – ½ hours

	Audio visual demonstration – ½ hours				
Lecture 14	Brief history and structural Analysis of Film Music of Pakistani Cinema – ½ hours Audio visual demonstration – ½ hours				
Lecture 15	Brief history and structural Analysis of Film Music of Pakistani Cinema – ½ hours Audio visual demonstration – ½ hours				
Lecture 16	Brief history and structural Analysis of Film Music of Pakistani Cinema – ½ hours Audio visual demonstration – ½ hours				
Equipment required	Multimedia – Sound – Audio Visual Material				
Assessment	Marks in %				Total 100%
	Attendance				10 %
	Assignments				10%
	Mid %				30%
	Final %				50%

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: visiting Faculty
Semester	7	E-Mail:
<b>Course Name</b>	<b>Marketing and Distribution for Film &amp; TV</b>	
Credit Hours	3	
Aims and Objective	<p>This course will give knowledge about tools to pre-sell, market, distribute, retail and exhibit films, television shows in the digital age.</p> <p>This course will take participants through the process of taking a piece of content (short film/short play/TV program) to its market; examining how the sales, marketing, distribution and retail (or exhibition) side of each industry works. The course will also look at the emergence of new and innovative forms of media that merge traditional media with digital markets (including YouTube, branded content among others) and the commercial side of each.</p>	

Course Plan	<p>Following topics will be part of the course outline:</p> <ul style="list-style-type: none"> <li>• Introduction to the value chain of each sector (film, TV, digital entertainment)</li> <li>• Marketing, Branding and Advertising</li> <li>• Practical marketing, sales and distribution project</li> <li>• Legal and business affairs in marketing, distribution, sales and retail/exhibition</li> <li>• Press and PR</li> <li>• Retail, Exhibition and Broadcast</li> </ul>
Lecture 1	<p><b>Film Marketing &amp; Distribution</b></p> <ul style="list-style-type: none"> <li>• Brief history of the film business</li> <li>• Who's who and what's what in the film business</li> </ul>
Lecture 2	<p><b>Film: Creative</b></p> <ul style="list-style-type: none"> <li>• How Film Development Works</li> <li>• What Talent Agencies Offer</li> <li>• How Studio Films are created</li> <li>• Evaluating Scripts and Project</li> </ul>
Lecture 3	<p><b>Film Marketing</b></p> <ul style="list-style-type: none"> <li>• Essentials of Film Marketing</li> <li>• Key film marketing tactics/Creative strategy</li> <li>• Film Distribution</li> </ul>
Lecture 4	<p><b>Film Marketing cont'd</b></p> <ul style="list-style-type: none"> <li>• Movie research</li> <li>• Digital Marketing</li> <li>• When Films Become Brands</li> <li>• Sample film marketing plan review</li> </ul>
Lecture 5	<p><b>Film: The Economics</b></p> <ul style="list-style-type: none"> <li>• Understanding the Economics of a Film Studio</li> <li>• Understanding the Economics of a Single Film</li> <li>• Film Distribution and Windowing</li> </ul>
Lecture 6	<p><b>Media Planning</b></p> <ul style="list-style-type: none"> <li>• Reach, Coverage and Frequency</li> <li>• Insight into Different mediums of Media and their requirements</li> </ul>

	<ul style="list-style-type: none"> <li>• The novel innovative mediums and strategy</li> </ul>
Lecture 7	<b>Television Marketing &amp; Distribution</b> <ul style="list-style-type: none"> <li>• Who's Who/What's What</li> <li>• Brief history of the television business</li> <li>• How Pilot program Work</li> </ul>
Lecture 8	<b>Television: Creative</b> <ul style="list-style-type: none"> <li>• How Television Gets Created</li> <li>• How Increased Competition is changing the TV Landscape</li> </ul>
	<b>Mid-Term</b>
Lecture 9	<b>Television: The Economics</b> <ul style="list-style-type: none"> <li>• Understanding the Economics of the Television Industry</li> <li>• Understanding the Economics of an Individual Television program/show</li> <li>• Advertising vs. Subscription Models</li> <li>• Cable Networks</li> </ul>
Lecture 10	<b>Television Marketing</b> <ul style="list-style-type: none"> <li>• Essentials of Marketing Basics</li> <li>• Television Ratings &amp; Research</li> <li>• Digital Marketing for Television programs/Shows</li> </ul>
Lecture 11	<b>Film &amp; Television: Global Marketplace</b> <ul style="list-style-type: none"> <li>• Importance of International Growth</li> <li>• Impediments to Global Domination</li> </ul>
Lecture 12	<b>Film &amp; Television: Digital Era</b> <ul style="list-style-type: none"> <li>• How Digital Has Changed the Landscape</li> <li>• The impact of Netflix, Hulu, Roku, etc.</li> <li>• How Audiences Consume Content Today</li> </ul>
Lecture 13	<b>Consumer Behavior: Consumer Motivation and Values</b> <ul style="list-style-type: none"> <li>• The Motivation Process</li> <li>• Types of Needs</li> </ul> Activity: "Breathless"
Lecture 14	<b>Consumer Behavior (Cont'd)</b> <ul style="list-style-type: none"> <li>• Selection of Goals</li> <li>• Classifying human needs (Maslow's hierarchy of needs)</li> </ul>
Lecture 15	<b>Consumer Behavior (Cont'd)</b>



	<ul style="list-style-type: none"> <li>• Consumer Involvement</li> <li>• Values</li> </ul> <p>Assignment: Case Study “Buying Motivation: De-coding consumer’s mind.”</p>																									
Lecture 16	<b>Discussion on Case Study</b>																									
	<p><b>Final Term</b></p> <p>Students’ final projects will be a live proposal for, and implementation of an ambitious sales, marketing and distribution strategy for a film or TV program. Student will select one film/TV program of choice. They will be asked to put together a marketing plan for the ways in which this film/tv program can be marketed.</p> <p>This will include identifying the audience, planning a creative strategy, developing a digital strategy and other key aspects of marketing.</p>																									
Equipment required																										
Assessment	<table border="1"> <thead> <tr> <th>Marks in %</th> <th></th> <th></th> <th></th> <th>Total</th> </tr> </thead> <tbody> <tr> <td>Attendance</td> <td></td> <td></td> <td></td> <td>10 %</td> </tr> <tr> <td>Assignments</td> <td></td> <td></td> <td></td> <td>10 %</td> </tr> <tr> <td>Mid</td> <td></td> <td></td> <td></td> <td>30 %</td> </tr> <tr> <td>Final</td> <td></td> <td></td> <td></td> <td>50 %</td> </tr> </tbody> </table>	Marks in %				Total	Attendance				10 %	Assignments				10 %	Mid				30 %	Final				50 %
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Final				50 %																						
Recommended Reading List																										
Recommended Film List																										

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Qazi Akhyar Ahmad
Semester	7	E-Mail : akhyar.ahmad@bnu.edu.pk
Course Name	<b>Music Video Production (TFT-443)</b>	
Credit Hours	3	

Pre-Requisites	<p>Students should have the following prerequisite knowledge prior to attending the course:</p> <ul style="list-style-type: none"> <li>➤ Students must have knowledge of computer</li> <li>➤ Knowledge of editing and motion graphics terminology is highly recommended</li> <li>➤ Knowledge of Photoshop, Premier and After Effects</li> </ul>
Aims and Objective	<p>The main objective of this course is to teach aspiring music video directors and producers how to make a music video and how to ensure the music video meets the increasingly high expectations of its audience. We cover all topics ranging from the business of music videos to how to properly shoot one.</p> <p>After finishing the course students will have a complete understanding of the production process and the workflow required to make/direct/produce music videos successfully.</p>
Lecture 1	<p>History of music videos</p> <p>Purpose of music videos</p>
Lecture 2	<p>Idea Conceptualization &amp; Imagination</p> <p>Creating concept for a song</p>
Lecture 3	<p>Content analysis of Music Videos</p>
Lecture 4	<p>Style, conventions &amp; types of music videos</p>
Lecture 5	<p>Creating storyboard for music video</p> <p>(<a href="https://app.studiobinder.com/register">https://app.studiobinder.com/register</a></p>
Lecture 6	<p>Pre-Production</p> <p>Composition and Framing</p> <p>Lighting</p> <p>Movement</p> <p>Tonal Range</p> <p>Continuity and Shot Flow</p> <p>Shooting and Production</p>
Lecture 7	<p>Editing and Workflow</p> <p>Color Correction</p> <p>Titles and Typography</p> <p>Publishing/Rendering</p>

Lecture 8	Pakistani Music Video Directors: Work under review	
Lecture 9	<b>Mid-Term Submission, Viva &amp; Screening</b>	
Lecture 10	Producing a music video	
Lecture 11	Interactive session with music video director Saqib Siddiqui	
Lecture 12	Guest lecture by LSA winner music video director Adnan Kandhaar A Day in the Life of a Full-Time Music Video Director	
Lecture 13	Business of music videos	
Lecture 14	Music Video History & Record Labels Finding the Right Collaborators	
Lecture 15	Music Video Case Study: Branding Tool for Musicians Starting Your Own Music Video Production Company The Required State of Mind for Shooting Music Videos	
Lecture 16	Review of Final Submission	
	<b>Final Submission</b>	
Materials and equipment required	Edit & Graphics Suite with CS5 installed recommended systems requirements. Adobe Photoshop, Adobe Premier Pro and Adobe After Effects have to be installed in all the systems.	
Instructional Aids Resources	Editing system connected to the projector will be required during the whole course.	
Assessment	Marks in %	Total (100)
	Attendance	10 %
	Assignments	20%
	Mid	30%
	Final Submission/Paper	40%
Recommended Reading List	The influence of music and music videos Music Video in education and promotion Music Video 101 <a href="https://www.filmsourcing.com/blog/production-documents/">https://www.filmsourcing.com/blog/production-documents/</a> Video production handbook 4 <sup>th</sup> edition by Gerals Millerson & Jim Owens	

Program	BA (Hons.) in Social Sciences with Major in Theatre, Film or Television	Course Instructor: visiting Faculty
Semester	7	E-Mail:
<b>Course Name</b>	<b>Research Methodology</b>	
Credit Hours	03	
Aims & Objectives	<p>This course focuses on research methodology and is especially helpful for students intending to work on thesis involving academic research. It clarifies their concepts of research, kinds of research, research methods and design. Students work on their research proposals during the course.</p> <p><b>Learning Goals:</b> Students will be able:</p> <ul style="list-style-type: none"> <li>• To understand basics of mass media research</li> <li>• To learn important elements of research, research methods, &amp; process</li> <li>• To acquire skills for instrument development and data collection</li> <li>• To collate and write research reports</li> <li>• To write research proposals for theses or dissertations</li> <li>• To explore career opportunities in research</li> </ul>	
Detailed Course Plan	<p>The contents of the course will be broken in to three sections,</p> <ul style="list-style-type: none"> <li>• Theoretical dimension of a specific topic under hand</li> <li>• Practical implication of the topic in context of mass communication aspect.</li> <li>• Software help in handling the real-life problem.</li> </ul>	
Lecture 1	Introduction to Mass Media Research	
Lecture 2	Empirical / theoretical research	
Lecture 3	Research Model: Summarizing your research proposal in a table	
Lecture 4	Literature Review	
Lecture 5	Research Ethics	
Lecture 6	Rationale, Significance, and limitations of study	
Lecture 7	Research Objectives & Research Questions	
Lecture 8	Midterm exam - Submit proposal including all of the above said sections.	

Lecture 9	Research Methods: Quantitative Types of Variables Levels of Measurement Scales of Measurement Probability and non-probability sampling Survey Experiments			
Lecture 10	Research Methods: Qualitative Intensive Interviews Case Studies Focus Group			
Lecture 11	Reliability and Validity			
Lecture 12	Data Analysis Report Writing Findings, analysis and discussion Statistical Tests / Research Software / Software Recommendations Timeline			
Lecture 13	Proposal Writing Format & Techniques of Proposal Writing			
Lecture 14	Presentations and Defense			
Lecture 15	Presentations and Defense			
Lecture 16	Final Exam - Submit APA style final proposal			
Equipment Required	Multimedia			
Text Book Reading List	Mass Media Research by Wimmer & Dominick Social Science Research by Sotirios Sarantakos			
Assessment	Marks			Total in % (100)
	Attendance/participation			10%
	Assignments			20
	Mid			20
	Final			50
	TOTAL			100 %

NOTE:

Surprise Quiz can be taken at any time. Those absent will not get any marks.

Program	BA (Hons) in Social Sciences with Majors in Theatre, Film and Television	Course Instructor: Mr. Qazi Akhyar Ahmad
Semester	8	E-Mail: akhyar.ahmad@bnu.edu.pk
Course Name	<b>Electronic Portfolio Development (TFT-117)</b>	
Credit Hours	3	
Pre-Requisites	Students should have the following prerequisite knowledge prior to attending the course: <ul style="list-style-type: none"> <li>➤ Students must have basic knowledge of computer</li> <li>➤ Basic knowledge of creative writing and internet tools.</li> </ul>	
Category	Lab Course	
Aims and Objective	<p>Creative professionals rely heavily on media portfolios to showcase their work. Portfolios, particularly those online, give potential clients time to review your work before ever contacting you.</p> <p>This course provides strategies, methods and skills to encourage developing electronic portfolios. During this course students will create an electronic portfolio, selecting from a variety of strategies for development, organization, storage and presentation. It will also include adding digital audio and video clips to the portfolio. It will cover reading assignments, issues, and research on electronic portfolio development for a variety of ages and situations, including useful criteria for evaluating portfolios based on international as well as local standards.</p> <p>Activities include lectures and small group and individual activities. Students will demonstrate comprehension and appreciation of life/work experiences and how those relate to prior or on-going experiences and they will demonstrate the ability and skill to develop a comprehensive electronic portfolio.</p>	
Lecture 1	<p>Digital Media Landscape</p> <p>Technology, Interactivity &amp; Advertising</p> <p>How has the internet changed our communication?</p>	

	<p>Shift of power from creators to consumers</p> <p>Interactive Media and Relationship Marketing</p>
Lecture 2	<p>What is a portfolio?</p> <p>Purpose of a Portfolio (Reflection, Documentation, Challenge)</p> <p>Electronic Portfolio</p> <p>Skills &amp; Competencies Required (Conventions, Topic Development, Creativity, Enthusiasm &amp; Effort)</p> <p>Benefits for video marketing</p> <p>Social Video</p> <p>Tips for great content marketing with video</p>
Lecture 3	<p>Online Journalism</p> <p>Web 1.0 Vs. Web 2.0</p> <p>Online Journalism Vs. Traditional Journalism</p> <p>Newspapers &amp; Channels embraced Digital Media</p> <p>INTRODUCTION: Why Blog?</p> <ul style="list-style-type: none"> <li>• The changing blogging landscape</li> <li>• Who blogs and how</li> <li>• Blogs can be about almost anything</li> <li>• Why expertise matter</li> <li>• Why audience matters</li> </ul> <p><b>Anatomy of a Blog Post</b></p> <ul style="list-style-type: none"> <li>• Finding a blog-worthy idea</li> <li>• Gathering information (with links!)</li> <li>• Writing a draft</li> <li>• Rewriting, tweaking and other improvements</li> <li>• Headlines, visuals, summaries</li> <li>• Making the text look inviting</li> <li>• Links and more links</li> <li>• Telling the world about your post</li> </ul>

Lecture 4	<p><b>Two Models: Reporter Blogger vs. Op-ed Blogger</b></p> <ul style="list-style-type: none"> <li>• What kind of journalist do you want to be?</li> <li>• How to blog effectively</li> <li>• The basics of writing and reporting a news blog (being a reporter, organizing and writing your reporter blog post, the lead, the body)</li> <li>• Blogging your opinions</li> <li>• Tips for writing a strong opinion blog post</li> <li>• Reflective assignment &amp; exercise</li> </ul> <p><b>Blogging platforms overview</b></p> <ul style="list-style-type: none"> <li>• Choosing a blog topic (why a niche matters)</li> <li>• Naming your blog</li> <li>• Checking out the competition</li> <li>• Where to get ideas, find resources to tap regularly (social media, hub blog communities, finding experts)</li> <li>• Establishing a focus (narrowing your topic, writing a focus statement, outlining to help organize, looking ahead instead of behind)</li> <li>• Finding and using links (getting to the original source, giving varied views)</li> <li>• Building an audience (the importance of regular posts, varying your pace, keeping a reserve file, pushing out, Rome wasn't built in a day: Be patient)</li> </ul>
Lecture 5	<p>Web Writing and Content Production</p> <p>Content marketing</p> <p>Using photos in content marketing</p>
Lecture 6	Introduction to Google Blogger
Lecture 7	<p>Blogging in Word Press</p> <p>Blogging marketing strategies</p>
Lecture 8	<p>Facebook Marketing Overview</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Facebook – Create your Personal Profile</li> <li><input type="checkbox"/> Facebook – Creating your Facebook page</li> </ul>



	<input type="checkbox"/> Facebook – Increasing traffic to Facebook pages <input type="checkbox"/> Marketing with Facebook Assessment <input type="checkbox"/> Facebook – Create your Personal Profile <input type="checkbox"/> Facebook – Creating your Facebook page <input type="checkbox"/> Facebook – Increasing traffic to Facebook pages <input type="checkbox"/> Marketing with Facebook Assessment
	<b>Mid-Term Submission</b>
Lecture 9	Interactive Session With Professional Blogger Mr. Imran Malik (www.mediabites.com.pk) Interactive Session With Professional Blogger Mr. Imran Malik (www.mediabites.com.pk)
Lecture 10	Thinking like a Digital Marketing Professional Practices for online marketing and promotion Trends in online marketing Developing Business, brand and marketing strategy for social media Posting frequency strategies for social media, blogs and videos
Lecture 11	Digital Communication - Campaign Planning SEO Fundamentals Essential optimization techniques Leveraging a local SEO
Lecture 12	Digital Metrics: Monitoring and Evaluation
Lecture 13	Online Listings and Reviews Understanding How Customers Find Your Business How to Manage Your Online Listings How to Generate Great Online Reviews How to Handle Negative Customer Feedback What Mobile Search Means for Your Business Is Digital Marketing the same old thing with new tools or is it something entirely new and transformational?
Lecture 14	Case Studies Case Studies
Lecture 15	Skills you need for a career in Digital Marketing <ul style="list-style-type: none"> <li>• Intellectual curiosity</li> </ul>

	<ul style="list-style-type: none"> <li>• Creativity</li> <li>• Analytic &amp; data-driven metrics</li> <li>• Passion</li> <li>• Ability to execute</li> </ul>	
Lecture 16	Digital Media debates, issues and ethical considerations (Guest Lecture) Marketing through websites Marketing through twitter Marketing through youtube	
	<b>Final Term</b>	
Materials and equipment required	Computer system connected to the projector will be required during the whole course.	
Assessment	Marks in %	Total (100)
	Attendance	10 %
	Assignments	15%
	Mid-Term Submission	25%
	Final-Term Submission	50%
Recommended Reading List	<b>Books</b> <ul style="list-style-type: none"> <li>➤ Digital marketing: strategy, implementation and practice by Dave Chaffey and Fiona Ellis-Chadwick</li> <li>➤ The Online Journalism Handbook by Paul Bradshaw and Liisa Rohumaa</li> </ul> <b>Recommended Facebook Pages:</b> <ul style="list-style-type: none"> <li>➤ Aurora</li> <li>➤ Ads of the World</li> <li>➤ The Ad Mad Dude</li> <li>➤ PRWeek</li> <li>➤ Huffington Post</li> <li>➤ Sidy Says</li> </ul>	

**Absolute Grading Criteria and its effect on GPA/CGPA**

<b>Grade</b>	<b>GPA</b>	<b>Percentage</b>	<b>Range</b>	<b>Effect on GPA/CGPA</b>
A	4.00	85.00	85.00 – 100.00	Counted
A-	3.67	81.50	81.50 – 84.99	Counted
B+	3.33	78.00	78.00 – 81.49	Counted
B	3.00	74.50	74.50 – 77.99	Counted
B-	2.67	71.00	71.00 – 74.49	Counted
C+	2.33	67.50	67.50 – 70.99	Counted
C	2.00	64.00	64.00 – 67.49	Counted
C-	1.67	60.50	60.50 – 63.99	Counted
D+	1.33	57.00	57.00 – 60.49	Counted
D	1.00	50.00	50.00 – 56.99	Counted
F	0.00	Below 50.00	00.00 – 49.99	Counted
I	0.00	Incomplete		No effect on GPA/CGPA & No effect of Cr. Hrs
P	0.00	Pass		No effect on GPA/CGPA and Cr.Hrs. will be added in Earned Cr. Hrs.
W	0.00	Dropped Subject after deadline		No effect on GPA/CGPA & No effect of Cr. Hrs.
Ex	0.00	Subject Exempted		No effect on GPA/CGPA and Cr. Hrs. will be added in Earned Cr. Hrs.

### Program Courses Vs Program Outcomes

Courses / Groups of Course	Program Outcomes							
	1	2	3	4	5	6	7	8
Intro to Film & TV, Intro to Theatre	x	x	x	x	x			x
Classical Drama, Film, Theory & Criticism			x		x			
Fundamentals of Camera, Advanced Camera, Photography				x			x	x
Lighting for Film & TV – 1, Lighting for Film & TV – 2	x	x		x		x		
Intro to Acting, Acting Improvisation & Devising	x	x						x
Sound and Audio Design, Musicology								x
Direction for Film & TV – 1, Direction for Film & TV – 2	x	x		x		x		x
3D Modeling & Animation, Film animation				x				x
Fundamentals of Editing, Advanced Editing	x	x	x			x		x
Production Design for Theatre, Set Design, Costume and Makeup	x	x			x		x	
Short Film Production, TV Drama Production, Documentary, Music Video Production	x	x	x	x	x			x
Project	x	x	x	x	x		x	x
Marketing and Distribution for Film & TV, Electronic Portfolio Development		x		x			x	x

**Standard 2.2: Theoretical background, problems analysis and solution design must be stressed within the program’s core material.**

<b>Elements</b>	<b>Courses</b>
<b>Theoretical Background</b>	Classical Drama, Script Writing, Film, Theory & Criticism, Fiction, Poetry & Short Story
<b>Practice &amp; advancement</b>	Intro to Film & TV, Intro to Theatre, Fundamentals of Camera, Lighting for Film & TV – 1, Advanced Camera, Lighting for Film & TV – 2, Intro to Acting, Direction for Film & TV – 1, Direction for Film & TV – 2, 3D Modeling & Animation, Acting Improvisation & Devising, Fundamentals of Editing, Advanced Editing, Short Film Production, Set Design, Costume and Makeup, TV Drama Production, Musicology, Documentary, Music Video Production, Marketing and Distribution for Film & TV, Electronic Portfolio Development, Project
<b>Production</b>	Photography, Sound and Audio Design, Production Design for Theatre, Film Animation

**Standard 2.3: The curriculum must satisfy the core requirements for the program, as specified by the respective accreditation body. Examples of such requirements are given in Table A.1, Appendix A.**

Please refer to Standard 2.1.

**Standard 2.4: The curriculum must satisfy the major requirements for the program as specified by HEC, the respective accreditation body / councils. Examples of such requirements are given in Table A.1, Appendix A.**

Please refer to Standard 2.1.

**Standard 2.5: The curriculum must satisfy general education, arts, and professional and other discipline requirements for the program, as specified by the respective accreditation body / council. Examples of such requirements are given in Table A.1, Appendix A.**

Please refer to Standard 2.1.

**Standard 2.6: Information technology component of the curriculum must be integrated throughout the program.**

Please refer to Standard 2. 1.

**Standard 2.7: Oral and written communication skills of the student must be developed and applied in the program.**

Students go through report writing, research writing and presentation during the courses which develops the oral and written communication skills of the students.

### **CRITERION 3: LABORATORIES AND COMPUTING FACILITIES**

TFT has established two well-equipped computer labs consisting of several editing machines/work stations for students to practice their learning outcomes. Following is the list of available computer labs to BA (Hons.) students:

1. Room 124 in SLASS building
2. SMC Lab 001

The details about these computer labs are provided as under:

<b>Laboratory Title</b>	<b>Computer Lab I</b>	<b>Computer Lab II</b>
<b>Location &amp; Area</b>	Room 124 in SLASS building	SMC Lab 001
<b>Objectives</b>	Provide students with best and latest IT facility to practice software applications and to work on thesis/assignments/individual projects.	Provide students with best and latest IT facility to practice software applications and to work on thesis/assignments/individual projects.
<b>Adequacy for Instruction</b>	The required instructions are clearly displayed in the lab at appropriate places. In case of any inconvenience, our support staff and lab administrator resolve students and instructors queries timely.	The required instructions are clearly displayed in the lab at appropriate places. In case of any inconvenience, our support staff and lab administrator resolve students and instructors queries timely.
<b>Courses Taught</b>	Production Design for Theatre & Final Thesis projects	Sound and Audio Design, 3D Modeling & Animation, Fundamentals of Editing, Advanced Editing, Film Animation, Electronic Portfolio Development, Introduction to Musicology.
<b>Software Available</b>	<p>Following different versions of soft-wares have been installed in all editing machines in computer lab (as per our courses requirement):</p> <ol style="list-style-type: none"> <li>1. Adobe After Effects CC 2018 v14.0.0 Multilingual (x64)</li> <li>2. Adobe Animate CC 2018 v16.0 Multilingual (x64)</li> <li>3. Adobe Audition CC 2018 v10.0 Multilingual</li> <li>4. Adobe Bridge CC 2018 v7.0 Multilingual (x86-x64)</li> <li>5. Adobe Illustrator CC 2018 v21.0 Multilingual (x86-x64)</li> <li>6. Adobe InCopy CC 2018 v12.0 Multilingual (x86-x64)</li> <li>7. Adobe InDesign CC 2018 v12.0 Multilingual (x86-x64)</li> <li>8. Adobe Lightroom Classic CC 2018</li> <li>9. Adobe Media Encoder CC 2018</li> </ol>	<p>Following different versions of soft-wares have been installed in all editing machines in computer lab (as per our courses requirement):</p> <ol style="list-style-type: none"> <li>1. Adobe After Effects CC 2018 v14.0.0 Multilingual (x64)</li> <li>2. Adobe Animate CC 2018 v16.0 Multilingual (x64)</li> <li>3. Adobe Audition CC 2018 v10.0 Multilingual</li> <li>4. Adobe Bridge CC 2018 v7.0 Multilingual (x86-x64)</li> <li>5. Adobe Illustrator CC 2018 v21.0 Multilingual (x86-x64)</li> <li>6. Adobe InCopy CC 2018 v12.0 Multilingual (x86-x64)</li> <li>7. Adobe InDesign CC 2018 v12.0 Multilingual (x86-x64)</li> <li>8. Adobe Lightroom Classic CC 2018</li> </ol>

	<p>v11.0 Multilingual</p> <p>10. Adobe Photoshop CC 2018 v18.0 Multilingual (x86-x64)</p> <p>11. Adobe Premiere Pro CC 2018 v11.0 Multilingual</p> <p>12. AdobeMediaEncoder11All CC 2018</p> <p>13. Autodesk Maya v2018 (x64) Incl Crack [AndroGalaxy]</p> <p>14. Matrix 6.2</p> <p>15. Unity_2017.1.0p4</p> <p>16. Adobe acrobat XI pro</p> <p>17. Cubase SX 5</p> <p>18. Nero Burningrom</p> <p>19. Corel draw 13</p> <p>20. Office_Professional_Plus_2016_64Bit_H ( Excel, PowerPoint, Word)</p> <p>21. In page 2020</p> <p>22. CeltxSetup-2.9.1</p> <p>23. audacity-win-2.1.3</p> <p>24. AdbeRdr11010_en_US</p>	<p>9. Adobe Media Encoder CC 2018 v11.0 Multilingual</p> <p>10. Adobe Photoshop CC 2018 v18.0 Multilingual (x86-x64)</p> <p>11. Adobe Premiere Pro CC 2018 v11.0 Multilingual</p> <p>12. AdobeMediaEncoder11All CC 2018</p> <p>13. Autodesk Maya v2018 (x64) Incl Crack [AndroGalaxy]</p> <p>14. Matrix 6.2</p> <p>15. Unity_2017.1.0p4</p> <p>16. Adobe acrobat XI pro</p> <p>17. Cubase SX 5</p> <p>18. Nero Burningrom</p> <p>19. Corel draw 13</p> <p>20. IBM SPSS Statistics 21 Premium x86(x32bit)</p> <p>21. Office_Professional_Plus_2016_64Bit_H ( Excel, PowerPoint, Word)</p> <p>22. In page 2020</p> <p>23. CeltxSetup-2.9.1</p> <p>24. audacity-win-2.1.3</p> <p>25. AdbeRdr11010_en_US</p> <p>26. spss16_full</p>
<b>Major Apparatus / Equipment</b>	Computers, Scanners, Multimedia, speakers	Computers, Network Printers, projectors, speakers
<b>Safety Regulations</b>	Safety regulations are displayed inside the lab and are strictly followed.	Safety regulations are displayed inside the lab and are strictly followed.

**Table 3.1: Computer Lab details**

The editing machines in both labs are used for:

- Post-production



- Animation
- Sound design
- Color grading
- Photography treatment
- Enhancement basic computing skills
- Research

### **TV Studio & Program Control Room (PCR)**

- The TV Studio and PCR are fully functional with professional equipment. Studio cameras, video switcher, audio mixer, mics, light Grid etc. are used in PCR. Moreover, classes are being held in the studio on regular basis.
- Master control is distinct from a PCR in television studios where the activities such as switching from camera to camera are coordinated.
- The design of a studio is similar to, and derived from, movie studio, with a few amendments for the special requirements of television production.
- The television studio has two rooms, which are kept separate for noise and practicality reasons. These rooms are connected via intercom, and personnel are divided among these workplaces.
- A Video Switcher Sony BRS-200, control panel used to select the multiple-camera setup and other various sources to be recorded or seen on air and, in many cases, in any video monitors on the set.
- The Camera Control Unit (CCU) is typically part of a live television broadcast chain. It is responsible for powering the professional video camera, handling signals sent over the camera cable to and from the camera, and can be used to control various camera parameters remotely.
- Sony HCX 100 Studio camera is controlled by a device known as CCU (camera control unit), to which they are connected via a triax, fibre optic or the almost obsolete multicore cable. The CCU along with genlock and other equipment is installed in the production control room (PCR) often known as the *gallery* of the television studio
- A professional Audio Console is an electronic device for combining sounds of many different audio signals.
- TV studio 125 dimension (36 width x48 length) Total area is 1728 square feet use for multi-camera production.

- Lighting Grid dimension (36 width x48 length) use for multiple light angle and TV program set.
- Chroma installed in TV studio dimension is (18w x 9L wood frame) with canvas cloth 18 x 18 feet.
- The TV studios and PCR is used for the practical courses of TV production and Broadcasting. Students regularly use TV studio for the shoot of their course projects related to TV production and Broadcasting.

School of Media and Mass Communication has two Program Control Rooms

### **TV Studio & Program Control Room (PCR) - I Equipment**

<b>Sr. #</b>	<b>Items Name</b>	<b>QTY</b>
1.	Sony Camera Video Switcher BRS-200	01
2.	CCU Remote Control Panel	03
3.	Audio Mixer (Behringer)	01
4.	Sony LCD Monitor (Small & large size)	08
5.	Sony LED 40"	01
6.	Audio Monitor (Genelec)	03
7.	Camera Control Unit	03
8.	Sony VTR Mini DV	01
9.	Wave Form Monitor	01
10.	Professional Video Monitor	02
11.	Sennheiser Wireless Mic	07
12.	Sony Remote Camera Operating Switcher BRS-200	01
13.	6800+ Harris Video Distributor	01
14.	Panacea Lite 12x1 Video Router	01
15.	Sony Camera HCX100 (Tripod+ Dolly+ viewfinder)	03

16.	Camera Talkback Mic	04
17.	Apple Mac Pro ( Video Capturing system)	01
18.	Blackmagic Decklink 4K (Capturing card)	01
19.	VTR HDW-D1800	01
20.	Chroma (18w x 9L wood frame) with canvas cloth 18 x 18 feet	01
21.	125 studio dimension (36 width x48 length) Total area is 1728 square feet	01
22.	Grid dimension (36 width x48 length)	01

### **TV Studio & Program Control Room (PCR) - II Equipment**

Talk Back System	Data Video	Working
Hp z820 Octa core pc	Broadcasting System	working PCR ROOM
ATEM TELEVISION PRO HD	BlackMagic Design for HD Cameras	working PCR ROOM
Hyper Deck Mini	BlackMagic Design for HD Cameras	working PCR ROOM
Fire wire cable for switcher	Data Video	
HDV Video Cameras	Sony pxw 70	operational
42inch Preview LCD	LG	working PCR ROOM
Audio Mixer 10 channel	Xenny Brehenger	working PCR ROOM

### **Production Equipment**

<b>Camera Equipment I</b>		
<b>Sr. #</b>	<b>Items</b>	<b>QTY</b>
1.	Sony A7SII Camera	02

2.	Sony A6400 with 16-50 kit lens	02
3.	Canon 6D Camera	02
4.	Canon 80D Camera	02
5.	Handy Cam Sony HDR-PJ675	02
6.	Canon Lens 24-105mm f/4 Zoom Lens	04
7.	Samyang Lens T3.1/ 14mm Wide Lens	02
8.	Canon Lens 50mm 1.8 Prime Lens	04
9.	Canon Lens 18-135mm Zoom Lens	02
10.	Canon Lens 24-70mm 2.8 Zoom Lens	02
11.	Canon Lens 16-35mm 2.8 Zoom Lens	01
12.	Tamron 17-35 2.8 Zoom Lens	01
13.	Canon Lens 85mm 1.8 Prime Lens	02
14.	Sigma 24mm f/1.4 DG HSM Art Lens for Sony E	01
15.	Sigma 35mm f/1.4 DG HSM Art Lens for Sony E	01
16.	Metabones Converter EF-mount for Sony camera	02
17.	MC-11 Converter for Sony camera	01
18.	Tripod for Camera	08
19.	Lilliput LED Output Monitor 4k Resolution	04

<b>Camera Equipment II</b>
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<b>Sr. #</b>	<b>Items</b>	<b>QTY</b>
1.	Panasonic AC90	6
2.	Panasonic Hc X1000	2
3.	DSLR Cameras Canon 60 D 24-105 Lens	1
4.	HDV Video Cameras Sony pwx 70	4
5.	TRIPOD LEBEC 650	15
6.	Boom Mic Sennheiser ME- 67	7
7.	Wireless color mic Sennheiser EW-100 G	5
8.	Wireless color mic new Sennheiser EW-112 p	4
9.	Wireless Mic Hand Held new Sennheiser EW-112 p	3
10.	Hand held mic E-825	6
11.	wired color mic ecm 77B	6
12.	Wireless Mic Boya	6
13.	Dolly Track Lebec PD 170	4
14.	Light color tens 1000 watt	15
15.	color tran light 1000 watt new	20
16.	Cool light 60 watt tube rod	2
17.	Cool Light 120 watt rod	2
18.	boom Rod local + imported subhani	4
19.	boom Rod local	5
20.	Apple I mac 24 inch	1
21.	H4N Zoom Mic	2
22.	WEB PRESENTER BlackMagic Design for HD Cameras	1

23.	22 inch Lcd TV Samsung	4
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<b>Light Equipment</b>		
<b>Sr. #</b>	<b>Items</b>	<b>QTY</b>
1.	Cool Light 330w	04
2.	Cool Light 220w	06
3.	Cool Light 110w	05
4.	Fresnel Light 1000w	07
5.	Fresnel Light 650w	08
6.	Fresnel Light 300w	05
7.	Color trans Light 1000w	14
8.	C-Stand Top Light Gear	02
9.	LED Light mountable light YN-300	02
10.	YN-600 LED Light	05
11.	Light Stand	41

<b>Sound Recording Equipment</b>		
<b>Sr. #</b>	<b>Items</b>	<b>QTY</b>
1.	Zoom Voice Recorder H6N	05
2.	Zoom Voice Recorder H4N	04
3.	Boom Sennheiser Mic ME-66	02
4.	Boya By-BM3031 On-Camera Shotgun	02

5.	Boom Rod	02
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<b>Miscellaneous</b>		
<b>Sr. #</b>	<b>Items</b>	<b>QTY</b>
1.	Portable Track with Dolly 10 feet	01
2.	Camera Rig with Follow Focus	01
3.	Slider Track 4.5 feet (GT-Y120)	01
4.	Jib 6 feet king joy (lock Problem)	01
5.	Reflector	10
6.	Power Extension	12

### **Post-Production Lab**

This lab contains 42 window based editing machines with graphic cards. The machines includes, Corei3, Core i5, Core i7 having all the required soft-wares required for our degree programs (bachelors & masters).

### **Thesis Lab**

Mac video editing Lab is used for offline editing of audio, video and image. Students use multiple software for video editing, audio mixing, 3D animation and graphic designing software in mac lab.

This lab is designed especially for our graduating students where they do all the post-production work during of their thesis projects (short-films/dramas/documentaries) during their final semester. Moreover, students are allowed to use this lab for especial projects too.

This lab consists of 6 Apple Mac pro Quad Core editing machines (Ram 16GB, Graphic Card 1GB), 5 Apple I-Mac Core i7 editing machines (Ram 16GB, Graphic card 1GB) and 2 Intel Core i7 editing machines (Ram 32GB, Graphic card 1GB).

The Department upgraded Film and TV equipment by adding Latest Sony DSLR Cameras with wide range of Camera Lenses, Best quality Arri , Kino Dido Light, Latest Zoom Recorders for best audio recording, Mini- Jib and Slider for the students so that they could familiar with professional equipment and able to produce quality work.

## **Music Studio**

Music studio consists of two rooms: sound recording room and Jam session room

### **i. Sound Recording Room**

- Recording studio has specialized facility for sound recording, mixing, and audio production of instrumental or vocal musical performances, spoken words, and other sounds.
- Recording studios may be used to record singers, instrumental musicians (e.g., electric guitar, piano, saxophone, or ensembles such as orchestras), voice-over artists for advertisements or dialogue replacement in film, television, or animation, foley, or to record their accompanying musical soundtracks.
- Tascam DM-4800 audio console provides you with a new and flexible approach to mixing and recording. Designed to integrate with the latest Digital Audio Workstation (DAW) personal computer software as well as with standalone recorders, it can form the heart of any recording studio.
- Students working with the professionally recording studio equipment such as Audio monitor, preamp, compressor, focus rite recorder etc.
- Students record voice over, dialogue, background music with Cubase software.

### Sound Recording Room Equipment

<b>Sr. #</b>	<b>Items</b>	<b>QTY</b>
1	Dynaudio Acoustics	2
2	Genelec Monitors Speakers	2
3	Samsung Led	2
4	View Sonic	2
5	RM-MC1L Headphones Amp	2



6	Avalon Pre Amp	1
7	Avalon Eq Channels AD 2055,AD2077,AD2055	1
8	Samson Power Supply	2
9	T.c Electronics M350, Effect Machine	2
10	T.c Electronics M3000	2
11	Ensemble by Apogee Pre amps	2
12	Apogee Analog Mastering Unit	1
13	T.c Electronics Finalizer	1
14	HA8000 Behringer Amplifier	1
15	Focusrite Scarlet 18i20	1
16	Optiplex 7050	1
17	Midi Cables	2
18	Virtual Library Kontakt	1
19	Cubase 9 Pro	1
20	Samsung Recorder SRD Whole Set	1
21	Nuemann Tlm 67	2
22	Sonifex RBADDA D/A Convector	1
23	1074 Quad Gate	3
24	Analog Input Rosetta 200	1
25	Logitech Speakers	1
26	Power Supply	3
27	M Audio Keyboard	1

**ii. Jam Session Room.**

- This room is dedicated to conduct lectures for audio and sound design.
- Students do ADR recording, practice musical instruments and attend class sessions in jam session room.
- Students play different musical equipment such as harmonium, Guitar, Drum kit, Piano, Snares etc.

*Jam Session Room Equipment*

<b>Sr. #</b>	<b>Items</b>	<b>QTY</b>
1.	Tascam DM 4800	1
2.	Minisow Hand frees	6
3.	Marshall Foot Controller	1
4.	Mic Stands	2
5.	Accordion	1
6.	Duffs	5
7.	Jazz Drums two piece	1
8.	Headphones Sennheiser	5
9.	Sennheiser Microphones	20
10.	Korg Kronos	1
11.	Earth Works Microphones	2
12.	Neumann KM 184	2
13.	TAMA Drum kit all set	1
14.	Ibanez Guitar AEG8E-NT	1
15.	Guitar Holding Stand	2
16.	Tycoon Percussion	2
17.	Shakers	1

18.	Behringer Jam Speakers	2
19.	Guitar Stand	4
20.	Keyboard Stand	2
21.	Harmonium	1
22.	Behringer Guitar Amp	1
23.	Marshall Amp	1
24.	Snakes	3
25.	Washburn Bass Guitar N7	1

Students direct and produce variety of content (short films, documentaries, dramas) during their degree program and also as a thesis projects in their final year available in thesis lab.

Few of the projects are:

### **Student's thesis projects from 2016 to 2019**

#### **2016**

<b>Sr. #</b>	<b>Short Film Title</b>	<b>Prepared by</b>
1.	Daira	Shehryar Khawar
2.	In dark Alleys	Sabeeh Qureshi
3.	Agar	Wafa Inam
4.	Ahsaas	Talal Khalid
5.	Gumnaam	Danish Vardag
6.	Katchi	Amina Malik
7.	Zohran	Umer Jillani
8.	Rang Muhabbat	Sachal Khurshid
9.	Matargasti	Mahnoor Sajid
10.	4 <sup>th</sup> Murder	Anjum Hussain
11.	Veham	Hasan Umer Amin
12.	Parchai	Sadam Hussain
13.	Loving Autism	Khadija Sikandar

14.	Dastak	Mahad Hussain
15.	Khuwars	Jasim Shahid
16.	Nair	Umair Javaid
17.	Inam	Warda Arif
18.	Kahani	Shahroz Khan
19.	Ehsaas	Saram Dogar
20.	Jugaaru	Taimoor Sheikh
21.	Dinner Table	Hamza Tariq
22.	Adhori	Fatima Imran
23.	Thief Lateef	Bilal Shah
24.	Boot polish	Narmeen Ali
25.	Saraab	Neha Nawaz
26.	Teri Meri breakup Kahani	Ramsha Mansoor
27.	Pashemaan	Arzu Tariq
28.	Destiny	Raheen Baloch

## 2018

<b>Sr. #</b>	<b>Short Film Titles</b>	<b>Prepared by</b>
1.	Do Rukh	Sana Hasan
2.	The Perfect Family Portrait	Sheikh Muhammad Ahmed Arshad
3.	Marhoom Ki Yaad Mein	Ramis Hussain Bukhari
4.	Do Rahaa	Anum Abid
5.	Ab_Kya_Hoga	Saud Manzoor Sheikh
6.	Monkey Business	Sharjeel Shahid
7.	Saneha	Hooria Tauseef
8.	Hasrat	Saba Chahil
9.	NUR	Rohail Ahmed Ozair
10.	Chaap	Mohammad Eraj Hammad
11.	Monstruos del desierto	Shahrukh Sarfraz

12.	Pixelation	Muhammad Faisal
13.	Tales of Pappu	Ahsan Nadeem
14.	Mystery of the Mountains	Dawood Akhter Murad
15.	Haan! mein jhoota hun	Muhammad Bilal Babar
16.	NABA	Maira Khalid
17.	Emaan	Gohar Imran
18.	VASL	Waqar Ali
19.	Second Life	Minhaj Ahsan
20.	KHAKAY	Hassan Raza

## 2019

<b>Sr. #</b>	<b>Short Film Titles</b>	<b>Prepared by</b>
1.	LUCKY ME	Ahmad Bin Nasrullah
2.	Ye Diary aur Tum	Ahmed
3.	Chai	Ahmed Elahi
4.	'NAO'	Ali Imran
5.	Butwaa	Bilal Habib Chaudhry
6.	The Stab	Danish Nadeem
7.	Rukhan De Chawein	Danyal Abid
8.	No Regrets Allowed	Hamza Ali
9.	Mastani	Hamza Rifaqat Ali
10.	انتظار	Hamza Waseem
11.	Yaad	Hania Ishaq

12.	Dreamscape	John Ali
13.	Eid Gaah	Khawar Abbas
14.	2084	Muhammad Atif Irfan
15.	SAKINA	Muhammad Hunbal
16.	21st October	Muhammad Junaid Aziz
17.	Maat	Muneeb ul Hassan
18.	Haqeeqat-e-Muntazar	Nabeel Ihsan Pitafi
19.	Rumi	Rija Shahbaz Khan
20.	Irtaqa	Zainab Babar

## DOCUMENTARIES

Sr. #	Documentary Title	Prepared By	Year
1.	Aquatic	Hasham Amir-ud-Din	2016
2.	Ali Sohail Story	Zain Peerzada	2017
3.	Watan	Hafiz Vayani	2017
4.	Cholistan (Documentary)	Ahsan Ayub Khan	2017
5.	Maa Boli	Syed Raza Hassan	2017
6.	The Land of Thalochians	Adeel Bhatti	2019
7.	Some What Super	Ahmed Kaleem	2019
8.	KALASH (A place out of ordinary)	Ahsan Aurangzeb	2019
9.	PSL	Ali Noor	2019
10.	One Penny Artist	Maham Waqar	2019

**Standard 3.1: Laboratory manuals / documentation / instructions for performing experiments must be available and readily accessible to Faculty and students**

Our both labs provide best facilities to students so that they can do practice on different

software and enhance their learning and skills. We have even got allocation of SMC lab 001 on Saturday for students so they can do more practice and become expert in their projects. The lab attendant and support staff is always available for student's guidance. Lab Attendant is the custodian of all the manuals and instructions concerning his laboratory.

**Standard 3.2: There must be adequate support personnel for instruction and maintaining the laboratories.**

The above lab is maintained by a Lab Administrator who is responsible for keeping the computer's hardware and software in working condition. He is also required to ensure that networking of the computers is working properly and Internet is available at each workstation. The Lab Administrator seeks guidance from the concerned Course Instructor regarding conduct of experiments pertaining to different courses. Further, the Lab Administrator is supported in his job function by the Information Technology Resource Center Staff located in the Server Room. Staff also facilitates students in providing different software and their installation process.

**Standard 3.3: The University computing infrastructure and facilities must be adequate to support program's objectives.**

The facilities mentioned in the above labs are about adequate to support the objectives of the BA (Hons) in social sciences with major in Theatre, Film and Television program. However, the Department is continuously trying to bring in advanced computers and software to support the ever-changing trends in teaching film and TV production.

BNU TFT is running a comprehensive Campus Management System. It facilitates the Faculty members in maintaining the attendance record, examination schedules, time tables and student's data.

**CRITERION 4: STUDENT SUPPORT AND ADVISING**

The Bachelors program of Theatre, Film and Television provides adequate support to students to complete the program in a timely manner and provides students with opportunities to interact with Faculty, enabling them to receive advice about program requirements and career alternatives.

Student societies are formed for different extracurricular activities managed and run by students

themselves and supervised by Faculty which organize various events and competitions which enhance the abilities of students to manage events at larger scale and help students to make contacts. The purpose of establishing these kind of societies is to develop in students some soft skills such as leadership abilities, public speaking, team work, work ethics, and respecting others boundaries.

### ❖ SOCIETIES

#### 1) **Beaconhouse Film and TV society**

BTFS (BNU's TV & Film Society) is founded to provide its students the opportunity to experiment, learn and work in the rapidly growing TV & Film industry of Pakistan. Society consists of members who organize various activities under supervision of Faculty. Under the umbrella of this society, BTFS has organized the following events in the past years.

- BNU Film Festival (three editions)
- Annual thesis screening
- Annual Theatrical Play
- Upcoming film promotional session

#### 2) **Beaconhouse Dramatic Society (BEADS)**

Beaconhouse Dramatic Society (BEADS) was founded in 2012 and then re-founded in October 2014. A society founded and created by the students of TFT BNU aiming at the students. Starting from scratch it focuses on initiating workshops, plays, mimes, dance, short films and theatrics for students in a healthy and productive environment.

The mission of this society is to explore the idea of theatre and dramatics in the most productive and creative of ways. It aims at exploring actors and providing them with a healthy platform to showcase their abilities. Our Only mission is to bring about a Theatrical Uprising in the Country. BeADs is the way to bring Drama to one's life.

TFT students have participated in many festivals and competitions all over Pakistan and won several awards.

- **BeaDS (Dramatics Society of TFT under SMC) & BTFS (BNU Film & TV Society) secured following four positions in Nukta 2019 competition held at Pakistan Institute of Engineering and Applied Sciences (PIEAS) Islamabad:**

1. Runner-up in Dramatics



2. Best Production in Dramatics
  3. Best Mime in Dramatics
  4. Best Acting in Videography (short film)
- **BNU shines in GCUF Olympiad, as we won 5 awards in Jeh'd 19, annual olympiad held in Government College University Faisalabad. BeaDS played "Gosh Bar Awaz" and won following 3 awards:**
    1. Best Play
    2. Best Props
    3. Best Production
  - **TFT student Sheikh Waqas' short film "To To" secured 1st Position in short film category along with Best Production award.**
  - **Theatre 20 at Forman Christian College**

TFT students won "Best Production," award in this event. They performed a 20 minutes theatrical play "DOBAROVI". The story was about a child suffering from dual personality who had to live his life in a way he did not want to. Due to some incidents he takes matters to his hands and tries to do what is right.
  - **IBA Enigma - Trabeata : Drama competition - Jan 2018**

Students from Department of Theatre, Film & TV, School of Media & Mass Communication participated in Enigma (IBA Enigma - Trabeata : Drama competition) and won three awards:

    1. IBA Championship Award
    2. Best Director Award
    3. Best Actress Award
  - **Tamasha Festival 2017 - Performing Arts For Young Audience**

BeaDS - Beaconhouse National University Dramatics Society performed their masterpiece A Play by Department of Theatre, Film and Television (TFT) "Stories on a Ship" written by Gulshan Majeed and directed by Hassan Raza.

### 3) Beaconhouse Music Society (BMS)

BNU Music Society has flourished in every respect, not only does it accommodate the university's in-house talent but has also been a source of exposure to international music by having entertained three international bands. In short, the most important cause for its existence is to house and nurture the various musical talents of Beaconhouse National University. Some of the **latest works of BMS** are as follows:

- Our Faculty members from the Department of Theatre, Film and Television have paid an emotional tribute to the martyrs of APS incident via a video whose title is 'APS KE SHAHEED BACHOON KI YAAD MEIN' in December 2019. Famous Poet and visiting Faculty Member, Mr. Ayub Khawar wrote it and Mr. Nasir Ali Mazari did the voice over.
- BMS released a video song on Christmas 2019 for the Christian community. Aneeq Ashfaq worked as vocalist, Omar Rahman directed it, Arsalan Haider was DOP and our staff Joshwa Javaid produced its music.
- BMS has paid a tribute to our great leader Muhammad Ali Jinnah on his birthday December 25, 2019 by releasing a video song. In this video, our students (Hassan Aitbar, Isha Faisal, Fazi Mughal, Qazi Shahroz, Usama Asad, Ahsan Ashfaq) did vocals. Hassan Aitbar & Laiq ur Rehman did music production of this video.
- BNU Music Society, SMC-TFT expressed love to Pakistan by releasing a video song on Independence Day in August 2019.
- Members of BNU Music Society (BMS) participated in the event of FCC
- 'MAGNA' 2019 in distinct categories and won the following awards.
  - ✓ Warda Tariq got runner up of western singing
  - ✓ Omer baig was sinner of Instrumental whereas
  - ✓ Alemam elghandour won Rap battle.

#### **4) Beaconhouse Literary Society**

A newly formed society, it offers enthusiasts of literary works have the umbrella of Gosha-e-Zafar to introduce and promote their works. Students from all departments of the university are keen members of the literary society.

- BLS paid a tribute to Munir Niazi in 2017 by releasing a video in which our Faculty member Mr. Muhammad Nasir Ali Mazari did voice over.
- BLS organized the book launch of Late Zafar Samdani's Anthology in 2016 at Human Rights Commission of Pakistan.

**Standard 4.1: Courses must be offered with sufficient frequency and number for students to complete the program in a timely manner.**

The BA (Hons) in Social Sciences with Major in Theatre, film and television program is a four year program comprising 130 credits. The required and elective courses are offered in a logical sequence that polishes the students to obtain the program's defined objectives and outcomes. Most courses are taught once in an academic year providing students adequate opportunity to complete the courses in a timely manner.

Sr.No	Course Structure	Number of Credit Hours
1	Social Science Courses	33
2	TFT Core	87-90
3	HEC Core	11
	<b>Total</b>	<b>131-134</b>

**Standard 4.2: Courses in the major area of study must be structured to ensure effective interaction between students, Faculty and teaching assistants.**

Majority of the courses in the program are taught in a semester by individual Faculty. Courses are structured in the board of studies before commencement of each semester. Each course is of minimum 3 credits which equals to 48 contact hours per course. Any course shared by two Faculty members is split into two components of 1.5 credits each. Each course has a separate Google Classroom in which students can interact with teachers and resolve their concerns regarding any assignments, projects or anything else. Teachers and teaching assistant both manage Google classrooms of TFT courses where they update reading material of each course on daily basis. Students also submit their assignments and projects in Google classroom under the relevant thread. Moreover, Faculty advertises office timings for student consultation and is usually available to meet upon request.

**Standard 4-3: Guidance on how to complete the program must be available to all students and access to academic advising must be available to make course decisions and career choices.**

All program related information is readily available to the students. At the start of every academic

year the School conducts an Open Day for prospective students. This gives an opportunity to the students to visit the campus, get all required information and meet with the Faculty. The School also post important information regarding the program on its official Facebook page of Beaconhouse National University as well as Department of Theatre, Film and Television. In addition, the University annually publishes a detailed prospectus describing the different programs being offered by the University.

Once the students join the program every semester they are provided with academic information. This set of information pertains to course outlines, course objectives, class schedules, reading lists, assessment procedures and assessment guideline.

### **STUDENT ADVISING SYSTEM**

There is an effective student advising system in practice at the Department of Theatre, Film and Television. The Program Supervisors and the Head of Department are in constant contact with the students advising them on all academic issues. Students are at liberty to drop in at most cases and preferably book an appointment and meet with either member as and when they feel the need to get advice and/or additional information. In addition, the students can also book tutorials with the concerned Faculty to discuss all matters relating to a particular course.

In the final year once students embark on their final thesis projects, they are assigned supervisors with expertise in the relevant field. Students have the opportunity to get guidance and support from their supervisors while completing their thesis.

### **STUDENT COUNSELING SYSTEM**

The Program Coordinator keeps in direct contact with the students enrolled on the program. The students meet with the program coordinator to discuss all personal and professional issues. In cases where further counseling is required for the students the Program Supervisor refers the case to the Head of the Department and/or Dean so that arrangements can be made for the students.

### **OPPORTUNITIES PROVIDED FOR THE STUDENTS**

Throughout the year the School invites experts in different areas of Media to give guest lectures. Similarly, filmmakers, writers and producers are invited for seminars, panel discussions and guest lectures, etc. The students during these lectures get an opportunity to interact with experts in the area. TFT held many interactive sessions in the past years on different genres. A few of them are as:

- Dr. Richard Cangro, Associate Professor of School of Music, Western Illinois University

visited BNU in November 2018 to deliver a series of lectures on music education.

- John Samaha conducted a session on Acting and Direction in the terms of Production in the course "Production Design for Theatre" in October 2019.
- Ryan Van Winkle, projector director at Highlights Arts conducted a session in October 2019 with students of Department of Theatre, Film & TV. The session includes discussion on Art with Activism and the creative process.
- An interactive session was held with the cast of "Heer Maan Ja" starring Hareem Farooq, Imran Raza Kazmi, Arif Lakhani in lead roles. Heer Maan Ja is a 2019 Pakistani romantic comedy film, directed by Azfar Jafri. The film is produced by Imran Raza Kazmi under the banner of IRK Films; the film is distributed by the Distribution Club.
- An interactive session was held with the cast of "Laal Kabootar" starring Ahmed Ali Akber, Mansha Pasha and Ali Kazmi in lead roles. Laal Kabootar is a Karachi-based crime thriller hitting the cinemas in March, 2019.
- Gillian Rhodes, an internationally recognized American dancer/choreographer, gave a guest lecture on Body Movement & Theatre as part of the course Intro to Theatre taught by Mr. Azeem Hamid in October 2018.

Students are especially encouraged to display their photography, films, and multimedia presentations; present and publish their research work in journals of National and International repute and; enter international and national film festivals.

Students are also highly encouraged to participate in different festivals at national and international level to experience the diverse audience and bigger platform to showcase their skills and abilities which will create opportunities for them to work in the field. For such activities Department of theater, film and television along with BNU authorities always completely support students, and as a result students bring back fruitful achievements.

- TFT Alumni Maryum Yousaf sung a jingle "Aankhen milane wale" for Muzlin Sana Safinaz 2019.
- Students of MS Film and TV got distinction by making their way to Cannes Film Festival 2018. Their Short Film Jahan Ara has been selected for the Festival.
- Rehana Latif is an aspiring filmmaker from BNU alumni. "Wedding Bells" is her first web series and an attempt to defy the conventional norms of film making in Pakistan.
- TFT Alumni Mohammad Eraj Hammad & Sharjeel Shahid are part of sit-com "Hum Tum

Forever"

- “Ready Steady No” directed by Hisham Bin Munawar
- TFT Alumni Hisham Bin Munawar is the very first graduate of TFT directing a feature film. The team consists of TFT graduates who have worked brilliantly for creating this film.
- TFT Students Nabeel Pitafi and M. Eraj Hammad acted as a main role in the drama serial “Mohini Mansion Ki Cinderellayain” and “Parlor wali Larki” respectively.
- Mubashir Hashmi is our graduate of Department of Theatre, Film and TV, School of Media and Mass Communication. He is currently working as an anchorperson at Geo News. We are proud of our graduates and their contributions and impact in the society.
- Delegation of the representatives from the Global Media Makers Program visited BNU.

In the final year once students embark on their final thesis projects, they are assigned supervisors with expertise in the relevant field. Students have the opportunity to get guidance and support from their supervisors while completing their thesis.

*Our students were selected for internships in different renowned organizations during their study time. Some of their details are as follows:*

- TFT student Naveed Qamar of MS Film & TV program has been selected as Huawei Experience Ambassador as part of their #ShotonHuawei Campaign.
- Alizeb Raees, student of MS Film & Television attended the 8th International Documentary Masterclass “Interdoc 2018” in Požega, Serbia.
- Khurram Nawaz Sheikh & Narmeen Ijaz students of M.S Film and Television program at Department of Theatre, Film & TV, Beaconhouse National University, were recently selected to attend Beyond Borders: A Filmmaking Workshop Across Punjab Region of India and Pakistan, an intense three weeks filmmaking workshop, at Indiana University, U.S from May 13 to June 4, 2017.
- Maham Waqar, a student of BA (Hons.) Theatre, Film and TV program is on a UGRAD Exchange program in the United States of America. She is pursuing her semester at Keene State College.

## **CRITERION 5: PROCESS CONTROL**

**Standard 5.1: The process by which students are admitted to the program must be based on quantitative and qualitative criteria and clearly documented. This process must be**

**periodically evaluated to ensure that it is meeting its objectives.**

- **PROGRAM ADMISSION CRITERIA**

Applicants with a FA/F.sc/A-level degree and minimum 2nd division are eligible to join the BA (Hons) in Social Sciences with Major in Theatre, Film and Television Program.

As part of the admission procedure the students are required to take an Admission test and give an interview. The admission is done twice a year, in fall and spring semester.

- **PROGRAM/CREDIT TRANSFER**

The School refers all transfer cases to the University Equivalence Committee. The Equivalence Committee after thorough scrutiny in light of the HEC guidelines gives approval for all transfers.

- **EVALUATION OF ADMISSION CRITERIA**

The admission CRITERION is reviewed annually in light of the HEC guidelines. The Board of Studies meets once a year and reviews all matters regarding the program. In addition, the Academic Council of the University also reviews the Admission procedure and subsequent approval is taken from the Board of Governors of the University.

**Standard 5.2: The process by which students are registered in the program and monitoring of students' progress to ensure timely completion of the program must be documented this process must be periodically evaluated to ensure that it is meeting its objectives.**

- **PROCESS OF REGISTRATION**

The Department of Theatre, Film & Television at the School of Media and Mass Communication is committed to following the continual progress of its students. The Department Coordinator keeps a copy of the record of the student registration and detailed enrollment records marking the duration of their academic stay at the university. Full record of the Student is also available with the Registrar Office.

- **MONITORING STUDENTS PROGRESS**

The student progress is carefully monitored throughout their academic stay at the School. The program follows continuous assessment procedures. The results of the students are

carefully recorded and monitored by the School and passed on to the Examination Department.

The Faculty, Program Coordinator, Head of Department and the Dean meet on a regular basis to discuss all student related issues. Attendance records, class performance records of all students are also maintained by the School. Transcripts are prepared by the Examination Department issue transcripts upon request. Coordinators, Supervisors, Head of Department and Dean always know the students' performance.

- **EVALUATION AND IMPROVEMENT**

The process is evaluated by conducting periodical peer reviews. Regular meetings between coordinators, supervisors head of Department and Dean keeps addressing any issues regarding students and their performance. New strategies are employed as need arises.

**Standard 5.3: The process of recruiting and retaining highly qualified Faculty members must be in place and clearly documented. Also processes and procedures for Faculty evaluation, promotion must be consistent with institution mission statement. These processes must be periodically evaluated to ensure that it is meeting with its objectives.**

- **FACULTY RECRUITMENT PROCESS**

The School of Media and Mass Communication follows a thorough process for the recruitment of Faculty in line with the BNU and HEC guidelines. The process begins with identification of Faculty (preferably foreign qualified), they are then invited to give guest lectures, demos and conduct workshops or teach as part of the visiting Faculty team at SMC. Feedback is taken from the students, head of Department and Faculty members on their performance. Based on the feedback the School of Media and mass communication then proposes their name to University authorities so that the formal recruitment process may begin. These cases are then put before the Selection Committee that interviews and scrutinizes the candidates. On the recommendation of the Selection Committee the Board of Governors then interviews the candidates to give final approval.

- **FACULTY RETENTION**

Incentives for professional development are given as part of Faculty retention. The



University grants its Faculty members up to 3 months paid leave in a year higher studies leading to PhD. The University grants concession in tuition fee up to 75%, in addition to full waiver in admission fee, to Faculty members studying in BNU in various academic programs. Additionally, off-campus academic and training programs are sponsored by the University. However these incentives are competitive and involve a selection process usually serving the first and the most effective candidate.

- **FACULTY EVALUATION PROCESS**

To maintain the standard of education the TFT Department has been conducting semester wise Faculty evaluation Performa's to evaluate the courses and Faculty progress. Every semester under the supervision of HOD and Quality Assurance Department an assessment is conducted to ensure students are getting the best learning outcomes.

- **FACULTY PROMOTION PROCESS**

If a Faculty member in service achieves qualification and experience required for promotion at the next academic level, the respective Dean sends a recommendation to Departmental Promotion Committee which reviews the candidates' credentials in accordance with HEC guidelines for Faculty appointment. In event of promotion as Assistant Professor and Associate Professor, the Committee further forwards the case to BNU Selection Board which interviews the candidate and sends recommendation to Vice Chancellor for approval. In case of promotion as Professor, the case is forwarded to

Selection Board which interviews the candidate and sends its recommendation to Board of Governors for approval.

**Standard 5.4: The process and procedures used to ensure that teaching and delivery of course material to the students emphasizes active learning and that course learning outcomes are met. The process must be periodically evaluated to ensure that it is meeting its objectives.**

- The School of Media and Mass Communication conduct Faculty meeting at least twice a year to discuss new and expected courses for the upcoming semester. The bachelor's program in Theatre, Film and Television draws on courses that look at contemporary media discourse and creative techniques employing new and available equipment pertaining to the fields of film and television.

- Our TFT courses address the contemporary requirements of national or international markets. As per departmental regulations, courses are drawn with consensus and are then moved to the board of studies for their approval and suggestions.
- Therefore, these courses are designed in light of modern trends and developments in media. The educational needs of our students are also taken into consideration at the time of design. The Department meets on a regular basis to discuss the progress of the courses. Evaluations done by students at the end of course as well as, soft feedback by the students is given weight age when courses are designed.
- Students have their individual accounts on CMS portal where they can check their academic history, daily time tables and any other details relevant to them.

**Standard 5.5: The process that ensures that graduates have completed the requirements of the program must be based on standards, effective and clearly documented procedures. This process must be periodically evaluated to ensure that it is meeting its objectives.**

- The Administrative Coordinator maintains thorough records of the students. These records are reviewed at the start and end of every semester to ensure the student is progressing and meeting all requirements of the program. The Registrar office maintain files on each student. These files contain past and ongoing academic record of the students. At the end of each semester these records are reviewed as a means to check student performance.
- At the time of graduation the record of each student is thoroughly scrutinized to ensure that the student has fulfilled all requirements of the program. After ensuring that all requirements have been met the student is allowed to graduate.

## CRITERION 6: FACULTY

Faculty members must be up to date in their discipline and have the necessary technical depth and breadth to support the program. There must be enough Faculty members to provide continuity and stability, to cover the curriculum adequately and effectively, and to allow for scholarly activities. To meet this CRITERION the standards in this section must be satisfied.

**Standard 6.1: There must be enough full time faculties who are committed to the program to provide adequate coverage of the program areas/courses with continuity and stability. The interests and qualifications of all Faculty members must be sufficient to teach all courses, plan, modify and update courses and curricula. All Faculty members must have a level of competence that would normally be obtained through graduate work in the discipline. The majority of the Faculty must hold a Ph.D. in the discipline.**

- Complete the following table indicating program areas and number of Faculty in each area.

Program Area Of Specialization	Courses In The Area And Average Number Of Sections Per Year	Number Of Faculty Members In Each Area	Number Of Faculty With Foreign Masters/MS/MPhil/Edd. Degree	Number Of Faculty With Ph.D
Direction	Direction for Film & TV-1 Direction for Film & TV-2 (2 to 3 sections in each session)	One	Nil	Nil
Editing & Graphics	Fundamentals of Editing Advanced Editing (2 to 3 sections in each session) Compositing Graphics & Visual Effects 3D Modelling and Animation Film Animation	Three to Four	Nil	Nil
Production	Production Design for	Four to Five		

	Theatre TV Drama Production Documentary Short Film Production Set Design, Costume and Make-up		One	Nil
Writing	Script Writing Screenplay Writing Fiction Poetry and Short Story (2 to 3 sections in each session)	Seven	Nil	Nil
Cinematography	Fundamentals of Camera Advance Camera Lighting for TV & Film (2 to 3 sections in each session)	Five to Eight	3	Nil
Sound	Musicology Sound Design	One-two	Nil	Nil
Acting and Theatre	Intro to Acting Intro to Theatre Acting Improvisation and Devising Directing Actors	Three-four	Nil	Nil

**Faculty Distribution by Program Area**

- Faculty Resumes (Attached as Annex-A)

**Standard 6.2: All Faculty members must remain current in the discipline and sufficient time must be provided for scholarly activities and professional development. Also, effective programs for Faculty development must be in place.**

- All Faculty members in the School of Media & Mass Communication should have a Master's Degree from foreign or local university. In addition, they are up-to-date in their area of expertise and have taught the courses allocated to them previously as well.

- Full time Faculty members are assigned a maximum load of three courses which entails 9 to 12 credit hours per semester of student contact. Keeping in view this load the fulltime Faculty has sufficient time for Professional Development. Furthermore, the fulltime Faculty is not given any teaching assignments in summer and they can fully devote their summer time for professional development.
- Faculty is encouraged to participate in seminars, workshops and conferences in the area of their interest. Some of our Faculty work are as follows:
  - TFT Faculty member and alumni, **Mr. Nasir Ali Mazari's** Documentary KHAAK has been selected for exhibition in the prestigious 9th DADA SAHEB PHALKE FILM FESTIVAL 2019. Mr Mazari made KHAAK for his MS Film & TV Project at the TFT and got a distinction certificate. The Dada Saheb Phalke Film Festival is India's premier film festival aimed at celebrating the cinema and work of aspiring, young filmmakers.
  - **Dr.Wajiha Raza Rizvi**, PhD, Associate Professor, has published her third article in encyclopedias in a row. Her latest publication *Cinema Pakistan* is published in Persian in *Danesname-ye Jahan-e Eslam [The encyclopaedia of the world of Islam]*. The publication will next appear in Arabic and English versions of the encyclopedia.

**Standard 6.3: All Faculty members should be motivated and have job satisfaction to excel in their profession.**

The faculty members are provided a congenial working environment which is conducive for teaching and research. Air-conditioned offices/workstations with internet connectivity and access to digital library are standard features of the faculty working environment.

Faculty members can purchase any book of their choice without hindrance. Faculty can also undertake professional development training and also get leave for improving their qualification at any other Institution, subject to providing a service bond.

The performance of faculty is appraised on annual basis and they are awarded annual increment based on the appraisal.

Survey of faculty is conducted (on HEC approved Proforma # 5) in which the faculty provides its input on work environment and their own performance during the year. The survey is quite effective in assessing the faculty, their views for improving the work environment and facilities.

All the above features help in motivating the faculty in their job.

## **CRITERION 7: INSTITUTIONAL FACILITIES**

**Standard 7-1: The institution must have the infrastructure to support new trends in learning**

**such as e-learning.**

The Infrastructure and facilities that support new trends engines such are: J Stor: is a digital library founded in 1995 encompassing past and current digitized academic journals, books and primary sources of information. Art Stor: is an organization that builds and distributes online resources of digital library with 1.4 million images related to the arts, architecture, humanities, sciences, shared shelf, and a web-based cataloging and image management software services that allows institutions to catalog, edit, store and share local collections.

Library: Best resources available through books, journals and collections of articles.

**Standard 7-2: The library must possess an up-to-date technical collection relevant to the program and must be adequately staffed with professional personnel.**

### **Library Services**

BNU library is providing following services to its users

- Circulation Service
- Reference Service
- Reservation of books
- Recommendation of library material
- Current Awareness Service
- Inter Library Loan Service
- Photocopying / Scanning Service
- Orientation and Information Sessions
- Selective Dissemination of Information
- Audio Visual Service

### **Shifting of library**

BNU library was shifted in December 2019 into a newly state of the art library (7200 sf) situated in Recourse Center Block. In this newly constructed library there are three main sections (a) Circulation Section, at the entrance of the library. (b) Reference & Research Section, where 07 computers are placed and research dissertations and thesis are arranged in this section to facilitate BNU research scholars. (C) Technical Section, which provides technical services to complete the newly purchased/gifted items of the library.

### **Research Workshops/Seminars**

BNU library is providing services in promoting research culture in university for this purpose research workshops/seminars are being held in all BNU schools to facilitate the research scholars that how can the easily access BNU and other online resources whining the university and from home? During the academic year 2019-20 BNU library arranged 10 research workshops seminars to enhance the research abilities of the scholars. Experts, educationists and professionals from outside the campus especially Dr. Muhammad Tariq (academician, researcher, library professional and a trainer) was also invited to facilitate the BNU research scholars.

### **Library Database**

BNU library is working with ITRC team on customization of a Library Management System that fulfills the all requirements to meet the modern library trends. Main features of this Management Systems are mentioned bellow.

- Acquisition
- Cataloging
- Memberships
- Circulation
- Reports
- Web OPAC
- Serials
- Data Exchange
- Standards
- Digital Library
- Management
- Institutional Research Repository

BNU library is also working on BNU Research repository where the user will be able to check the research work of the university researchers online.

### **Professional Development**

The librarians have been trained in MARC records development and cataloging in a new integrated Library System (Libxol). Furthermore, all library staff is trained to meet the modern Library and Information Science trends. Training in the use of the software and Archives and Records

Management is given to library professionals. The need for this has arisen as a new Archives and a Records Management program has been initiated at the University.

### **Library Committee**

The BNU Library is guided by the Library Committee for effective management. Dean, Heads of schools are members and library liaisons are nominated from all departments.

### **Annual Report**

Librarian prepares an annual report to present to the Vice Chancellor of the University, highlighting the accomplishment, problems and needs of the library. Utilization of resources and statistical data is presented in this report.

### **Books (print from)**

Total:	16064
During 2020-2021:	264
Books (Electronic):	148000 (through e-brary) & 6500 PDF
Reports:	2283
DVDs:	1056 (E-Movies 3500)
Art Catalog:	1181

### **Government Documents:**

- Pakistan Economic Survey 1980 to 2019-20
- State Bank of Pakistan Report
- All 5 years Plans (Soft Copy is also available)
- Annual Plans (Soft Copy is also available)
- 50 Years Pakistan Statistics of Pakistan
- Ten Years Perspective Development Plan 2001-11
- Pakistan Education Policy
- Pakistan Education Statistics 2007-2008
- Pakistan Demographic & health Survey 2006-07
- District Census Reports 1998
- HEC Annual Reports
- HEC Curriculums 2009, 2010
- Judicial statistics of Pakistan Annual Reports
- Punjab Development Statistics



Pakistan Engineering Congress Reports sessions 1983, 1984, 1985, 1992

Pakistan in the 21<sup>st</sup> Century: Vision 2030

Promise, Policy, Performance: Two Years of People Government 2008-2010

### **Library Budget**

- Annual Budget of BNU Library is Rs. 5.9 million

### **BNU Publications (Thesis)**

Institute of Psychology:	173
School of Education:	267
School of Mass Communication:	329
SMC TFT:	99
SLASS-Economics:	25
SLASS DLA:	66
School of IT:	288
IPP Reports:	2008-2014
The Maya Tree: Vol. 1	Fall 2009
Students Degree Shows:	Annually
Prospectus:	Annually
SVAD/SA Prospectus:	Annually
Faculty Catalogs	Arts Catalogs
Convocation Gazette:	1 <sup>st</sup> – 15 <sup>th</sup>
BNU Gazette (news letter)	3 /years
Research Journals (Print)	050
Research Journals (electronic)	6277

### **BNU Library URL:**

<http://www.bnu.edu.pk>

### **Library Members**

Total Library Membership:	3132
Faculty:	335
Students:	2689
Staff:	106

## Digital Library

### ProQuest Dissertations & Theses

ProQuest Dissertations & Theses Global is the world's most comprehensive collection of dissertations and theses from around the world, spanning from 1743 to the present day and offering full text for graduate works added since 1997, along with selected full text for works written prior to 1997. It contains a significant amount of new international dissertations and theses both in citations and in full text.

Access URL: <https://search.proquest.com/pqdtglobal?accountid=135034>

### **Subject Strengths**

- Business and Economics
- Medical Sciences
- Science
- Technology
- Agriculture
- Social Sciences
- Arts
- Humanities

## Ebrary

### **Content Available**

**eBrary** offers a wide variety of content across many subject areas, especially in business and social science. It acquires integrated collections of eBooks and other content. ebrary continues to add quality eBooks and other authoritative titles to their selection from the world's leading academic and professional publishers.

- Users will be able to copy paste each page and **download a book for 15 days( after 15 days it can be downloaded again)**
- **All** Institutions will be able to access all subject collections
- **142,000** e-Books will be accessible

**Ebrary Search Guide: Access Ebrary User Guide**

**Access URLs For HEC Only:**

<https://ebookcentral.proquest.com/lib/hec-ebooks/home.action>

Other institutions may access from their webpages.

**Publishing Partners** list of partners who are participating in ebrary available in library.

**Service Strengths:**

- Agriculture
- Auxiliary Sciences of History
- Bibliography, Library Science, Information Resources (General)
- Education
- Fine Arts
- General Works
- Geography, Anthropology, Recreation
- History (General) and History of Europe
- History: America
- Language and Literature
- Law
- Medicine
- Military Science
- Music and Books on Music
- Naval Science
- Philosophy, Psychology, Religion
- Political Science
- Science
- Social Sciences
- Technology

**Ebrary Does research:**

- Discover content from leading publishers
- Optimize online viewing and navigation with the ebrary Reader
- Expand your research with InfoTools
- Save and manage research through a Personal Bookshelf and automatic citations

**Institute for Operations Research and the Management Sciences (INFORMS)**

**Available Contents**INFORMS publishes 12 scholarly journals, including a journal for the practice of OR/MS (Interfaces), as well as an on-line open access journal (INFORMS Transactions on Education).

**Access URL:** <http://journals.informs.org>

**License Agreed:** Available to all public and selected private universities and some other eligible institutes

### **Subject Strengths**

- Operations Research
- Management Science
- Analytics
- Operations Management
- Information Systems
- Decision Analysis
- Research Theory
- Marketing Research and Science
- Computing and Information Technologies
- Research Theory
- Strategic Management
- Mathematical TheorySupply Chain Management

### **Service Strengths**

- Full text of 12 INFORMS titles available, current year dating back to 1998
- Clean interface and excellent navigation
- In depth title information for each journal
- Free table of contents alerting service available for all users, for all titles: [eTOC Alerts](#)
- [Articles in Advance](#) of publication information service
- Full-text articles available in PDF
- Comprehensive search facility
- Reference linking through Cross-Ref
- COUNTER2-compliant reporting on usage statistics

## **2012 INFORMS Journals: Full Text Listing**

### **JSTOR**

- Content in JSTOR spans many disciplines, with over 500 high-quality publications available in the archive.
- JSTOR provides the ability to retrieve high-resolution, scanned images of journal issues and pages as they were originally designed, printed, and illustrated.

### **Springerlink**

#### **Available Contents**

Springer is the world's second largest STM publisher, delivering high quality peer-reviewed journals through its acclaimed online service - SpringerLink. Through SpringerLink, Springer publishes more than 1,250 journals online of which 1,030 are now available to Institutes within a range of PERI countries. Springer also offers optional pricing for the remaining (new and takeover journals in its programme). The [www.SpringerLink.com](http://www.SpringerLink.com) website lists a vast collection of Springer electronic products including: e-journals, 'Historical Archives' of e-journals, e-book series, 'Historical Archives' of e-book series, e-books and e-reference works. Most INASP-PERI subscribers have 'paid' access to selective e-journals only and none of these other electronic products. All e-journals that your institution does have access to are clearly highlighted with a 'green box' next to the article. In addition to this all 'paid' INASP-PERI subscribers will have free access to the Abstracts of all Springer e-journals and also - where available- to the abstracts (only – not the full text) in Springer's Historical Archives.

**License Agreed:** Country wide access available to all public & private sector universities and non-profit indigenous R&D organizations.

**Access URL:** <https://link.springer.com/>

#### **Subject Strengths**

- Astronomy
- Behavioral & Social sciences
- Chemical sciences
- Computer science
- Economics
- Engineering
- Environmental sciences
- Geosciences
- Humanities
- Law
- Life sciences
- Mathematics
- Medicine
- Physics

### **Service Strengths**

- Full text of Springer journals available, with back files ranging from 1997 onwards
- Online First service delivers journal articles in PDF or HTML format ahead of their print publication
- In-depth title information for each journal
- Free Table of Contents alerting service available for all users, for all titles
- State-of-the-art linking capabilities ensure users of SpringerLink are connected to the wider literature wherever possible
- Most of the articles available in HTML and PDF
- Comprehensive search functionality
- User statistics available

### **Full Title Listings: Journal Listings**

#### **Taylor & Francis Journals**

More than 1,300 titles in humanities, social sciences and applied sciences.

**Access URL:** <http://www.tandfonline.com>

**Access T&F User Guide:** <http://www.tandfonline.com/page/librarians>

**License Agreed:** Available to all public and selected private universities and some other eligible institutes

### **Subject Strengths**

- Arts & Humanities
- Anthropology & Archaeology
- Behavioral Science
- Business, Management & Economics
- Chemistry
- Criminology & Law
- Education
- Engineering, Computing & Technology
- Environment & Agriculture
- Geography, Planning, Urban & Environment
- Library & Information Science
- Mathematics & Statistics
- Media, Cultural & Communication Studies
- Physics
- Politics, International Relations & Area Studies
- Public Health & Social Care
- Sociology & Related Disciplines
- Sport, Leisure & Tourism
- Strategic, Defense & Security Studies

### **Service Strengths**

- Alerting Services

To keep up to date with the latest research in your area the Taylor & Francis Online platform has a number of alerting services available including:

- New Issue Alerts generate an alert for new issues of journals in your chosen areas. Publication Alerts generate an alert for new publications within your chosen subject area.
- Citation Alerts generate an alert when new citations of your chosen articles, chapters or records appear.
- iFirst Alerts receive alerts on new articles in your field once they have been accepted for publication.
- Search Alerts displays your saved searches.
- RSS feeds receive a feed of the latest articles published in your chosen publication.

## **2017 Full Title Listings: Journal Listings**

Impact Factor:

Over 780 journals are listed in the 2010 Thomson Reuters, Journal Citation Reports®.

### **Wiley - Blackwell Journals**

#### **Content Available**

Wiley-Interscience is an STM (Science, technology, and Medicine) and SSH (Social Sciences and Humanities) publisher. Introduced in 1997, Wiley InterScience is a leading international resource for scientific, technical, medical and scholarly content

In June 2008, Wiley InterScience incorporated the online content formerly hosted on Blackwell Synergy to provide access across 1,234 journals in science, technology, medicine, humanities and social sciences. Since the Blackwell-Synergy merger with Wiley-Interscience, all the journals available to HEC consortium are now available through Wiley-Interscience.

**Access URL:** <http://www3.interscience.wiley.com/>

**Licence Agreed:** Available to all DL registered universities/institutes

#### **Wiley-Blackwell Journal List**

**Journal Listings** available in library

#### **Subject Strengths**

- Agriculture, Aquaculture & Food Science
- Architecture & Planning
- Art & Applied Arts
- Business, Economics, Finance & Accounting
- Chemistry
- Computer Science & Information Technology
- Earth, Space & Environmental Sciences
- Humanities
- Law & Criminology



- Life Sciences
- Mathematics & Statistics
- Medicine
- Nursing, Dentistry & Healthcare
- Physical Sciences & Engineering
- Psychology
- Social & Behavioral Sciences
- Veterinary Medicine

The following journals offer free online access to developing economies, based on either programs such as [HINARI](#), or on a HighWire-based program offering access to countries appearing in the [World Bank's list of "low income economies,"](#) plus Djibouti. Individual publishers use the list from the World Bank as a guideline for determining their policies, so some variation in access per publisher does occur. **You do not need to sign up for this service as our software automatically detects the country you are connecting from and grants access accordingly.**

- |  |   |
|--|---|
| • AAP Grand Rounds                         | • Experimental Biology and Medicine                     |
| • AAP News                                 | • Health Affairs  |
| • Academic Emergency Medicine              | • Hypertension  |
| • Academic Psychiatry                      | • Journal of Clinical Endocrinology & Metabolism        |
| • Advances in Physiology Education         | • Journal of Clinical Investigation                     |
| • American Journal of Geriatric Psychiatry | • Journal of Experimental Medicine                      |
| • American Journal of Psychiatry           | • The Journal of General Physiology                     |
| • American Journal of Public Health        | • Journal of Neuropsychiatry and Clinical Neurosciences |

- Annals of Internal Medicine
- ASH Education Program Book
- BMJ
- British Journal of Radiology
- British Journal of Sports Medicine
- CA: A Cancer Journal for Clinicians
- Canadian Medical Association Journal
- Chest
- Circulation
- Clinical Chemistry
- Dentomaxillofacial Radiology
- Diabetes
- Diabetes Care
- Diabetes Spectrum
- Endocrine Reviews
- Endocrinology
- Journal of Nuclear Medicine
- Journal of Nuclear Medicine Technology
- Journal of Ultrasound in Medicine
- Molecular Biology of the Cell
- Molecular Endocrinology
- NeoReviews
- New England Journal of Medicine
- The Oncologist
- Pediatrics
- Pediatrics in Review
- Psychiatric Services
- Psychosomatics
- Recent Progress in Hormone Research
- Red Book Online
- The Journal of Cell Biology

The International Community Trust for Health and Educational Services (ICTHES World Care) publishes four medical journals:

- **Community Dermatology**

Supported by some of the UK's leading skin specialists, 'CD' seeks to provide health workers with up-to-date and relevant information on the diagnosis and treatment of skin disease, and the general

promotion of skin health within their communities. This publication, in particular, has many photographs and other illustrations to aid health workers in diagnosis and treatment.

- **Community Ear and Hearing Health**

Produced in partnership with the World Health Organization and Christian Blind Mission, 'CEHH' seeks to deal with the prevention, management and rehabilitation of ear and hearing disorders, whilst at the same time promoting ear and hearing health in developing countries.

- **Developing Mental Health**

Is designed to respond to global mental health issues. Mental health workers are particularly under-resourced in the developing world. It was founded after direct consultation with mental health specialists from 20 developing nations.

- **Repair and Reconstruction**

Addresses major needs throughout the world such as 'Burn Injury', 'Land-Mine Injury', 'Leprosy' and 'Congenital Abnormalities in Children'. Two issues of 'R&R' have already been produced, focusing on 'Burn Injury'. This Journal is produced in partnership with the Overseas Interest Group of the British Association of Plastic Surgeons. Publication is currently suspended for editorial reasons but it is hoped to resume publishing as soon as possible.

**You can read or download PDFs of these journals from this URL:**

**<http://www.icttheworldcare.com/journals.html>**

**Standard 7-3: Class-rooms must be adequately equipped and offices must be adequate to enable faculty to carry out their responsibilities.**

- **Class Rooms**

Enough class rooms are available to run the program as per desired schedule. In few class rooms, there is a need of up-gradation of multimedia and other resources. The work orders have been initiated and procurement process is in progress.

- **Faculty Office**

The Faculty offices are fully equipped with laptops, internet and Wi-Fi connectivity, printers and

scanners for each of the permanent Faculty members of the department. In house intercom system between Faculty offices throughout the university helps to facilitate communication between Faculty members and different studios, labs and working areas within the university

## **CRITERION 8: INSTITUTIONAL SUPPORT**

The institution's support and the financial resources for the program are sufficient to provide an environment in which the program can achieve its objectives and retain its strength.

- **BNU HOSTEL**

The construction of BNU Hostels is complete and a state-of-art, purpose-built, on-campus boarding facility is ready and available for occupancy of 74 girls and 80 boys. BNU Hostel compound is a 42,000 sq.ft. segregated wings for girls and boys. Each wing of the facility has appropriately equipped common rooms, pantries on each floor, a visitor's lounge and a laundry.

An adjoining facility to cater to the accommodation needs of international faculty is near completion.

- **LIBRARY**

The BNU Library remains open from 9:00 a.m. – 6:30 p.m. daily, Monday to Friday and for a specific number of hours on Saturday as well. A full-time librarian and assistants provide library information and access. Photocopying facilities are available at cost five days a week, 9:00 a.m. – 6:30 p.m. daily at the student resource center.

- **BNU Library Space Relocation Project**

The first phase of BNU Library relocation project to its original planned location conducted successfully in September 2019. The interior and floor plans were developed by three graduating students of the BNU School of Architecture, Ar. Shahbaz Zafar, Ar. Fahad Rizwan and Ar. Kashif Moaz under the supervision and support from the BNU Student Affairs and Procurement Departments. Our well-stocked facility now occupies a considerable 7,000 square feet of space with spacious reading areas and an extended reference section.

- **COMPUTER LABS**

All computer labs with access to Internet, scanning and printing (colour & b/w) from 9:00 am. to 6:30 pm. daily Monday to Friday.

- **SPORTS CLUB**

BNU encourages student participation in extracurricular activities and regularly hosts concerts, exhibitions, film screenings and other cultural events. The Sports Club of BNU promotes sports activities among the students by organizing matches throughout the year among different departments as well as with other universities and colleges.

- **STUDENT & ALUMNI AFFAIRS**

The Student Affairs Office under the Directorate of Student Affairs and External Relations coordinates with university's non-academic units for timely resolution of issues brought up by students (cafeteria, transport, hostels and related matters) besides providing support in holding co-curricular activities and ensuring students' co-curricular participation at events outside the university. It also maintains liaison with the university's alumni for their facilitation and assistance wherever needed.

The responsibilities of the department are as follows:

- a) Conduct orientation and guidance services for new entrants to acquaint them with University life and rules.
- b) Attend to student grievances and provide support for early resolution of student problems and issues.
- c) Support and facilitate co-curricular activities by student society's and clubs such as BNU Bestival, BNU Model United Nations (BUMUN) etc.
- d) Maintain the alumni network (graduate email database) and organize on-campus activities including meet-ups and homecomings.

- **VIRTUAL HEALTH CENTER**

BNU offers a primary care facility to its students, faculty and staff through its on-campus Virtual Health Centre (VHC) in partnership between iHeal and Cloudclinic. The Clinic provides services of regular checkup and basic medical screening to BNU faculty, staff and students. The Clinic is manned by trained nursing staff with the availability of an online panel of general physicians where patients can connect with them face-to-face in real-time via video screen upon request or requirement.

The purpose of VHC is to provide primary care on campus, screen for underlying risks for

diabetes and hypertension, provide medical advice, monitor and manage basic health and refer to specialist care where required. Students can get their Blood Pressure, Blood Sugar, Body Mass Index (BMI), Body Temperature, Pulse and Eye Vision evaluated. VHC then creates a wellness profile of each student against a unique ID number which is stored with the Clinic for future visits. Based on any irregularities, a student may be advised appropriate course of action by the medical team. All screenings and visits to the clinic are optional and free-of cost for students.

- **CENTER FOR COUNSELING AND PSYCHOLOGICAL WELL-BEING**

BNU considers the emotional health of student and staff as its top priority. It has established an on-campus Center for Counseling and Psychological Well-being with support from BNU Institute of Psychology. The center aims to provide students with services to help them gain and maintain psychological well-being, featuring a qualified Psychologist on board as the Campus Counselor. Students can seek help from our trained professional in complete confidence regarding any personal, social or other crises they may be facing and discuss the same in a supportive and secure environment.

The aim of the Center is to encourage students' personal, academic & social growth, enhance their problem-solving and decision-making capabilities and to ultimately enable them to face various life challenges in a wholesome manner.

- **CAFETERIA AND RESOURCE CENTER**

The BNU cafeteria block is a three-story well-furnished facility spread on 18000 sq. ft. area and with seating capacity for over 3000 persons at a time. The basement and the ground floor are completely operational while the upper ground floor is reserved for special occasions and gala buffet events. A cafeteria quality assurance committee with representatives from faculty and management ensures maintenance of highest standards in quality and hygiene and diversity of cuisine at economical prices through surprise visits and regular in-person meetings with the cafeteria management and staff. Periodic medical health examination and diagnostic tests of chefs and waiters is conducted.

- **CAREER PLACEMENT OFFICE**

BNU has established a Career Placement Office under the Directorate of Student Affairs and External Relations that serves Career Placement needs of students and graduates. The

services include Academic Counseling, Professional Counseling, Job Placement, internship facilitation and enabling students for self-employment and start-up business opportunities.

The responsibilities of this department include the following services:

- a) Undertake career counseling of prospective applicants as well as parents during admissions cycle.
- b) Provide career guidance services to students, facilitate internship programs and build liaison with industry for job placements.
- c) Conduct Job Fairs, Recruitment Drives, Employer Meet-ups, and Screening Interviews for graduates and graduating students.
- d) Develop and maintain a graduate directory of recent graduates.
- e) Liaise with the United States Education Foundation in Pakistan and British Council, UK and explore other international education opportunities for students and keeping them informed on international fellowships and scholarship
- f) Extend support for international exchange semesters and summer (Turkey, USA, Germany etc.)
- g) Facilitate start-up incubation at Plan9 Technology Incubator, The Indus Entrepreneurs (TiE) Lahore Chapter, NetSol Nspire Program, National Incubation Center, The Nest  
I/O, WomenX Pakistan for mentoring of students and alumni to capitalize on their entrepreneurial potential.

**Table: University Wise Facilities:**

<b>Name of Facility</b>	<b>Quantity</b>	<b>Total Area/ Size (where applicable)</b>	<b>Total Capacity</b>
Sport Grounds/Courts (Cricket/Hockey/Football/Squash Court etc.)	2	326700	-
Religious Places ( Mosque/Church/Temple etc)	2	4043	185
Hostels for Boys	1	10051	78
Hostels for Girls	1	9579	72
Hostels for Faculty Members (Male)	1	4720	8

Hostels for Faculty Members (Female)	Combine	Combine	Combine
Auditorium(s)	3	6208	366
Laboratories (Computer Lab)	12	8136	400
Libraries	1	7200	100
Classrooms	67	64587	2348
Cars	-	-	-
Buses	-	-	-
Coasters/Hiaces	15	-	375
Cafeterias	1	18014	800
Wi-Fi Hotspots	63	-	-
CCTV Cameras	58	-	-
Generator(s)	14	-	-
ATMs	2	-	-
Trees	750	-	-
Any other important facility (Medical Facility)	1	-	-

**Standard 8.1: There must be sufficient support and financial resources to attract and retain high quality Faculty and provide the means for them to maintain competence as teachers and scholars.**

- The Faculty of School of Media & Mass Communication gets market based salaries along with standard service benefits i.e. Provident Fund, Annual Leave, Medical Leave, and Medical Insurance.
- The Institute has sufficient budgeted fund to support the Faculty. The Institution also has funds to support Faculty needs for teaching and research purposes.
- The School of Media & Mass Communication has three Coordinators to handle all Administrative and Coordination tasks, so that the Faculty is free to concentrate on teaching and research.

**Standard 8.2: There must be an adequate number of high quality graduate students,**



**research assistants and Ph.D. students.**

- The Theatre Film & TV degree is currently being offered at Bachelor's and Master levels only. Therefore, the program has no PhD student yet.

**Standard 8.3: Financial resources must be provided to acquire and maintain Library holdings, laboratories and computing facilities.**

- **Library**

Please refer to Standard 7. 2

- **Laboratories**

Please refer to Scale 3

- **Computing Facilities**

Please refer to Scale 2.1

# **Rubric Report**



**Beaconhouse National University**

**School of Media & Mass Communication**

**(Department of Television, Film & Theater)**

**BA (Hons) in Social Sciences with Major in Theatre, Film & Television**

<b>CRITERION 1 - Program Mission, Objectives and Outcomes</b>	<b>Weight = 0.05</b>				
	<b>Score</b>				
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Does the program have documented outcomes for graduating students?		4			
Do these outcomes support the program objectives?	5				
Are the graduating students capable of performing these outcomes?		4			
Does the Department assess its overall performance periodically using quantifiable measures?		4			
Is the result of the program assessment documented?	5				
Total Encircled Value (TV)	22				
<b>Score 1 (S1) = {TV / (No. of Questions * 5 )} * 100 * Weight</b>	<b>4.4</b>				

<b>CRITERION 2 - Curriculum Design and Organization</b>	<b>Weight = 0.20</b>				
	<b>Score</b>				
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Is the curriculum consistent?		4			
Does the curriculum support the program's documented objectives?		4			
Are theoretical background, problem analysis and solution design stressed within the program's core material?	5				
Does the curriculum satisfy the core requirements laid down by respective accreditation bodies? (Refer to appendix A of the Self-Assessment Report Manual)		4			
Does the curriculum satisfy the major requirements laid down by HEC and the respective councils / accreditation bodies? (Refer to appendix A of Self-Assessment Manual)		4			
Does the curriculum satisfy the general education, arts and professional and other discipline requirements as laid down by the respective body / councils? (Refer to appendix A of Self Assessment Manual)		4			

Is the information technology component integrated throughout the program?	4			
Are oral and written skills of the students developed and applied in the program?	4			
Total Encircled Value (TV)	33			
<b>Score 2 (S2) = {TV / (No. of Questions * 5)} * 100 * Weight</b>	<b>16.5</b>			

<b>CRITERION 3 - Laboratories and Computing Facilities</b>	<b>Weight = 0.10</b>				
	<b>Score</b>				
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Are laboratory manuals / documentation / instructions etc. for experiments available and ready accessible of Faculty and students?			3		
Are there adequate number of support personnel for instruction and maintaining the laboratories?		4			
Are the University's infrastructure and facilities adequate to support the program's objectives?		4			
Total Encircled Value (TV)	11				
<b>Score 3 (S3) = {TV / (No. of Questions * 5)} * 100 * Weight</b>	<b>7.33</b>				

<b>CRITERION 4 - Student Support and Advising</b>	<b>Weight = 0.10</b>				
	<b>Score</b>				
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Are the courses being offered in sufficient frequency and number for the students to complete the program in a timely manner?		4			
Are the courses in the major area structured to optimize interaction between the students, Faculty and teaching assistants?	5				
Does the University provide academic advising on course decisions and career choices to all students?	5				
Total Encircled Value (TV)	14				

<b>Score 4 (S4) = {TV / (No. of Questions * 5 )} * 100 * Weight</b>	<b>9.33</b>
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<b>CRITERION 5 - Process Control</b>	<b>Weight = 0.15</b>				
	<b>Score</b>				
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Is the process to enroll students to a program based on quantitative and qualitative criteria?		4			
Is the process above clearly documented and periodically evaluated to ensure that it is meeting its objectives?		4			
Is the process to register students in the program and monitoring their progress documented?		4			
Is the process above periodically evaluated to ensure that it is meeting its objectives?		4			
Is the process to recruit and retain Faculty in place and documented?		4			
Are the processes for Faculty evolution & promotion consistent with the institution mission?		4			
Are the processes in 5 and 6 above periodically evaluated to ensure that they are meeting their objectives?		4			
Do the processes and procedures ensure that teaching and delivery of course material emphasize active learning and that course learning outcomes are met?		4			
Is the process in 8 above periodically evaluated to ensure that it is meeting its objectives?		4			
Is the process to ensure that graduates have completed the requirements of the program based on standards and documented procedures?	5				
Is the process in 10 above periodically evaluated to ensure that it is meeting its objectives?	5				
Total Encircled Value (TV)	38				
<b>Score 5 (S5) = {TV / (No. of Questions * 5 )} * 100 * Weight</b>	<b>12.66</b>				

<b>CRITERION 6 – Faculty</b>	<b>Weight = 0.20</b>
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	Score				
	5	4	3	2	1
Are there enough full time Faculty members to provide adequate coverage of the program areas / courses with continuity and stability?		4			
Are the qualifications and interests of Faculty members sufficient to teach all courses, plan, modify and update courses and curricula?		4			
Do the Faculty members possess a level of competence that would be obtained through graduate work in the discipline?	5				
Do the majority of Faculty members hold Ph.D. degree in their discipline?				2	
Do Faculty members dedicate sufficient time to research to remain current in their disciplines?		4			
Are there mechanisms in place for Faculty development?				2	
Are Faculty members motivated and satisfied so as to excel in their professions?			3		
Total Encircled Value (TV)	24				
<b>Score 6 (S6) = {TV / (No. of Questions * 5 )} * 100 * Weight</b>	<b>13.74</b>				

<b>CRITERION 7 -Institutional Facilities</b>	<b>Weight = 0.10</b>				
	<b>Score</b>				
	5	4	3	2	1
Does the institution have the infrastructure to support new trends such as e-learning?			3		
Does the library contain technical collection relevant to the program and is it adequately staffed?		4			
Are the class rooms and offices adequately equipped and capable of helping Faculty carry out their responsibilities?		4			
Total Encircled Value (TV)	11				
<b>Score 7 (S7) = {TV / (No. of Questions * 5 )} * 100 * Weight</b>	<b>7.33</b>				

<b>CRITERION 8 - Institutional Support</b>	<b>Weight = 0.10</b>				
	<b>Score</b>				
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Is there sufficient support and finances to attract and retain high quality Faculty?			3		
Are there an adequate numbers of high quality graduate students, teaching assistants and Ph.D. students?			3		
Total Encircled Value (TV)	6				
<b>Score 8 (S8) = {TV / (No. of Questions * 5 )} * 100 * Weight</b>	<b>6</b>				

<b>Overall Assessment Score = S1 + S2 + S3 + S4 + S5 + S6 + S7 + S8 =</b>	<b>77.29</b>
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## Annex-A: Faculty Resumes

### Mehmood Aali

S/o Abdul Ghani (Late)  
DOB: 24th April, 1954  
Birth Place: Lyallpur  
Married  
CNIC# 35202-4792717-1  
980-Q, M.A Johar Town, Lahore  
0321-9499985, 0300-9499993  
[Mehmoodaaliz@gmail.com](mailto:Mehmoodaaliz@gmail.com)



### OBJECTIVE

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I wish to share, communicate and transfer my thirty years professional experiences, skill, vision and thesis to the young generations.

### EDUCATIONAL QUALIFICATION

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Master Degree in Journalism (Mass Communication) from The University of Punjab, Lahore (Session 1979-81).

### EXPERIENCE

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#### FACULTY:

- Jury member at Kinnaird College and Beaconhouse National University, Lahore.
- Visiting teacher at TFT Beaconhouse National University, Lahore since 7 years.

#### PREVIOUS STATUS:

- Executive Producer Drama and General Programmes/Script Editor/Head of Pre-viewing (censor) Committee PTV Lahore Centre. 2007-2014
- Served in following Regional & National Newspapers:
  - Daily Nawa-e-Waqt, Karachi as sub-editor magazine 1982
  - Daily Wafaaq, Lahore as columnist 1981
  - Weekly Lyallpur Akhbaar as assistant editor 1975, and
  - Daily Awam, Faisalabad as student reporter 195 and as sub editor 1972-78.
- Joined PTV as Assistant Producer 27.05.1984.
- Promoted as Apprentice Producer in 1988-89.
- Promoted as Programmes Producer in 1989.
- Promoted as Senior Producer in 1998.
- Promoted as Executive Producer 2007.

#### AREA OF SPECIALISATION:

- Drama, Documentary, Stage Shows and Magazines Programmes Production/ Direction/Script writing

### **TRAINING COURSES (Related to the field):**

- 16 weeks Television Production Techniques Course at PTV academy Islamabad 1984.
- 6 weeks Television Programmes/Production Workshop on 'the year of the girl child' at PTV academy Islamabad in 1990.
- One day workshop on **creative thinking for Television Producer**, by Imperial College, Lahore in 2000.
- One day workshop on **thematic content & design congruity** by Imperial College, Lahore in 2000.
- One day workshop on **feminity understanding gender quality in TV audience** by Imperial College, Lahore in 2000.
- 2 weeks workshop on **scrip writing of television programmes for women** by University of Sciences Penang at Malaysia in 2001.

### **PROMINENT PRODUCTIONS AS DIRECTOR/PRODUER THROUGHOUT THE CARRIER:**

#### **Drama:**

- Produced and directed 13 episodes of weekly Urdu Drama serial “Teesra Khat” written by Hamed Ashraf 1992.
- Produced and directed 36 Punjabi assorted dramas “Ajj Di Kahani” 1993-94.
- Wrote a Punjabi drama serial 25 episodes “Gunjlaan” directed by Syed Zahid Uzair 1994.
- Wrote a script on my own short story “Jeelo Masterani” titled “Akhri Baat” long play directed and produced by Nusrat Thakur 1997.
- Produced & directed 18 episodes of Punjabi drama serial “Udeek” written by Saleem Chishti 1998.
- Produced and directed comedy drama series “By the Way” 13 episodes in Khawateen Time written by Hamid Rana 1999.
- Produced, directed & wrote Punjabi comedy drama serial 18 episodes, “Alhana” (Nest) 1999-2000.
- Directed 13 episodes of private drama serial “Nigah” for STN written by Irfan Jamil and produced by Nasir Java 2000.
- Produced & directed 14 episodes of drama serial “Dil aur Deevan” written by Belqees Riaz 2002.
- Produced & directed 16 episodes of Punjabi drama serial “Quadrat Abaad” written by Zafar Ullah Anjum 2003.
- Wrote, produced & directed a long play of my own short story “Sheeda Record Keeper” titled “Junoon Main Jitni Bhi Guzri” 2006.

#### **Documentaries:**

- “Anokhy Sawari” on Sir Ganga Raam’s horse-pulled-train at Gangapur Buchyana 1990.
- “Umar Hayaat Palace of Chiniot” 1990.
- “Manzir-e-Pakistan” about one day of village life 1991.
- “Sajri Rut” on Faisalabad City 1991.
- “Qaafila Sitaron Ka” about the Pakistan film industry’s contribution towards nationalism in Pakistani films with Masroor Anwar 1997.
- “Tasveer-e-Kainaat” (26 documentaries on labourer women) in transmission Khawateen Time 1999-2000.

#### **Talk Shows / Discussion Programmes:**

- “Kitaabon pey Tabsara” 39 episodes about famous books, with renowned writers and poets of Pakistan 1989.

- “Bazm” 26 episodes on literary work of renowned people 1989.
- “Punjab Rung” 36 episodes, with renowned Punjabi and Saraiki poets, writers and critics 1990.
- “Qanooni Mashwaray” 64 episodes on the social cases and court decisions to guide the people legally, with compere Naeem Bukhari and then Shaheen Kiran Anjum 199-92.
- “Studio-2” 16 episodes, with Naeem Bukhari 1991-92.
- “Hariyali” 42 episodes on agriculture 1992-93.
- “Talk show” 26 episodes on social issues, with Abbas Kazim 1992-93.
- “Qindeel” 26 episodes about Islamic scientists, inventors, architects and scholars, with student quizers 1993.
- “Traffic” a civic sense creating programme about traffic awareness, with Yasmeen Shah 1993.
- “Des Pardes” a weekly programme, with literary people living abroad 1995.
- “Main aur Meri Tehqeeq” 6 programmes on renown celebrities of different fields, with Khalid Saeed Butt at PTV 2 Islamabad 1996.
- “Urdu Hey jiska Naam” with Farah Saadia at PTV 2 Islamabad 1997.
- “Quaid ny Kaha” 13 episodes with renowned scholars about Quaid-e-azam quotations 1997.
- “Meri Pehchaan Pakistan” 16 episodes about renowned Pakistani personalities of different fields 1997.

#### **Musical Talk Shows:**

- “Punj Nad” 39 episodes with Dildar Pervaiz Bhatti 1992.
- “Baithak” with Aabid Khan 16 episodes sponsored by Family Planning Department Punjab 1995.
- “Sur Perchawan” 16 episodes on old film songs by new singers, with Khawaja Pervaiz and Rahat Multanikar 2008.

#### **Musical Programmes:**

- “Lok Rass” 26 episodes with renowned folk Singers of Punjab 1990.
- “Bulbulay” 18 episodes about visualization of famous poems for children 1991.
- “Sangat” 16 episodes with renowned singers 1991.
- “Sufiyana Kalaam” 13 episodes with folk singers Hamid Ali Bela, Pathanay Khan, Atta Ullah Esa Khelvi, Mansoor Malangi, Allah Ditta Loney Wala, Mohsin Jhangvi and others 1993.
- “Rut Rangeelri” Saraiki programme of music with Saraiki singers 1994.
- “Sajary Phul” 26 episodes of a Punjabi musical programme for kids 1995.
- “Music Room” a musical programme with students of music with Nadeem Salamat 1997.
- “Sureeli Shaam” on songs of old Punjabi films and portraits of film celebrities 2001.
- “Desaan Da Raja” on old Punjabi filmi songs remix with Brass band & renown singers 2005.

#### **Musical Game Shows:**

- “Fungama” 224 Episodes with Noor-ul-Hassan, Sadaf Zarar, Najia Baig, Tahira Raja and Yasir Qureshi 2000-05.
- “Surjawan” 85 episodes with M.A.Hamza & Saadia 2006-09.

#### **Magazine Programmes:**

- “Khawateen Time” 200 episodes of 2 hours daily transmission 1998-02.
- “Taariyan Di Lou” on Punjabi film music and composers 2007-08.

- “Director” 74 episodes on film directors of Pakistan 2009-10.
- “Re-take” 13 episodes about Pakistani films commented by famous personalities of different walks of life 2013-14.

### **Religious Programmes:**

- “Farman-e-Elahi” 64 episodes 1989-90.
- “Fehm-ul-Quran” 36 episodes 1989-90.
- “Hamd-o-Naat” 13 episodes 1994.
- Christmas plays and messages 3 episodes 1994-96.
- Easter plays and messages 3 episodes 1994-96.
- “Marsiya Tehtul Lafz” 3 episodes 2006-08.
- “Mehfil-e-Naat” 1 episodes 2009.

### **Special Occasion Programmes:**

- “Waris Ludhyanwi Ki Yaad Mei” a documentary on famous poet 1991.
- “Gee Ayaa Nu” eid show with Khalid Abbas Dar 1993.
- “Saarc Quiz” 5 episodes of quiz programme 1994.
- “Sir Syed Quiz” 1998.
- “Agha Taalish Ki Yaad Mei” a documentary on famous film star 1998.
- “Ramzan-o-Hallah” Ramzan special poem by Abdul Rauf Roofi 2004.
- “Election Parties” drama series on election 2007.
- “Zafar Ali Khan Ki Yaad Mei” a documentary on famous historic poet 2007.
- “Banda Aur Bakra” eid drama 2008.

### **WORK DONE AS ASSISTANT PRODUCER WITH FOLLOWING SENIOR DIRECTORS/PRODUCERS:**

- Mr. Rashid Dar for drama serial “Andhera Ujala” 64 episodes, “Dayaar-e-wafa” 26 episodes 1984-85.
- Mrs. Tanveer Masood for drama serial “Aladin ka Chiragh” 13 episodes, “Ek aur Ek Gyaarah” 13 episodes, “Zanbeel” 13 episodes 1985-86.
- Syed Qanbar Ali Shah for drama serial “Maskan”, ”Parchi”, “long plays”, “Drama 85”, “Drama 86”, “Drama 87” 1985-87.
- Mrs. Roohi Ijaz for “Anokha Safar” 39 episodes 1986.
- Mr. Nusrat Thakur for drama serial “Raat”, “long plays”, “Drama 86”, Drama 87”, “Drama 88” 1986 - 88.
- Mr. Arshad Tabasum for drama serial “Baoo Train” 18 episodes 1987.
- Mr. Ayub Khaawar for drama “Hisaar”, “Ali Baba 40 chor”, “Wabaal-e-Jaan” 1988.
- Mr. Abdul Aziz for drama serial “Bela”, “Ajj Di Kahani” 24 episodes 1988.
- Mr. Khalid Ijaz for drama serial “Basera” 1989.

### **AWARDS**

- Nominated as best Producer Childrens' Programmes for PTV awards Programme “Music Room” 1998.
- Got PTV Award as best drama Producer (Regional) for drama serial “Udeek” 1999.
- Got cash Award Rs.8000-/- for best Producer (Khawateen Time) for programme serial “Tasveer-e-Kaynaat” 2000.

- Nominated as best Producer Musical Programmes (Regional) – Weekly programme “Sureeli Shaam” 2001.
- Got PTV “Khawateen Time” Award for Best Producer (Weekly transmission Producer) 2004.
- Got incentive cash award Rs.10000-/- per month for one year for the best performance as Producer for 10 years from 1996-05 in 2006.
- Got one Merit Annual Increment on Best Service performance for last 10 years in 2007.
- Got PTV National Award for Best Producer of General Magazine Programme for Stage Show “Fungama” produced for five years in 2006.
- Got PTV award for best Producer Magazine Programmes (Regional) “Tariyaan Di Lou” 2009.
- Got cash award Rs.8000-/- per month (for one year) on best Production Performance 2009.
- Got cash Award Rs.12000-/- per month (for 6 months) as best Producer 2010.
- Nominated as Best Documentary Producer for PTV award “Rai ka Pahaar” 2010.
- Got cash award Rs.10000-/- per month (for 6 months) on best Production Performance 2010.

#### **APPRECIATION LETTERS:**

- For Best Programme Assistant of French Documentary “Mughal Gardens in Pakistan” Produced by M/S Aver production, Paris, France 1990.
- For Magazine “Qafila Sitaaron Ka” by law Minister of Punjab Government 1994.
- For Programmes Promo “Azadi Train” regarding Programmes of Pakistan Golden Jubilee 1997.
- For Programme “Agha Talash Ki Yaad Main” 1998.
- For Best Producer of Promotional Programmer of Pakistan Motorway Inaugural Ceremony 1998.
- For Best Producer of live show of Opening Transmission of PTV-World 1998.
- For Supporting Producer of launching of Channel-3 in 2000.
- For Assisting the 10th PTV National Awards Show 2001.
- For Best Producer of three hour duration live show “Khawateen Time Maila” 2002.

#### **HOBBY:**

Short Story writing /Poetry

#### **PUBLICATIONS**

- Lyallpur Ki Sahafat (Research Book)
- Shab Sanaata (Poetry)
- Baba Bori Saeen (Short Stories)

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**Mumtaz Gohar Wattoo**  
**114 F, DHA Phase 8, Lahore.**  
**Mob: 0340-4285295 • mgwattoo@hotmail.com**

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#### **EDUCATION**

**Goldsmiths, University of London, London, UK**  
 MA in Brands, Communication and Culture

SEP 2014 to OCT 2015

**National University of Modern Languages, Islamabad, Pakistan**  
2005  
MA in Mass Communication

Jan 2004 to Dec

**Government College University, Lahore, Pakistan**  
2003  
Bachelors in Arts

SEP 2001 to SEP

## **SUMMARY**

I have extensive experience in research, selection, broadcasting and launching new programs/content in several different formats. I have over 11 years of experience in electronic media in Pakistan and in all these years I have worked with the most senior journalists of Pakistan. Through the shows headed by me, I have always strived to educate and inform masses regarding their rights, responsibilities and to keep them informed about political and international issues. My recent education along with my experience gives me a new perspective to look into the viewers behavior and how to communicate through a better understanding of relations between a content creator and a viewer.

## **EXPERIENCE**

**Geo TV Network (Lahore, Pakistan)**

(Sep 2005 – Oct 2015)

**Incharge ‘Geo Tez’ Lahore Transmission.** I was responsible for the programming and news bulletins of Geo Tez from Lahore station. This included the flagship morning show ‘Doodh Patti aur Khabar’ and 10 hours daily news transmission for a year and a half.

**Producer: News bulletin of 9 AM at Geo News.** It is an extended bulletin where senior journalists were invited to present their analysis of the news and events.

**Producer: Geo Shaan Say.** It was Pakistan’s largest news based morning show on premier news channel Geo News hosted by film star Shaan Shahid, based on social, political and international issues of public Interest.

**Director and Producer: Khabarnaak.** A late night political comedy/Satire show. I was the director and producer of the team that launched the show and remained an integral part of the team for 150 Episodes.

**Producer Eid shows:** Produced more than 20 live and recorded Eid shows for Geo TV in the last 10 years.

**Producer: Choraha.** This current affairs show was hosted by senior Journalist Hassan Nisar, produced over 120 Episodes

**Associate Producer:** Golden Girls

**Associate Producer:** 50 Minute (Political Talk Show). 150 Episodes

**Associate Producer:** Jaan Hai Tu Jahan

**Associate Producer:** Earth Quake Reporting Team, 2005.

## **RESEARCH PAPERS/ESSAYS**

- Past, Present and Future: An analysis of the finance model of the Pakistani film industry in comparison of Hollywood and Bollywood.
- Are politicians managing media or is media mediatizing politics?
- Are discussions of crisis in matured democracies just a matter of perspective or is something more substantial going on?
- What can an understanding of changes in the organisation of intellectual property rights contribute to an analysis of brand and branding.
- ‘You are where you live’. Discuss this statement a claim from the geodemographics industry with particular reference to super rich.

## **HONORS**

Visited USA as participant of US-Pakistan Journalism Exchange Program 2014.

## **TRAINING & WORKSHOPS**

- A three month course in film theory, television production & Screen writing. The course was conducted by Geo TV in 2005.
- Five week fellowship with **ABC 10, San Diego, USA.**

## **INTERESTS**

Traveling, Political Communication, Brands, English dramas, Gadgets, Renewable energy, Oil prices, Films, Electric vehicles.

## **LANGUAGE**

Fluent in English, Urdu and Punjabi.

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**CURRICULUM VITAE  
OF  
MUHAMMAD SALMAN NAFEEES**



Email: [salman.tv2productions@gmail.com](mailto:salman.tv2productions@gmail.com)

**Career Objective**

I am looking for an opportunity with a progressing organisation where i can further inhance my skills in my field and i am looking for a challenging work environment where i can prove my abilities and take one step further in my creative endeavor.

**About me**

I have an experience of directing , cinematography , editing and colour grading TV commercials , of almost 6 years. TV commercials ranging from famous brands to corporate and government commercials. I have been working with Rahat Fateh Ali Khan for his international tour commercials. Moreover my company TV2 Films is on board with Imran khan for Shaukat khanum and Namal foundation for advertisement. Cinematography is my key field, and have an extensive experience of working on raw cameras like Red, Alexa , Blackmagic. Moreover I am entitled to be the youngest Cinematographer of Pakistan to work for a feature film. The film was released on 11<sup>th</sup> August 2017 (Geo Sir Utha Kay) . Following is the link to the trailer of that film:

<https://www.youtube.com/watch?v=X3xkjCqoZNM>

Following is the IMDB link for my work:

<http://www.imdb.com/name/nm8858851/>

Following is the link to my showreel, (containing different pieces of my work)

<https://www.youtube.com/watch?v=ITv3wibxGuI>

I had been always keen to pass on the experiences and knowledge that I have with the new comers of the industry and to connect with them in order to stay up to date and to be able to discuss new ideas.

**Key Skills**

- Good communication
- Command over digital Camera work including the Film cameras and lighting ( Blackmagic Cinamea Camera, Red one MX, Red Epic/Dragon , Arri Alexa , 5D mark 2 and others )
- Command over Editing films using FCP and adobe premier as well.
- Command over digital color grading for Film cameras having complete command on Davinci resolve.
- Command over graphics and animation
- Production management skills



## **Academic Background**

- O' levels from Cambridge by SICAS Lahore.( 5 A grades , 3 B grades)
- A' levels from Cambridge by SICAS Lahore. ( 2 A grades , 1 B grade out of total 3 subjects)
- BA TFT (theatre, Film and television) from Beaconhouse National University (BNU)
- Distinction in Thesis Film from BNU
- Masters in Film from Liverpool Hope University , Liverpool

## **Professional Experience**

- Worked as a Production coordinator in Drama Serial Khuda Zameen Sey Gaya Nahi Hai 2011
- Worked as a Production Designer & coordinator In Drama Serial Team Pakistan 2013
- Worked as a graphic Animator for Channel ID of Glow Television 2013
- Worked as a Director, DOP, and Editor for the promotional campaign of Rahat Fateh Ali Khan USA & UK tour 2013, 2014, 2015, 2016 & 2017.
- Worked as a Director, DOP, and Editor for a Music video (Putli Tamasha by Rooghaz band) 2013
- Worked as a director/ DOP for SaiZahoor's music video of "yar wich Rab disda" for a Punjabi feature for India 2014.
- Worked as a DOP, editor and animator in several govt. Of punjab TVC's 2014 , 2015 & 2016 .eg coal power, solar power tvc , operation zarbe azab TVC, Ramazan Bazar TVC and several others.
- Worked as Director, DOP, editor , animator and color grading artist for Concordia Colleges TVC 2014.
- Worked as an editor , color grading artist and animator for Shaukat Khanam 2014 TVC for SKMT peshawar campaign. And 2017 campaign.
- Worked as a Director, DOP, and Editor for Bank of Punjab Apna rozgar scheme 2014 & testimonials.
- Worked as a Director, DOP, and Editor for House of Chenab TVC 2015.
- Worked as a Director, DOP, and Editor for TVC's of Namal University Mianwali from 2013 to 2017.
- Worked as a cinematographer for Pakistani feature film "Geo sir Utha kay"

And several others

## **Extra Curriculum Achievements**

Participated in Aitchison business concept 2010 and LGS marketing Maestro 2010 and won best advertisement awards in Both Competitions.

## **Personal Details**

Father's Name: Muhammad Nafees

Date of Birth: 5<sup>th</sup> August 1991

Martial Status: SINGLE

Religion: Muslim

Nationality: Pakistani

Sex: Male

Language known: English , Urdu .

## **DECLARATION**

I hereby declare that all my statements made in the application are true , complete and correct to the best of

my knowledge and belief. references to the above would be provided on demand.

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## Curriculum Vitae

Name: Muhammad Kamran Butt  
DOB: March 20<sup>th</sup>, 1978  
Cell #: 0300-4484405  
E-Mail: [kamran.aesthetics@gmail.com](mailto:kamran.aesthetics@gmail.com)  
Marital Status: Married  
Address: 191-C, U.E.T Society Near Wapda Town Lahore.



- 15 Years of experience in field of Electronic Media (Geo News from 2005 to 2017 as Producer and AAP News from 2018 to till date as Executive Producer).
- 8 Years of teaching experience from 2012 till date as Faculty member (visiting/contract) in different universities. (NCA since 2014 till date in Film & Television department, BNU since 2016 till date, University of the Punjab from 2012 to 2014)

### Media Awards:

- 1- **ILO Media Award** (International Labor Organization a sub organization of UN) for my **documentary** about domestic servants named Asay Wasay Log (Ordinary people) it was awarded **best gender and labor story of the year 2014**.
- 2- **White Ribbon Media Award**, best **documentary** on Woman Empowerment for my documentary named Ek Roshni Tum Say (You are a ray of Hope).

### Education:

1. **Chevening, South Asian Journalism Fellowship**: Good Governance in a changing world Media, Politics and Society from Westminster School of Media, Arts and Design, **University of Westminster, London**.
2. Communicating Labor Rights through Documentary (**diploma from ITC, Italy**)
3. **MPhil Sociology** (3.43 CGPA from University of the Punjab)
4. **MPhil Communication** (Superior University) (3.94 CGPA)
5. M.Sc Sociology (University of the Punjab)
6. Diploma in Film and Television from NCA (National College of Arts)
7. Diploma; TV Production, Scrip writing and Film criticism from **Geo Television**.
8. Diploma in drama production (supervised by Yawer Hayat) from Iqra University.

### Research Interests:

- 1- Social and sociological issues including Intersexuals, women empowerment, child rights, people living with HIV, labor rights, education sector.

- 2- Social Status of intersexual (commonly known as Kwajasaras) in Pakistan and role of media in developing this status.(Research thesis for MPhil Mass Communication)
- 3- Girl child marriage as Women rights; a case of south Punjab (Research thesis for MPhil Sociology)

### **Career Statement:**

- 1- Working as **Executive Producer in AAP News**, programming department (May 2018 to till date)
- 2- **Faculty member at NCA** (National College of Arts, Associate Professor, Visiting Faculty) teaching subjects of **Documentary Making**, Film Analysis, Mini Thesis, and supervising Final Thesis of 4 years BS program in Film and Television department since 2014.
- 3- **Faculty member at BNU** (Beacon House National University, Visiting Faculty Mass Communications and Theater, Film and Television Department), teaching subjects of Television Production and Media Laws (at BS and Masters level ) and Documentary Making (at MS level) since 2016.
- 4- I have worked in **Geo TV network as Producer** for more than 12 years (2005 to 2017). As a producer and director my famous and popular TV shows of Geo News including **Cinemaniam, Gahamidi, Ek Mulaqat** and number of special transmissions like Aman Ki Asha, Bazabanay Qasmi, Bazabany Yousfi, Flood fund raising show, Eid shows, water campaign, education campaign. I am quite skilled in **Documentary Making** (Social, Sociological Issues and Portraits), as a Producer, Director and Script writer. I have established a training and development department in Geo for the students who came for internship and those who join geo were giving the orientations and initial trainings.
- 5- Have made documentaries and campaigns for national and international NGOs like ActionAid, Mind, Contact, Anjuman Rafay Ama (PD Khan) etc.

### **Documentary Projects:**

Few of my documentary projects in which my contributions as director and script writer are

1. **Girl Child Marriage.(For Actionaid Pakistan)**
2. **Women rights to land (For Actionaid Pakistan)**
3. **Water (For Actionaid Pakistan)**
4. Main Bhalla Kon Hun? (Documentary on Trans-gender's rights, for Geo News)
5. Kachrey Key Phol.(Documentary about street Kids, for Geo News)
6. Manto Ki Dunyia. (Documentary on the life of Sadat Hassan Manto, for Geo News)
7. Dhamakey Key Bad.(Documentary on terrorism in Pakistan, for Geo News)
8. Anjaney Main. (Documentary on People living with HIV, for Geo News)
9. Aesey Wasey Log (this documentary was about domestic servants and won the **best labor and gender story of the year 2014 at ILO media awards.**)
10. Ek Roshni Tum Say Hay(this documentary was about **women empowerment** and won the **best documentary award at White Ribbon Media Awards** )
11. Portrait documentaries of Manto, Josh Malhi Abadi, Noon Meem Rashid.
12. Faisalabad kay Dukhh (Documentary on Labor issues, for Geo News)
13. Faiz Ahmed Faiz.
14. MIND(documentary on mental health, for Mind Organization)
15. Contact international.(Medical Health, for Contact International)
16. Adore (corporate company)
17. SABROSO(corporate company)
18. Search for Justice (Documentary Project for Search for Justice)

# Ali Tahir



19. Child Rights Campaign (For Save the Children)

## Computer Skills

1. Ms Office (Excel, Word, Power Point) (Diploma in Office pack from Boston College, Lahore)
2. Adobe Premiere CS6 for Editing
3. Sound Forge 6.0 for Sound Editing
4. Adobe Photoshop.

## Professional Skills and Personal Attributes

1. I am very good at making contacts and have leadership qualities which are needed in this profession. My management skills are also worth complimenting. On sets I am always calm, punctual, hardworking, energetic and friendly.
2. I managed to complete my all projects within given budget and time.
3. Knowledge of centralizing & administering all production paper work, including release forms, location.
4. Clearances, shooting schedules & call sheets.
5. Ability or work in a studio & location environment, dealing with presenters, guests & members of the public.
6. I am well aware of the ethics & Cultures & fully believe in equal opportunities & enjoy team work.
7. I am hard working and committed, accept challenges and meet deadlines.
8. I have excellent working relationship with colleagues & seniors.

## Interests

- 1- Music & movies.
- 2- Great admiration for nature & animals.
- 3- Enjoy dining out.
- 4- Love reading literature
- 5- Photography.

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Fax: (042) 583 1927 Email: [alitahir72@yahoo.com](mailto:alitahir72@yahoo.com)

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**Objective: To focus on developing as an Arts Management Professional and to contribute to the success of an organization with image building objectives.**

**In short this is what I offer:**

- **Solid Education from Pakistan and USA in Business Management, Investment Finance, & Marketing. Plus Banking Experience in Multinational Banks.**
- **Director/Producer TV and documentaries**
- **Exceptional experience in management of high profile Field and Stage Events.**
- **Distinguished record, studded with awards, as a TV performer and a choreographer.**
- **Family background of a century of distinguished people, and personal star value.**
- **Youthful energy & determination to achieve results.**

## EDUCATION

- |             |  |                    |
|-------------|--|--------------------|
| 1997        | University of California, Berkeley             | San Francisco, USA |
| •           | Certificate in Finance                         |                    |
| 1994 – 1996 | Imperial College of Business Studies           | Lahore             |
| •           | MBA, Finance                                   |                    |
| 1989 – 1993 | Government College & University                | Lahore             |
| •           | B. Sc. ( <i>Mathematics &amp; Statistics</i> ) |                    |

## MANAGEMENT EXPERIENCE

### BANKING

- |                   |  |        |
|-------------------|--|--------|
| Nov. 98 – Jan. 03 | <i>Habib Bank AG Zurich</i>  | Lahore |
| •                 | <b>Credit Officer:</b> The responsibilities included executing credit evaluation & analysis, handling bank guarantees & developing comparative industry analysis.            |        |
| •                 | <b>Marketing Officer:</b> The tasks included deposit mobilization of individual and corporate clients and developing of marketing strategies for the organizations products. |        |
| Jan. 98 – May 98  | <i>Bank of America NT &amp; SA</i>   | Lahore |
| •                 | Worked as an <i>Internee</i> with rotation in all departments including Export, Import, Credit, & Operations   |        |

## MANAGEMENT & FINANCIAL CONSULTANCY

Prepared feasibilities and proposals for the following projects:

Sept. 96 – Dec. 98                      Indus Fruit Products Limited                      Lahore

- ✚ Prepared a financial restructuring proposal for the project
- ✚ Prepared a feasibility study for a power project of the same industrial group

Sept. 94 - Aug. 96                      Pak Power Generation *Limited*                      Lahore

- ✚ The company had proposed power projects proposed at two sites in Lahore including one exclusively for a 12 MW power plant for a residential society, and another 110 MW power plant for the national power pool

Jan. 94 – Aug. 94                      Transworld Financial Management                      Lahore

- ✚ Responsibilities included analysis and recommendation of securities to corporate and individual clients.

## PERFORMING ARTS EXPERIENCE

### TELEVISION (As Director...since 2008)

**Sitara                                      Hum TV                                      Aired in Nov., 2008**

The 83 minute tele-film “Sitara” was based on Syed Imtiaz Ali Taj’s Radio Play “*Rosie*”. A story based in 1969. The play grossed 8 times over its cost price for the channel.

**Taj Classics                                      Under negotiation with channels**

Taj Classics is a series based on the writings of Syed Imtiaz Ali Taj. Three productions including Kamra No. 5 (Comedy), Meri Jan Kis Ne Li? (Tragedy) & Begum Ki Billi (Comedy).

### TELEVISION (As Actor...since 1991)

Have acted in several television serials, series and tele-films on various channels. These include Teen Bata Teen, Ajnabi Rastey, Gharoor, Kuchh Kahi Ankahi, Pehchan, Nayi Qameez, Kal, Monsoon and many others.

### STAGE EVENTS

- **“Indus International Series”** organized by Pakistan National Council of Arts.

May, 2006	Brunaei	Production Management & Performer
Mar, 2006	Presidency, Islamabad	Director
Nov, 2005	Presidency, Islamabad	Production Management & Performer
Oct, 2005	Malaysia	Associate Director & Performer
Aug, 2005	Nagoya, Japan	Associate Director

- **“Jalsa Urdu Dramay Ka” Consisted of a string of landmark plays in the 200 year - history of Urdu Drama.**

Apr, 2005	Lahore	Director
Mar, 2005	Islamabad	Associate Director & Performer

### **FIELD EVENTS**

- **Hi-Tea with Sher Shah Suri**

Mar, 2006	Rohtas Fort	Concept, Production & Direction
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Organized by Wafa & PNCA, a hi-tea was arranged for the international delegates. The show was conceived as a hi-tea, set in the 16th century, in celebration of Sher Shah Suri's victory at Rohtas Fort. The “interactive” show, with over 50 performers, represented a complete experience for the guests with dramatic, musical & dance performances, sound & light effects.

Jan , 2007. **Kulachi Jo Koon.** A very high profile extravaganza of music , dance , and drama at the Karachi City Hall. Celebrating the historical, social, and economical significance of Karachi. Sponsors Nazim Karachi and PSO.

### **Closing Ceremony – 9<sup>th</sup> SAF Games**

April, 2004	Jinnah Stadium, Islamabad	Associate Director and Producer
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The segment traced the roots of dances in the Indus Valley Civilization and its inspirations in the South Asian region over several centuries.

### **Opening Ceremony – 9<sup>th</sup> SAF Games**

Mar, 2004	Jinnah Stadium, Islamabad
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Participated as Director & Performer for the segment based on Sassi Punnoo with over 450 dancers and mime artists. Was also involved as an Associate Director in segments named Saif-ul-Malook, Harmony & Rising Above. These segments were done as Calisthenics events with performers ranging from 400 – 1000 per show

### **Opening Ceremonies – Horse & Cattle Show**

February, 2004	Fortress Stadium, Lahore	Associate Director & Production
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Three shows with the themes of Unity, Flower and Folk Dance were created. The responsibilities included handling a total of almost 4000 performers (children, army and police personnel), 400 teachers and 100 other administrative personnel. \

April, 2008

**The Olympic Torch Show at Liaquat Gymnasium Islamabad**

**Director.**

## SEMINARS

Seminar on Arts Management in September, 2007, conducted by Mr. Micheal Kaiser, President, Kennedy Centre, Washington DC, USA. The 4 – day seminar focused on strategic planning and execution in arts organizations.

## MEMBERSHIPS

- Member Creative Committee – 9<sup>th</sup> SAF Games, Islamabad
- Board Member – Islamabad Film Festival

## ACHIEVEMENTS

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- Best Actor Award – Pakistan Television Corporation in year 2000
- Nomination for Best Actor Award – PTV World in year 1999

## SKILLS

- Proficient in computer usage office standard office software
  - Effective communication skills with fluency in English and Urdu Languages
  - Adept in developing verbal and written presentations
-





Adeel Omer Hashmi  
129 A Block Model Town, Lahore.  
CNIC 35202-2545806-7  
Cell: 0312 4313191  
[hashmi.adeel@gmail.com](mailto:hashmi.adeel@gmail.com)

### **EDUCATION**

Masters in Fine Arts - Filmmaking (2004)  
Academy of Art University, San Francisco, USA.

Masters in Business Administration (1997)  
Imperial College of Business Studies, Lahore, Pakistan.

Bachelor of Arts (Economics) (1994)  
Government College Lahore, Pakistan.

### **PROFESSIONAL EXPERIENCE**

February 2003 to date

Lightstorm Communications

Chief Executive Officer

Lightstorm Communications is a documentary film company that excels in the medium of motion pictures. It has to its credited numerous outstanding documentaries, television ads, radio productions and television programs for the following:

- UNICEF (Pakistan)
- Action Aid (Pakistan)
- Family Planning Association of Pakistan (Pakistan)
- UNESCO (United Nations Education, Scientific, and Cultural Organization)

Adeel Omer Hashmi - CEO - Lightstorm Communications

1

- The British Council (Lahore, Pakistan)
- CBA (Commonwealth Broadcasting Association)
- Punjab Agricultural Research Board
- Punjab Board of Investment & Trade
- Pakistan Tehreek-e-Insaf PTI
- LUMS
- Shaukat Khanum Cancer Hospital
- Namal University
- Warid
- Ufone
- Unilever
- Coca Cola
- LU biscuits
- Fatima Group
- Highnoon Labs

### **PERFORMING ARTS**

- Have written, directed and appeared in numerous television productions and advertisements.
- Was part of the Ufone ad campaign. It was one of Pakistan's most successful and longest running ad campaigns that won numerous awards.
- Have written and directed several radio productions to raise awareness against child molestation, women empowerment and other social themes.
- Made an audiobook based on Allama Iqbal's poetry titled 'Payam-e-Mashriq'.
- Have hosted dozens of live events on TV and stage.

- Have acted in feature films including BACHAANA (2016) and DONKEY KING (2018)
- Have performed poetry recitation events in Pakistan, UAE and the US.

#### SPEAKING ASSIGNMENTS:

- Was invited to speak at a series of seminars and presentations held at the Centre for Muslim States and Societies at the University of Western Australia, Perth and at the University of South Australia, Adelaide from 5<sup>th</sup> to 9<sup>th</sup> July 2015.

*The title of my paper was: **Role of Pakistani Youth in Shaping Political Agenda***

#### MOTIVATIONAL SPEAKER / TRAINER

- Work as an *Events & Communications Trainer* at the Lahore University of Management Sciences (LUMS).
- Have been invited to give hundreds of motivational talks in schools, colleges, universities, and corporate and social events.

#### TEDx Speaker

Have been invited as a TEDx speaker many times. The following talk has 510,000 views:

<https://www.facebook.com/Adeel.Hashmi.Official/videos/1941202549240345/>

#### TEACHING:

Visiting faculty

Beanconhouse National University BNU, Lahore.

Lahore University of Management Sciences LUMS

#### SOCIAL WORK

- Secretary of the **Faiz Foundation Trust** and co-founder **Faiz International Festival**. The FFT is a registered not-for-profit organization that promotes arts, literature and culture.
- The **Faiz International Festival** is a 3-day event held every year in Lahore. It is one of the most anticipated events of the year and is attended by 25,000 people.

Work regularly with the following organisations to raise funds:

- Fountain House
- Akhuwat
- Shaukat Khanum Cancer Hospital and Research Centre
- Namal College

#### OTHERS

- Classical Pianist with a grade 2 certificate from the *Associated Board of the Royal School of Music* And grade 3 certificate from the *Trinity College London*.
  - Member of the *Artist Welfare Fund Committee* chaired by the President of Pakistan.
-

## **Muhammad Atif**

Cinematographer/Photographer

**Mob: 0336-4815166 | | [Atif15166@gmail.com](mailto:Atif15166@gmail.com)**

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### **SUMMARY:**

I am a foreign certified cinematographer and photographer with over a decade's experience working with top fashion designers, corporate brands, filmmakers, musicians, PR agencies, design houses and media outlets. My core focus is on visual storytelling and capturing unique perspectives. I strive to continuously push myself to be creatively challenged, be it on a fashion shoot, film set, show or concert. I also place immense value on being professional, courteous and understand the importance of teamwork.

### **Core Competencies:**

- A dedicated and creative visual storyteller with over a decade of experience.
- Extensive experience with PR agencies, design houses, media outlets.
- Excellent contacts in corporate, fashion industry, filmmakers and the development sector.
- Skilled in Photo retouching and color correction. (Adobe Lightroom, Photoshop)
- Skilled in Video Editing (Adobe Premiere Pro, Da Vinci Resolve)
- Skilled with audio/visual equipment including RED Epic/Dragon, Nikon, Sony and Canon (A7 series, D850, 5DMIII etc)

### **NOTABLE WORK EXPERIENCE (2008 – Present) WITH:**

- Pakistan Cricket Board (PCB).
- Porsche Pakistan
- Lahore Qalandars (PSL Franchise).
- Coca Cola
- Mountain Dew
- Levi's Live
- PFDC L'Oréal Paris Fashion week/Bridal Fashion Week/Aquafina/Sunsilk Fashion Week.
- Zara Shahjahan (Designer)

- Erum Khan (Designer)
- Baroque (Designer)
- Jazmin (Designer)
- Tamali (Designer)
- Akhuwat
- PakWheels
- The Little Art
- SOS Village
- Photomasters (Manchester, United Kingdom)
- Badnaam (Music Band)

### **Education**

**Diploma in Media Studies** **2010**  
 Media Study (Cinematography and Photography)  
 City College, Manchester, UK

**Certified in** **2008**  
 Video Production  
 WFA Media and Cultural Centre, Manchester, UK

**Visual Art and Design** **2006**  
 Beaconhouse National University Lahore, Pakistan

### **Activities and interests**

I like to remain physically active and fit, and besides regularly going to the gym, also played cricket semi-professionally in the UK and Pakistan. I also like to socialize and listen to people's stories.

**LINKS to Portfolio:**

<https://vimeo.com/user26738661>

(Documentaries, Fashion videos and Corporate Sector)

<https://www.facebook.com/Atif-Films-113827165343992/>

(Photography Work)

[Muhammad Atif @me\\_atiff](#)

(Insta Link, Photography)

[https://www.youtube.com/results?search\\_query=levis+live](https://www.youtube.com/results?search_query=levis+live)

(Levi's Live Session)

<https://www.facebook.com/AquafinaPK/videos/1927020490952326/>

(Aquafina PFDC Fashion week)

<https://www.facebook.com/AquafinaPK/videos/1937764906544551/>

(Aquafina PFDC Fashion week)

<https://www.facebook.com/SunsilkPakistan/videos/vl.793455300832327/10154821047898451/?type=1>

(PFDC SunSilk Fashion Week)

<https://www.facebook.com/AquafinaPK/videos/2007768736210834/>

(Aquafina PFDC Fashion week)

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CURRICULUM VITAE  
**AZEEM HAMID**

**General Information**

House 299, Street 8  
Cavalry Ground Ext. Cantt  
54810 Lahore - Pakistan

+92 334 9919 424  
azeemhamid@gmail.com

**Education**

**BDes. Visual Communication Design**  
School of Visual Arts & Design,  
Beaconhouse National University, Lahore  
2011 - 2015

**Dipl. Information Technology Skills**  
Cambridge International Diploma,  
University of Cambridge, United Kingdom  
2004

**Languages**

English	Native
Urdu	Native
Hindi	Spoken
Deutsch	Beginner

**Work Experience**

**Founder & Creative Director**  
Independent Theatre Pakistan  
2011 - present

**Visiting Faculty**  
Department of Theatre, Film & Television,  
Beaconhouse National University, Lahore  
2017 - present

**Curriculum Design Consultant**  
The City School Network - Regional Office  
The Alpha School (Cambridge Int'l), Pakistan  
2017

**Founding Member & Secretary for Media**  
ASSITEJ International - Pakistan National Center  
2016 - present

**Visiting Faculty**  
Foundation Year Studies,  
Pakistan Institute of Fashion & Design, Lahore  
2017 - present

**Research Associate**  
Social Innovation Lab (SIL),  
Lahore University of Management & Sciences  
2013 - 2014

**Curriculum Design Consultant**  
Non-for-Profit Educational Organization,  
Rabtt  
2012 - 2016

**Academic**

**Lahore Grammar School**  
2013-2014  
2015-present

**The City School**  
2012-2013

**Beaconhouse School System**  
2012 / 2015-2016

**Accolades & Awards**

**Ashoka ChangemakerXchange Fellowship**  
ChangemakersXchange by Ashoka & Bosch Stiftung  
Dubai Cohort + Turkey Co-Creation Summit 2017

**Global Shaper Fellowship**  
World Economic Forum - Lahore Hub  
2017

**BDes. Dean's Honour Roll**  
Beaconhouse National University, Lahore  
2015

**Address of Honour by MLA Ajoy Dey**  
Santipur Municipality, West Bengal - India  
2014

**Bosch Alumni Network Member**  
Robert Bosch Stiftung  
2017

**Letter of Appreciation**  
Faculty of Dance and Drama  
University of Visual & Performing Arts, Colombo 2017

**BDes. Thesis Distinction Award**  
Beaconhouse National University, Lahore  
2015

**Kabi Krittibas Ojha Smriti Smarak**  
Santipur Rangapeeth, West Bengal - India  
2014

**Publications**

**UNESCO Heritage Now Festival**  
Festival Curator. 2017

**ASSITEJ Tamasha Festival**  
Festival Curator & Director. 2017

**Tedx Speaker**  
TedxYouth Lahore. 2017

**Everything Is Embedded in History**  
Lahore Biennale Foundation. 2015

**Fragments of the Past**  
Lahore Literaty Mag. Issue 3. 2013

**References**

Available on request



# MUHAMMAD AZHAR SUKHERA

| 0300-8495381 | [azharsukhera1@gmail.com](mailto:azharsukhera1@gmail.com)

## QUALIFICATION

**Master degree in Cinema/Video Direction** 2003

*St. Petersburg State University of Art & Culture, Russia*

- 5 years professional degree
- Field of study: directing
- Specialization: Cinema and video directing

## EMPLOYMENT HISTORY

**Assistant Professor** 2010 — to date

*School of Creative Arts (SoCA), University of Lahore*

- Designed and taught range of courses for undergraduate film and TV students, including:
- Introduction to Cinema, Film Aesthetics, Film Theory, South Asian Cinema, Documentary Production, History of Cinema, Photography

**Visiting Lecturer** 2009 — 2010

*Beaconhouse National University (BNU)*

- Taught courses on Documentary Film Production to both undergraduate and graduate students.
- Conceived, designed and conducted five days long (40 hours) workshop on Russian Cinema which covered 80 years of development of historical, cultural, artistic and technical aspects of Russian Cinema. More than hundred students participated in the workshop.

## EXPERIENCE IN RUSSIA

### PROJECT DOCUMENTARY FILM "ELONA AND HER FRIENDS:"

- Concept: "If one wants to be loved, one must learn first how to love." It is a portrait film about a girl working in a psycho-neurological hospital with invalids. Through her love for the impaired, she draws strength and gets love and devotion in return."

### PAKISTANI ARTISTIC CULTURAL SHOW IN RUSSIA

- Managed and organized a cultural show in St. Petersburg titled "Diversity of Pakistani Artistic Culture". I independently conceived the idea of the show and it was the only Pakistani cultural show held in a decade in Russia. It involved stage show, creative management, independent show designing and standalone direction. More than 800 people were in the audience. Pre- and post-work handling, rehearsals, auditions, selections, final presentation and successful packaging of the show was the real test of my abilities.

### THEATRICAL EXPERIENCE

- This consists of two portions: self-act theatrical skits and direction of same with fellow actors. I learned these skills from the prestigious St. Petersburg State Academy of Theatre, where I practiced Stanislavski's method of acting, which requires the actor to perform exercises in order to stimulate sense and effective memories to achieve situation demanded by the character.

#### OTHER EXPERIENCES

- **ART WORKSHOP AT RAJANPUR**

Video documented a 15-day Children Art Workshop at Rajanpur organised by “Action-Aid,” to develop curriculum for art teachers in rural areas. Drawing and painting exercises were held among children to draw their aesthetics, imaginations and emotions.

- **PUNJAB LOK BOLI MELA**

Thematically video documented “Punjab Lok Boli Mela” (Nov 24-28, 2006) at Gogera. It included Punjabi language seminars, theatre performances, folk music concerts, Putli Tamasha and Punjabi Mushaira.

- **DOCUMENTARY “EMERGENCY PLUS.”**

I got an opportunity to work on a documentary with Interactive Resource Center. It was a political documentary about impacts of emergency of Nov. 3, 2007 on media, judiciary and civil society at large. This idea was conceived and filmed in collaboration with team members.

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# MUHAMMAD ALI

## Director of Photography

### Demoreel

Having done my Masters in Filmmaking from Beaconhouse National University, I have been working as a Director of Photography for the past five years. My aim is to provide content that is both visually and ideally at par with global standards of quality.

As a DOP, I specialize in overseeing all visual aspects of a film or video production. From the pre-visualization, production, and through color grading, I help to shape a concept into a visual medium.

### Tech Experience

Red Dragon, Epic MX and One MX

Arri Alexa Classic, Alexa Studio

Sony FS 700

Canon 5D MIII, MII

Quadcopter Pilot

DJI Ronin Operator

### Experience

The brands and companies that I have worked for so far include:

Client	Project
Nurpur	Nurpur Low Fat TVC
The Educators	TVC for The Educators Schools
Strepsils	Acapella music video for the song 'Khayaal Rakhna'
Itehad Textlies	TVC for Itehad Lawn 2017
Habib Bank Limited	PSL show, "On Crease with Rameez"
Hush Puppies	TVC Hush Puppies 2016-17

Nescafe Pakistan	Nescafe Mythbuster Digital Video Campaign
Pepsi Litre of Light	TVC for Pepsi Litre of light Campaign
Tetra Pak Pakistan	Digital Video Series for Tetra Pak
Fauji Fertilisers	TVC for Bran Porridge and Cereals
Khaadi Pret	Video Campaign for Khaadi's Pret line 2017
Pepsico Pakistan	Video Ads for Pepsi's 'Khaana Banay Exciting' campaign
Service Industries Ltd	Video Documentary for the Service Industries
Master Paints	Master Paints 'All Weather Resistant' TVC
ZIC Oil	Zic Oil TVC for their new campaign with KFC
HSY	Fashion Films for HSY's 2016 Bridal Collection
Hazaar Dastaan Films	Music video for ISPR
Crimson Lawn	Video Promo for Crimson Lawn & Saira Shakira Collection
Master Paints	Master Royal Matt Emulsion TVC
Porsche Pakistan	Video Ad for Porsche Pakistan's Adventure Club
Farhad Humayun	'Give In' Music Video
BBDO Pakistan	Pepsi Max TVC (hired as assistant DP)
Mountain Dew	Dewmocracy Digital Video Campaign
Samsung	Samsung S7 Launch Event Video
Hisham Bin Munawar (Director)	Ready Steady No (Feature Film)
Pakistan Cricket Board	PSL Promos for all five teams, aired on Ten Sports
Maverick Construction Group	Hyde Park Residential Apartments TVC
Saatchi & Saatchi	Mobilink Digital Revolution Documentary

Eyedeus Labs (US Based software house)	Ingrain App Video
Overload	<ul style="list-style-type: none"> <li>• 'Nimmi Nimmi' Music video</li> <li>• 'Lahore' Music Video</li> </ul>
Elan	<ul style="list-style-type: none"> <li>• Elan Lawn'15 Ad</li> </ul>
Coca Cola Beverage Packaging Ltd	<ol style="list-style-type: none"> <li>1. Coca Cola NMS Documentary</li> <li>2. Coca Cola SAP Promotional Video</li> <li>3. Coca Cola Health and Safety Video</li> <li>4. Coca Cola Gujranwala Plant Inauguration Video</li> </ol>
Tens Sports	2015 World Cup Documentary for ICC (Pakistan Portion)
Government of Punjab	Metro Bus Documentary
Plan 9	Web series for Plan 9 TV about the largest tech incubator in Pakistan promoting young entrepreneurs
Asia society	Web Ad
Luscious Cosmetics	TVC Ather Shahzad Master Make-up Collection
Bashir sons	TVC for Pakistan's oldest importer and retailers of men's clothing fabric
Piano Pen	TVC's Post Production
Pepsi Pakistan	<ul style="list-style-type: none"> <li>-Pakistan Idol Promo</li> <li>-Pepsi 'Wish Bat' Promo</li> <li>-Pepsi brand activation video for social media</li> </ul>
Pepsi Smash	Music show (worked as Assistant Camera)

Nestle Fruita Vitals Pakistan	Vela Times viral video campaign for Valentine's day
Nescafe Pakistan	Valentines viral web video
Geo TV	Zara Sochiye – Salaam Ustad
Canon Home Appliances	TVC for years: <ul style="list-style-type: none"> <li>● 2013</li> <li>● 2014</li> <li>● 2015</li> </ul>
Lahore University of Management	Social Enterprise Development Centre (SEDC) Documentary
Porsche Pakistan	DOP for the Porsche Style Diaries which included 12 videos featuring Pakistan's biggest stars such as Shaan, Tapu Javery, Nabeela, Farhad Humayun among many other
Groopic for iPhone	Web Ad (aired on CNN)
A Different Agenda	Documentary
Mian Muhammad Bukhsh Trust (NGO)	Fundraising video
Meekal Hasan Band	Documentary
L'oreal Professional	IT Look F/W 2014 video promo
Farhad Humayun	Documentary about the life and struggles of the Farhad Humayun as a Musician
Pakistan Airforce	Official Song for Pakistan Air force (was hired as the Assistant DOP)
Ammar Belal	Advertisement

Teena By Hina Butt	Promo Video
Mahnoush Lawn	Promo Video
True Brew Records	12 Music Videos featuring Pakistan's hottest

Kindly visit the following link to have a look at some of my work:

[www.facebook.com/visualprophecy](http://www.facebook.com/visualprophecy)

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**Shahrukh Naveed**  
**Director / Writer / Cinematographer/ Editor**

Shahrukhnaveedfilms@gmail.com  
+92 321 4061710  
+44 7447 531180

**OBJECTIVE**

To translate all my exposures and sensitivities on screen for global audience: And keep exploring.

**ACADEMIC**

MA FILMMAKING– London International Film School (*3-Year practical*)  
B.A Hons. (Theatre, Film & Television) – Beaconhouse National University

**ACADEMIC ACHIEVEMENTS**

Received “Merit” in the Thesis Work Research Journal – London Film School  
Gold medalist – Undergraduate Program  
3.73 CGPA – Undergraduate Program (BNU)  
Was named in “Dean’s Honor List” for seven semesters – Undergraduate program

**WORK EXPERIENCE**

*Feature Film*

**TAWEEZ**

Director/ Writer  
56 mins

*Best Screenplay and Best Cinematography at FILUMS*  
*Official Selection at ARY FILM FESTIVAL*

**BOL by Shoaib Mansoor**

1<sup>st</sup> Head Production Assistant

*TVC/Digital ads*

**SAMSUNG: Share Your Screen – DVC (Shahrukh Naveed Films Production)**

Director

**PEPSICO: 3 DVCs**

Director/Cinematographer

**LUMS: Admission Campaign 2019 - DVC**

Director / Camera Operator

**LUMS: Under-Graduation Campaign 2019 - DVC**

Director / Camera Operator

**THE SAVVY SCHOOL - TVC**

Director/Cinematographer

**SUFI GROUP: 25<sup>th</sup> Anniversary DVC**

Director/Cinematographer



SUFI DETERGENT: DVC  
Director/Cinematographer

SUFI SOAP: DVC  
Writer/ Director/Cinematographer

FOUNTAIN HOUSE: DVC/TVC  
Director/Cinematographer

SUI NORTHERN GAS PAKISTAN LIMITED: TVC  
Cinematographer

### *Documentary*

CHAPLIN'S (UK BASED)  
Producer  
Duration: 10 mins  
Production city: London

ASPIRE GROUP OF COLLEGES  
Director/Cinematographer  
Duration: 8 mins

DSP-DAMEN SUPPORT PROGRAM  
Director/cinematographer  
Duration: 5 mins

FOUNTAIN HOUSE  
Director/Cinematographer/Editor  
Duration: 6 mins

### *Music video and fashion films*

Music video title: DP  
Director/Cinematographer  
Singer: Hassan Badshah

Music video title: Tu Hi  
Director/Cinematographer  
Music Band: Pulse

Fashion film "pursue"  
Cinematographer  
Duration: 4 minutes

### *Television Production*

Producer: Television soap "Mujhay Haq hai" – 100 episodes  
5 Pilot episodes have been approved for airing on PTV (Pakistan Television).

## SHAHRUKH NAVEED FILMS

CEO/Founder

Find us on Facebook and YouTube by the same name.

### Lectureship

Visiting Lecturer at the School of Creative Arts, University of Lahore – Present

Permanent Lecturer at the School of Creative Arts, University of Lahore: 1 year

Thesis Supervisor for film and media department.

Main teaching subjects: Direction, Cinematography and Editing.

### SHORT FILMS

Title	Length	Format	Role
Lonely Hearts Club	10 mins	35mm	Cinematographer
Reflection	3 mins	16mm	Director/Producer
This is the day	4 mins	16mm	Producer
Good Morning	3 mins	16mm	Cinematographer
In her father's study	3 mins	16mm	Camera Operator
Mother	3 mins	16mm	Cinematographer
Good Morning Rubert	3 mins	16mm	Cinematographer
The Eclipse	3 mins	16mm	Assistant director
Michael/ John Long	15 mins	Digital	Cinematographer
Ball Boy	18 mins	Digital	Director/Writer
A letter to who	13 mins	Digital	Cinematographer
Main Hi Tha	8 mins	Digital	Director
Sacreen Beauty	25 mins	Digital	Cinematographer
Burj ka haal	10 mins	Digital	Director/Operator
Gol Roti	18 mins	Digital	Cinematographer
Firaaq e yaar	12 mins	Digital	Cinematographer
Khirki	11 mins	Digital	Cinematographers

### HANDS ON SKILLS

Experience with both Digital and Film formats.

Experience with all the professional Lighting and Camera equipment

**16mm:** Aaton camera

**35 mm:** Panavision SuperAmerica Camera

**Digital:** Arri ALEXA studio version, RED HELIUM, RED ONE, RED DRAGON, BLACKMAGIC URSA MINI PRO, SONY FS7, PANASONIC EVA ONE and other numerous DSLRs.

### EXPERTISE ON SOFTWARES

Avid Media Composer

Adobe Premiere

Adobe Photoshop

Corel draw

Celtx writing

### LANGUAGES

Urdu Spoken & Written

English Spoken & Written

Punjabi Spoken

### CO-CURRICULAR ACTIVITIES

- Twice winner of Debate Competitions
- Vocalist in various gigs and events
- Great sporting skills in Cricket, Lawn Tennis, Table tennis, Badminton
- Finalist – Defence Public Open Tennis Tournament
- Captain: Beaconhouse National University (B.N.U) tennis team
- Regular member of the B.N.U cricket team
- Thrice runner-up at B.N.U Badminton tournament – “men's doubles”

\* *References and Showreel will be available upon request.*

**TAJDAR ALAM**  
**PRIDE OF PERFORMANCE**

**Mailing Address**  
470-E, EME Sector  
DHA, Lahore.

Phone: 0321-4444494, 03209123456  
Email: [alamtajdar1@gmail.com](mailto:alamtajdar1@gmail.com)

**PROFESSIONAL EXPERIENCE**

**RECTOR**

**VIRTUAL UNIVERSITY OF PAKISTAN**

- Looked after the administrative, academic, technical and operational affairs of the university.
- Ensured growth, innovation, economic viability of the university.
- Developed faculties and academic programs.
- Initiated project ventures and established partnerships providing direct benefit to the university's long-term strategic goals and objectives.
- To establish Institute of Media Studies (IMS) to provide education and trainings in the fields of Film, Television, Radio and Theatre on the most contemporary standards.
- To establish liaison with international training academies and institutes to boost the objective of providing quality media trainings.

**MANAGING DIRECTOR**

**VIRTUAL UNIVERSITY OF PAKISTAN**

- Managed university affairs in absence of Rector
- Established liaison with national and international Universities.
- Coordinated and communicated with national and international television networks, media organizations.
- Delivered lectures and conducted workshops pertaining to Media and Broadcast on local and international forums.
- Established and launched a four channel educational television network. Equipped with state-of-the-art studios, production, postproduction and broadcast facilities.
- Did strategic planning and management of extensive marketing and promotional activities all over the country.

**CHIEF EXECUTIVE**

**PRIME TELEVISION NETWORK**

- Headed and successfully launched the television network in Europe.
- Introduced the latest broadcast technologies and established a professional television work environment.

**OFFICIATING CHIEF EXECUTIVE/  
DIRECTOR PROGRAMS**

**NETWORK TELEVISION MARKETING (NTM)**

- Looked after the television network in the absence of Chief Executive.
- Supervised and managed Marketing, Programming, Production and Presentation of the entire Network.
- Established liaisons with multinational and national companies for Marketing.
- Developed training modules for media professionals which provided the theoretical and practical framework to address the requirements of the media industry.

**DIRECTOR AUDIO VISUAL**

**INTERFLOW COMMUNICATIONS**

- Head of Audio Visual Department.
- Development of ideas, supervision/direction of TV commercials.
- Coordination with Ministry of Information, Pakistan Television Corporation & Pakistan Broadcasting Corporation.

**DIRECTOR AUDIO VISUAL/  
MARKETING**

**SASA ADVERTISING**

- Established productive linkages with multinational and national advertisers.
- Planned and executed Marketing strategies.
- Directed and supervised the production of commercials.

**DEPUTY HEAD OF FILM  
DIVISION**

**MINISTRY OF INFORMATION AND BROADCASTING  
UGANDA**

- Was responsible for Management and Programming.
- Directed a number of Media Training Films.
- Provided trainings to aspiring media professionals.

## **PROGRAM PRODUCER**

## **PAKISTAN TELEVISION CORPORATION**

- Produced and directed Dramas, Music, Stage Shows, Documentaries, Educational and other programs.

## **DISTINCTIONS**

- Successfully launched and managed TV networks in Pakistan and Europe especially in the fields of Education and entertainment.
- Trained over 800 Television Professionals who are serving renowned media organizations in Pakistan and abroad.
- Was the member of film Censor Board of Pakistan for 4 years.
- Honored with numerous laurels and awards.
- Awarded the highest civil award 'The Pride of Performance' by the Government of Pakistan.

### **Attended and presented papers at the following conferences as state guest, key note speaker and dignitary:**

- Role of Television in National Development by Ministry of Information, Cairo, Egypt.
- Role of media for peace in Pakistan - Global Media Forum, Bonn, Germany.
- Chairperson, The China-South Asia Forum on Radio and Television, Beijing, China.
- High Definition Television, scope & advantages by Deutsche Welle, Berlin, Germany.
- Radio & Television Compilation by State Administration of Radio, Film & Television, Beijing, China.
- Global forum on IT and Broadcast Television in Education and Learning, Kuala Lumpur, Malaysia.
- Space Technology & Education by Inter Islamic Network on Space Science & Technology, Islamabad.
- Asia-Pacific and Europe Media Dialogue by Deutsche Welle, Germany.
- Open & Distance E-learning by World Bank, Bali, Indonesia.
- Attended Seminars/Lectures at the State Department, Capitol Hill, UN, USIA and CNN. Studied the concept of education through live/interactive television at the 'University of Nebraska'.
- Head of delegation of SAARC conference on distance learning, Katmandu, Nepal.
- SAARC conference on Broadcast Education, Colombo, Sri Lanka.

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**156-Sector P; Phase I Defence Housing Authority, Lahore**

Tel: +92-42-5899455/5899499 Cell: +92-300-4586727

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**EDUCATION**

- PhD. Bahuddin Zakaria University, Multan
- Masters in Arts (M.A. Urdu) University of Punjab, Lahore

**CURRENT POSTING**

- Head of Department for Urdu, University of Lahore
- Professor at School of Creative Arts, University of Lahore

**PREVIOUS POSTINGS**

- Head of Department for Film, Theater and Television Department at Beaconhouse National University, Lahore
- Director, Public Instructions Punjab
- Director, Lahore Museum, Lahore
- Director, Punjab Text Book Board
- Associate Professor, Government College University, Lahore

**TEACHING EXPERIENCE**

- 36-Years of Teaching Experience in Total
- 22-Year of Teaching Experience at Government College Lahore & GC University (Bachelors, Masters and M. Phil)
- Three-Years at Government College, Multan
- One-Year at Forman Christian College, Lahore
- 5-Years of Teaching Experience at Beaconhouse National University, Lahore
- 2-Years of Teaching Experience at University of Lahore

**VISITING FACULTY MEMBER**

- Mass Communication Studies Department; Kinnaird College Lahore
- Multi-Media and Film Department; NCA Lahore
- Psychiatry Department; Services Hospital Lahore
- Mass Communication Studies; Punjab University Lahore
- Visiting Guest Speaker : Management & Professional Development Department; Government of Punjab
- Visiting Guest Speaker: National Management College (Senior Management Wing, Lahore)
- Visiting Professor at University of Gujrat
- Visiting Professor at Beaconhouse National University

**RESEARCH WORK**

- PhD Research Work on Viqar Azeem as a Fiction Critic

- More than 25 Research Articles Published in Various Literary Journals
- Research Article on 1857 Mutiny and Literature Presented in Maulana Azad National University, Hyderabad Deccan India
- Research done on Balochistan's Customs and Historic Values
- Research Project taken care by me on Persian Paintings and Drawings at Lahore Museum
- Research done on Gender Sensitization in Pakistani Media and was delivered by me in 6 workshops across Pakistan

### **GUIDE IN RESEARCH WORK**

- Guide for about 20 Research Thesis in M.A. and M. Phil

### **RESEARCH ON MY CREATIVE WORK**

Research work on my creative pursuits such as, fiction, drama, columns, poetry and prose has been completed and is in progress at various universities, such as Sindh University, Khairpur; Islamic University, Islamabad; Islamic University, Bahawalpur; Punjab University; GCU, Lahore; University of Lahore, Sargodha Campus; Bahauddin Zakariya University, Multan; Kinnaird College for Women, Lahore; GCU, Faisalabad.

- Thesis as a Playwright written on my work at BZU Multan for M.A.
- Thesis as special study of my serials at Islamia University for M. Phil

### **CREATIVE PURSUITS**

Playwright; Art Critic; Short Story Writer; Poet; Columnist; Translator; Media Consultant

### **PUBLICATIONS**

- Tarz-e-Ehsaas (Criticism)
- Jungle Ke Us Paar Jungle (Poetry)
- Aadhey Chand Ki Raat (Novelette)
- Darya (Drama)
- Adhoori Kuliyaat (Poetry)
- Chand Girhan (Drama)
- Zameen Zad Ke Uffaq (Translation of World's Greatest Poetry)
- Naye Zamanay Ki Barhan
- Kahani Mujhe Mili (Short Stories)
- Viqar Azeem: Shaksiyat aur Funn (Research)
- About 60 literary articles published in literary magazines (Aurq, Asaar, Maasir etc.)

### **TV SERIALS PENNED**

Darya, Pyaas, Khwahish, Chand Girhan, Megh Malhaar, Ghulam Gardish, Alao, Nijaat, Awaazein, Hawayein, Mohabbatein, Jo Baat Ghar Mein Hai, Chand Nagree, Khuda Zameen Se Gaya Nahin, Bol Meri Machlee, Tum Ho Ke Chup, Dil Toh Bhatke Ga, Unndata, Ghareeb-e-Shehar, Monsoon, Mohabbat Ka Ik Pehar, Bahar, Jab Taj Uchalay Jayein Ge and many more.

- Tele Play on the **Assassination of Shaheed Zulfiqar Ali Bhutto** titled ‘**Bandiwan – The Condemned Prisoner**’ for the First Time in History of Pakistan; Televised on Different Occasions Several Times on PTV
- Serial on the **Life of Shaheed Zulfiqar Ali Bhutto** and **Shaheed Benazir Bhutto** for PTV (Work in Progress)
- About 30 Hit Television Serials
- About 100 Assorted Plays
- First Serial for **Pakistan Navy** “**Samundar Jaag Raha Hai**”
- Serial for **John Hopkins University USA** on family welfare
- Series for **NAB** on White Collar Crime
- Two plays for **Lok Virsa** Islamabad on Thar and Cholistan
- Serial for **UNDP** on Drug Menace “**Allao**”
- Long Play (Nishan-e-Haider) for **ISPR** “**Major Aziz Bhatti**”
- Stage Play for **British Council**
- Long Plays for **ISPR** on **Operation Rah-e-Rast**
- Serial with **ISPR** on War on Terror “**Khuda Zameen Se Gaya Nahin**”

#### **MEDIA CONSULTANT ON SOCIAL ISSUE FOR**

- PTV, Private TV Channels, NGOs and Various Organizations

#### **HONORARY POSITIONS HELD**

- Member; Board of Governors; Lahore Arts Council for Five Terms
- Member; Prime Minister’s Steering Committee of the Federal Government – Artists Welfare Fund – 2012 till date
- Jury Member Final Thesis Projects; National College of Arts – Film Department
- Member; Pakistan Film Censor Board for Ten Consecutive Years (1990-2000)
- Member; Board of Governors; Punjab Arts Council
- Book Ambassador of National Book Foundation
- Member; Board of Governors, Punjab Library Foundation
- Member; Board of Governors, Quaid-e-Azam Library, Lahore
- Member; Board of Governors, Urdu Science Board, Lahore
- Member; Board of Governors, Academy of Letters, Islamabad (2014-2018)
- Guest Speaker on the Panel of Senior Management College
- Guest Speaker on the Panel of National Management College, Lahore
- Advisor, Urdu Program, Lahore Literary Festival
- Member; Advisory Board, Faiz Festival
- Advisor, Faisalabad Literary Festival
- Advisor, Potohar Literary Festival, Allama Iqbal Open University, Islamabad
- Advisor, Gujrat Literary Festival
- Jury Member; Fiction Annual Awards, Academy of Letters, Islamabad
- Jury Member; Intezar Hussain Award of Rs. 1 Million, Academy of Letters, Islamabad
- Jury Member and Coordinator, UBL Literary Excellence Award



- Jury Member, Lux Style Awards
- Jury Member, International Children Films Awards by Little Art International
- Advisor, Script Scrutiny, Alhamra Arts Council
- Examiner; PhD, M.Phil, M.A., BS Program at Government College University, Lahore and University of Punjab, Lahore, Kinnaird College for Women, Lahore, Beacnhouse National university, Lahore, University of Lahore
- Mmber, Board of Studies and Selection boards in Various Universities

### **AWARDS & DISTINCTIONS**

- Presidential Pride of Performance – Government of Pakistan
- Best Writer PTV Award for Ten Years
- Best Writer NTM Award for Five Years
- 15 Nigar Awards
- 20 Graduate Awards
- Lux Style Award for Best Playwright of the Year 2010 for All Channels

### **COUNTRIES VISITED DURING WORK**

United States of America, England, Germany, France, Italy, Spain, Belgium, Austria, Norway, China, Japan, Thailand, Sri Lanka, India, Iran, Nepal, Maldives, UAE, Russian States, Netherlands, Malaysia, Switzerland, Turkey

### **SPECIAL INTERESTS**

#### **Literature, History, Heritage and Culture**

- Worked with Lok Virsa Islamabad in Different Capacities
- Visited Great Museums of Various Countries such as USA, Turkey, Iran, India, China, Russia, Nepal, Germany, Thailand and Italy
- Visited Various Universities Around the World

### **LITERARY TRANSLATIONS**

- Collection of Third World Socialist Poetry
- Translations of Korean Poetry
- Translation of Memoir of Harman Hesse (Few Chapters)
- Translation of Earnest Hemingway Memoir (Single Chapter)
- Translations of Short Stories and Poetries from Different Languages

### **PARTICIPATION IN INTERNATIONAL CONFERENCES & SEMINARS**

- |    |   |      |
|----|---|------|
| 1. | International Theatre Festival; Tehran, Iran.                       | 1990 |
| 2. | Ameer Khusro Conference; Lucknow, India.                            | 1991 |
| 3. | Urdu Adabi Conference; Oslo, Norway.                                | 1993 |
| 4. | Official Delegate Visit to China to Attend Seven Literary Meetings. | 1996 |
| 5. | Agha Sadiq Seminar; UK.   | 1996 |
| 6. | British Council Theatre Collaboration Workshop in UK                | 1996 |

7. Writers' Conference; Bangkok, Thailand. 1998
8. International Book Fair; New Delhi, India. 2004
9. SAARC Writers' Conference; New Delhi, India. 2004
10. Sajjad Zaheer Conference; New Delhi, India. 2005
11. Prechand Conference; New Delhi, India. 2005
12. Ghalib Conference; New Delhi, India. 2005
13. Media Conference; Mumbai, India. 2005
14. Ghalib Conference; New Delhi, India. 2006
15. International Urdu Conference; London, UK. 2006
16. Urdu Conference; Mumbai, India. 2006
17. 1857 Azadi-e-Adab Conference; Hyderabad Deccan, India. 2007
18. International Urdu Conference; Chicago, USA. 2007
19. Poetry Festival & Literary Seminar; Chandigarh, Simla, Amritsar, India 2007
20. Allama Iqbal Conference; New Delhi, India. 2007, 2010
21. Literary Conference; Chicago, USA 2008
22. Sajjad Zaheer Conference; New Delhi, India. 2008
23. PTV Drama Serial for 'War on Terror', "Khuda Zameen Se Gaya Nahi  
Premiere by Pakistan Embassy; Washington DC, USA 2010
24. Faiz Seminar on Faiz Ahmed Faiz Centenary; New Delhi, India. 2011
25. International Seminar on Saadat Hassan Manto at Sahitya Akedemi; New  
India 2012
26. Literary Conference, University of Mysore, India 2012
27. International Manto Conference, Sahitya Akademi, New Delhi, India 2012
28. International Manto Conference, India Urdu Munch, Bangalore, India 2012
29. International Seminar Literary Theory and Poetics at Salvations; New  
India 2012
30. Literary Conference, Osaka, Japan 2012
31. Literature and Social Movement International Conference, Ghalib Institut  
Delhi, India 2013
32. Presented Paper at Faiz International Conference, Ghalib Institute, New  
India 2013
33. Faiz International Conference, Sahitya Akademi, New Delhi, India 2013
34. Iqbal International Conference, Ghalib Institute, New Delhi, India 2014
35. Hali International Conference, Ghalib Institute, New Delhi, India 2014
36. Intezar Hussain Literary Conference, New Delhi, India 2015
37. Gopi Chand Narang Seminar, Lucknow, India 2015
38. "Insha" Literary conference, Kolkata, India 2015
39. Theatre and Society Conference, Jawahar Lal Nehru University, New  
India 2016
40. Ahmad Nadeem Qasmi Conference, Ankara University, Ankara, Turkey 2016

41. Maulana Rumi International Conference, Rumi's Mysticism, Seljuk Univ 2017  
Konya, Turkey

## **PARTICIPATION IN NATIONAL CONFERENCES & SEMINARS**

- |     |   |            |
|-----|---|------------|
| 1)  | Progressive Writers' Conference, Lahore.                                    | 1973       |
| 2)  | Modern Writers' Conference, Multan.   | 1974       |
| 3)  | Artists' Equity Writers' Conference, Lahore.                                | 1975       |
| 4)  | Writers' Conference, Islamabad.   | 1982       |
| 5)  | Progressive Writers' Conference, Karachi.                                   | 1984       |
| 6)  | Writers' Conference, Islamabad.   | 1988       |
| 7)  | Media Conference, Murree UNICEF   | 1988       |
| 8)  | Media Conference, Quetta UNICEF.  | 1995, 1997 |
| 9)  | Media Conference, Abbottabad.   | 1998       |
| 10) | Parveen Shakir Trust Seminar, Lahore.                                       | 2003       |
| 11) | SAARC Writers' Conference, Lahore.  | 2003       |
| 12) | SAARC Writers' Conference, Islamabad.                                       | 2005       |
| 13) | Urdu Conference GCU, Lahore.  | 2005       |
| 14) | Hasrat Mohani Seminar, Karachi.   | 2007       |
| 15) | Urdu Conference BZU, Multan.  | 2007       |
| 16) | International Literary Conference, Karachi.                                 | 2009       |
| 17) | International Literary Conference, Lahore.                                  | 2010       |
| 18) | Khawaja Ghulam Fareed Soofi Conference, Rahim Yar Khan                      | 2010       |
| 19) | Maulana Mohammad Hussain Azad Conference, Punjab University.                | 2010       |
| 20) | Faiz Seminar at Karachi Wafaqi University, Karachi.                         | 2011       |
| 21) | Keynote Speaker, Manto "Sad Saala Taqreebat", Lahore.                       | 2012       |
| 22) | International Literary Conference, Karachi Arts Council; Karachi            | 2012       |
| 23) | International Literary Festival Lahore.                                     | 2012       |
| 24) | Lahore Literary Festival  | 2013-2018  |
| 25) | Alhamra Literary Conferences.   | 2013-2016  |
| 26) | International Literary Conference, Karachi Arts Council                     | 2013-2016  |
| 27) | Karachi Literary Festival, Oxford University Press                          | 2013-2016  |
| 28) | International Conference of Literature, National Book Foundation, Islamabad | 2013-2018  |
| 29) | International Literary Conference, Academy of Letters, Islamabad            | 2014-2017  |
| 30) | Faiz International Literary Festival, Faiz Foundation, Lahore               | 2014-2018  |
| 31) | Faisalabad Literary Festival  | 2014-2018  |

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|-----|---|-----------|
| 32) | Literary Conference, Islamia University, Bahawalpur.                                      | 2014      |
| 33) | Lecture Series, Punjab Arts Council, Lahore at Multan, Bahawalpur Ghazi Khan and Sahiwal. | 2015-2017 |
| 34) | Islamabad Literary Festival .   | 2015-2016 |
| 35) | Gujrat Literary Festival, University of Gujrat  | 2016-2017 |
| 36) | Media and Gender Sensitization Conference, Islamabad                                      | 2016-2017 |
| 37) | National Conference on Languages and Literature, Academy of I Peshawar.                   | 2017      |
| 38) | Multan Adbi Mela, HEC Punjab, BZU, Multan   | 2017      |
| 39) | Munno Bhai Conference, University of Sargodha   | 2017      |
| 40) | International Film Festival and Conference, Karachi.                                      | 2017      |
| 41) | Potohar Literary Festival, Allama Iqbal Open University, Islamabad.                       | 2019      |
| 42) | Cholistan Heritage Conference, Institute of Art and Culture, Lahore                       | 2019      |
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**Ismet Jawwad (b.1981)**

Visual and Performing Artist/dance teacher (B.FA)

Group member (vocalist) of Harsakhiyan

Lahore.

Tel: 0321-4410500

[ismetj@gmail.com](mailto:ismetj@gmail.com)

**C.V 2019**

***Work Experience***

2016 - 2019 (present): Dance teacher at International Baccalaureate, Learning Alliance Preliminary Year Program.

2013 - 2019 (present): Kathak dance teacher at the Lahore Grammar School (LGS), Johar Town junior school.

2013 - 2017: Kathak dance teacher at LGS 1A1 Ghalib Market branch junior school.

2012 - 2014: Dance teacher LGS 31 FCC branch

2010 - 2016: Visiting faculty (video/digital art) at the School of Visual Arts (SVAD), Beaconhouse National University (BNU)

2007: contemporary dance teacher at Equinox, DHA

### ***Performances/exhibitions***

2019: for Coke Studio song 'Tirri Pawanda' with Harsakhiyan group, singing performance for women of the world (WOW) festival Karachi with Harsakhiyan, Kashmiri dance choreography and performance at Institute of Art and Culture (IAC), Faiz festival exhibition opening concert, song and dance show for 2<sup>nd</sup> Tamasha Festival IAC.

2018: 'Rang-e-Kainat' Singing and dance show at Beaconhouse Newlands.

2017: 'Heritage Now' Alhamra Arts Council, a showcase of traditional song and dance, Tamasha Festival, Alhamra Arts Council, Lahore

2016: lead actor in film Gul-e-daudi by Umar Riaz.

Collaboration (folk song composition and singing) with visual artist Bani Abidi for the Edinburgh Arts Festival.

2012: The Divided Self, contemporary video from Lahore- Slought Foundation, Philadelphia M-I-P/ P-I-M, 3 video artists from Myanmar, India, and Pakistan, Dagaung Art Gallery, Myanmar

2010: Resemble Reassemble, curated by Rashid Rana, Devi Art Foundation, Delhi

New Art from Pakistan, Thomas Erben Gallery, New York

Short Circuit, performance, collaboration with German and Congolese artists, Lahore, Pakistan

Once Upon a Wonderland, Exhibit 320, New Delhi, India

Supernormal, Braziers International Artists Workshop, Oxfordshire, UK

2009: 'Parallel Lines', Cartwright Hall Art Gallery, Bradford, UK

'Through Other Eyes', Herbert Art Gallery, Coventry, (group show) and Glynn Vivian Gallery, Swansea, Wales, UK

Video lounge, India Art Fair

Soil Bite, Khoj Patna, Bihar India (group show)

2008: 'Place' Group show, Anant Art, India

BNU thesis graduation show

2007: Solo dance for music video 'Tanha' by Faraz Khosa

2003 - 2007: Performance for Inauguration ceremony for the year of Tourism 2007, Convention Centre, Islamabad

Took part in dance performances with Bina Jawwad's dance drama company for the following entities:

Savera NGO at Alhamra Arts Council, Akhuwat NGO at Royal Palm Hotel, Tetrapak at Royal Palm, ABN Amro at Asif Jah's Haveli, SOS at Lahore Fort, Warid at Lahore Fort, Mobilink at Lahore Fort.

Inauguration ceremony for the year of Tourism 2007, Convention Centre, Islamabad

Solo dance for music video of Mussadeq Sanwal's song 'Aajzi'

Group dance show for the launch of ATV Channel, Karachi, choreographed by Nighat Chaudhry, and Mahesh Mahbubani from India

2004: Acting for music video by band 'Rung'

### ***Residencies***

2010: 'Supernormal' at Braziers International Artists' workshop, Oxfordshire, UK

2009: Herbert Art Gallery and Coventry University, UK (6 week residency),

'Soil Bite' by Khoj International artists workshop at Bihar, India



For Coke Studio Season 12, Episode 6, 2019



With Wahab Shah for 'Heritage Now', Alhamra Arts Council, Lahore 2017





‘Heritage Now’, Alhamra Arts Council, 2017

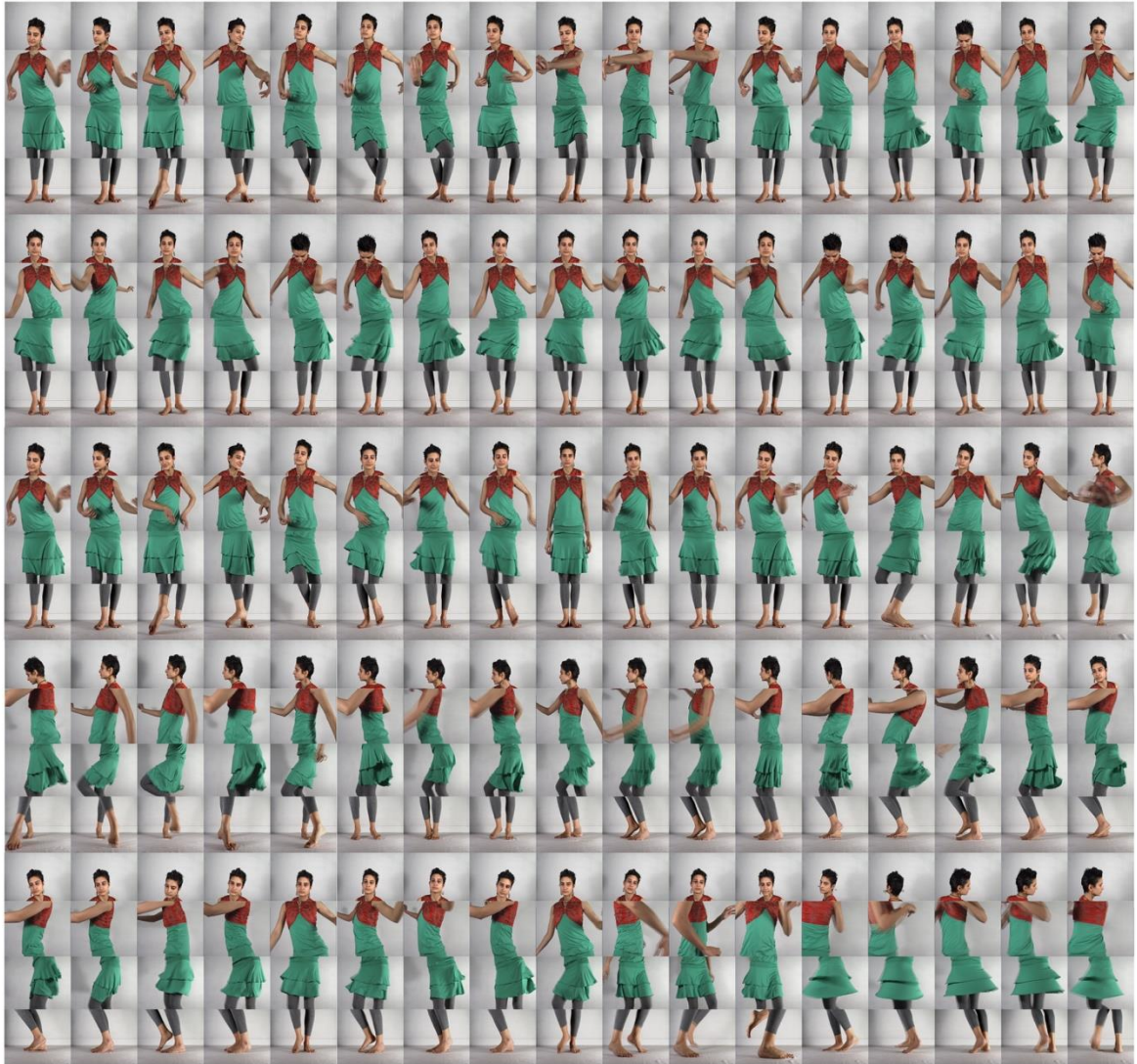


‘Heritage Now’, Alhamra Arts Council, 2017.



Rafi Peer Youth Performing Arts Festival 2008





stills from video 'Dancing to Volare', BNU thesis degree show 2008.

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**GILLIAN RHODES**

**+923014698847 (WHATSAPP)\*\*\*gillian.g.rhodes@gmail.com**

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**Company/Training:**

- Versatile Dance Company (Pakistan folk dance, Bollywood) 2018 - Present
- Second Nature Dance Company Member 2015 – 2017 (Kim Sung-Han)
- Training with Trust Dance Theatre 2016 – 2017 (Kim Hyeong-Hee)
- **Dance major: Columbia University, New York, NY, 2008-2012** (Honors: Magna Cum Laude).
- Classical ballet (1994-Present) and Graham technique (with Donlin Foreman).
- Choreography (Mary Cochran and David Parker - The Bang Group).

**Choreographer:**

<i>Sway With Us, The Colony, Lahore, Pakistan</i>	<b>Nov-Dec 2019</b>
<i>Kamli; a film by Sarmad Khoosat, Lahore, Pakistan</i>	<b>Jul-Nov 2019</b>
<i>With Love, From Gillian; Olomopolo, Lahore, Pakistan</i>	<b>April 2019</b>
<i>The Last Dance (Theatre Play); Alhamra Arts Council, Lahore, Pakistan</i>	<b>March 2019</b>
<i>Blood Brothers (Theatre Play); Alhamra Arts Council, Lahore, Pakistan</i>	<b>February 2019</b>
<i>The Name I Give Myself; (Premiere) Olomopolo, Lahore, Pakistan</i>	<b>December 2018</b>
<i>The Image of Gender; TEDxLahoreWomen, Lahore, Pakistan</i>	<b>December 2018</b>
<i>Muse(ings); Dance Evening: Solo and Duet, Seoul, South Korea</i>	<b>October 2017</b>
<i>Big City, Small Human; OuishareFest 2017 Paris, France</i>	<b>July 2017</b>
<i>One in a Million Music Video (partner section); Kite Flying Robots, Seoul, South Korea</i>	<b>April 2017</b>
<i>Heart-Core; Starlight Productions, Seoul, South Korea</i>	<b>April 2017</b>
<i>Home Series Part 1-5 &amp; Parce Domine; Dance Evening: Solo and Duet, Seoul, South Korea</i>	<b>Mar-Dec 2016</b>
<i>Letters from Seoul; Incheon International Contemporary Dance Festival, Incheon, South Korea</i>	<b>October 2015</b>
<i>Wander; Jeju Fringe Festival, Jeju Island, South Korea</i>	<b>October 2015</b>
<i>159; A Project of the Ahn Eunme Dance Company, Seoul, South Korea</i>	<b>August 2015</b>
<i>Staff Dance Coach, Cambodian Television Network, Phnom Penh, Cambodia</i>	<b>Dec 2012-Jun 2015</b>
<i>The Things They Carried; Jolona Jongjam, by Season of Cambodia, Phnom Penh, Cambodia</i>	<b>Jun 2015</b>
<i>The Rich Wage War (Eden); Tari International Dance Festival, Kuala Lumpur, Malaysia</i>	<b>Nov 2014</b>
<i>Un peu de nous deux &amp; Between ; SibU International Dance Festival, SibU, Malaysia</i>	<b>Jun 2014</b>
<i>Europe Day Concert Special Broadcast; Cambodian Television Network, Phnom Penh, Cambodia</i>	<b>May 2014</b>
<i>Famous Last Words; Choreoworkshop, Manhattan, New York</i>	<b>Jun 2012</b>

*Dans l'œil de la tempête ; Rencontres Chorégraphiques Européennes et Internationales,  
Paris, France*

*Apr 2012*

**Performer:**

*Ro Diye (Infinity Music Productions Music Video), Lahore, Pakistan*

2019

*Vibe (Adnan Sheikh Official Music Video), Lahore, Pakistan*

2019

*Patang (Umer Farooq Official Music Video), Lahore, Pakistan*

2019

*Likha Iss Dil Pe Hai Pakistani (Sahir Ali Bagga Official Music Video), Lahore, Pakistan*

2019

*Versatile Dance Company, Lahore, Pakistan*

2018 - present

*Alif, Wahab Shah Dance Company, Lahore, Pakistan*

2018

*Nibiru, Collaboration with Rehan Bashir; Lahore Biennale, Lahore, Pakistan*

2018

*Goonj, In Memory of Jahanara; Adnan Jahangir, Lahore, Pakistan*

2018

*Second Nature Dance Company, Seoul, South Korea – Company Member*

2017

*Parce Domine ; (Premiere) TEDxVannes, Paris, France*

2017

*Exciting Arts Tour; Trust Dance Theatre, Seoul, South Korea*

2016-2017

**\*\* 꿈꾸는 사람들 춤추는 돌;** Trust Dance Theatre, Seoul, South Korea

2016

*Second Nature Dance Company, Seoul, South Korea – Guest Dancer*

2015-2016

*Speak; Seoul Choreography Competition, Seoul, South Korea*

2015

*Europe Week Concert: Cambodian Television Network, Phnom Penh, Cambodia*

2015

*Aspects*; Central School of Ballet, *Phnom Penh, Cambodia*

2013

*Beginnings*; Central School of Ballet, *Phnom Penh, Cambodia*

2012

*La Peau, La Pulpe, Le Noyau* ; *Paris, France*

2011

*Standing*; Donlin Foreman, *New York, New York*

2009

\*\* Also performed at Hi!Seoul Festival 2016

### **Residencies:**

*Institute of Arts and Culture*, 8-month artist-in-residence, *Lahore, Pakistan*

2019

*National College of Arts*, 3-month artist-in-residence, *Lahore, Pakistan*

2018

*Mentorat 2018*, Nomad Express and Olivier Tarpaga, *Burkina Faso*

2018

*Next Generation Residency*; ASSITEJ Pakistan, *Lahore, Pakistan*

2018

### **Teaching:**

*Classical Ballet Technique*, The Colony, *Lahore, Pakistan*

2019

*Movement as Language Workshop*, Beaconhouse National University, *Lahore, Pakistan*

2018

*Dance + Expression Workshop*; Harsukh, *Lahore, Pakistan*

2018

*Lahore Grammar School System*, *Lahore, Pakistan*

2018

*Trust Dance Theatre*, *Seoul, South Korea*

2017

*“Dancing Mothers” Community Program*, *Seoul, South Korea*

2017

*PAS Dance Movement Center*, *Seoul, South Korea*

2017

*Tumpeang and Choreography Workshops*, *Phnom Penh, Cambodia*

2012-2013

### **Special Awards/Mentions**

Featured in the “Hot People” Section of Korea’s “Dance & People” Magazine, November 2017

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**DANYAL RASHEED**

danyalrasheed@hotmail.com

+92 333 486 1725

19/4-C Wafaqi Colony Near New Campus Lahore

Youtube Channel (Dhaara Films)

[https://www.youtube.com/channel/UCRktMWy6aYv8vW4iyMu\\_M2w](https://www.youtube.com/channel/UCRktMWy6aYv8vW4iyMu_M2w)

Dhaara Films - Showreel 2019

<https://www.youtube.com/watch?v=DU5Fz51CHc>

**EDUCATION**

- **2007** BA Honors (Film, Theatre and Television) School of Liberal Arts Beaconhouse National University, Lahore, Pakistan

**SCHOLARSHIP**

- **2003 - 2005** Recipient of South Asia Foundation's **SAARC Scholarship** for 2 years

**FILM & VIDEO PRODUCTION EXPERIENCE**

CEO

DHAARA FILMS

**2019**

- Social media videos for **Rano's Heirlooms**
- Music video for the song *Jaltay Diyay*, featuring **Suhaee Abro**, exponent of Kathak & Bharatnatyam dance. The video made it to top 5 on the Patari Channel
- Fashion video for **Javeria Zoa** - Éminence Luxury Embroidered Collection

**2018**

- *Yasmeen*, A short portrait documentary of a woman from Altit, Hunza.

*Mela Chiraghan: A Few Rhymes*, a poetic documentary about Mela Chiraghan, official selection  
**16<sup>th</sup> Royal Anthropology Institute Film Festival Bristol March 2019**

- Two social media documentaries on **Lahore Science Mela 2018** produced by Khawarizmi Science Society
- Worked as cinematographer for *Bloop*, a short fiction film produced by **Plum Media Tank**. The film is officially selected by **SSFC (Starzplay Short Film Competition)**

#### 2017

- Two corporate videos and a commercial documentary for **National Power Parks Management Company Limited**
- *The Karakoram Symphony*, a portrait film on Niaz Hunzai, a multi-instrumentalist with years of musicianship behind him who was born different than most of us, with a physical disability that he embraced with a love of life. This film is the creation story of the Karakoram Symphony; a musical journey. This film is about Niaz Hunzai who seeks the vocabulary of rain, river, snow, grass, wind and mountain, in the language of music

#### 2015-2016

- Social media videos for **Kohinoor Textile Mills Limited**
- *Where the Bus Stops*, a documentary about a public art project organized by **Lahore Biennale Foundation (LBF)** that involved designing bus stops in the city of Lahore
- Feature length documentary, *A Walnut Tree* on the IDPs from FATA region living in Jalozai camp. *A Walnut Tree* was officially selected and screened at world's leading documentary film festival **IDFA 2015 (International Documentary Festival Amsterdam)**

#### 2014

- Corporate video for **Nishat Chunian Limited**
- Social media videos for **Muslim Commercial Bank (MCB)**

#### 2013

- Documentary about the relief and support provided for the terror victims in Pakistan by **International Relief and Development Incorporated (IRD)** in partnership with **USAID**
- *This is Not a Ball* an international documentary that follows the creative process of acclaimed Brazilian artist **Vik Muniz** in the months leading up to the 2014 World Cup as he plans and creates a major new artwork made of 10,000 soccer balls. Produced by **Fundación Televisa Mexico**.

- A documentary for **Potohar Organization for Development Advocacy (PODA)** on the theme of *International Day of Rural Women*

## 2012

- Documentary on flood relief work carried out by **Rural Community Development Society (RCDS)** in the district of Layyah
- Three documentaries for **Rural Support Programmes Network (RSPN)** based on various rural development projects across Pakistan
- Worked as a DOP on a documentary about the Buddhist archaeological heritage of SWAT. Film produced by **KPK Culture and Tourism Ministry**. Directed by **Feryal Ali Gauhar**
- TV Spot commercials on T20 World Cup for **Pakistan Television Network (PTV)**. Shot entirely on RED Epic cameras
- Worked as Assistant Camera to Indian National Award winning cinematographer **Satya Rai Nagpaul** on the Pakistani feature film *Zinda Bhaag*. The film is co-directed by Farjad Nabi and Meenu Gaur of Pakistani and Indian origins respectively

## 2011

- Worked as First Assistant Director for **Shahram Alidi** (a renowned Iranian filmmaker) on a documentary film about musical traditions in Islamic world
- Documentary on Bhai Chand one of the last Keertan singers from the Rababi family living in Lahore for the annual **Sikh History and Heritage Symposium in London**
- Two documentary films on contemporary Punjabi poets from West Punjab for the **Centre for Sikh & Punjab Studies University of California, Santa Barbara**

## 2009

- A commercial documentary for **Frontier Works Organization (FWO)**

## 2008

- *Jhabail: The Fishermen of Chenab*, documentary about the last of a handful of fishing communities still practicing an ancient mode of living on the banks of the river Chenab in Punjab, Pakistan

## 2007 – 2010

- Worked as the First Assistant Director on a French-Pakistani feature film called *Noor*. *Noor* was official selection for **Cannes Film Festival 2012**

## TEACHING EXPERIENCE

### 2018 – 2019

Visiting lecturer at School of Creative Arts, **University of Lahore (UOL)**.  
Courses taught: Film Theory, Cinematography, Photography, Film History, Film Aesthetics

### 2013 – 2015

Lecturer at School of Creative Arts, **University of Lahore (UOL)**  
Courses Taught: Courses taught: Film Theory, Cinematography, Photography, Film History, Direction and Film Aesthetics

### 2013– 2014

Lecturer at School of Visual Arts, **Beaconhouse National University (BNU)**  
Courses Taught: Video Art

## TRAINING AND CERTIFICATIONS

- **2008** Attended a 2-month video journalism workshop at **SAFMA (South Asian Free Media Association)**
- **2007 – 2008** Attended a 10-month language course in French language from **Alliance Francaise Lahore**





## Profile

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Simi Raheal is a rare combination of a development trainer and media professional with over 3 decades of experience in the media and development sector. Her pivotal strength is bridging media and development. She has been actively involved in advocacy campaigns on various platforms. Her unique combination and diversity gives her an edge over most other trainers and activists as she has celebrity status and her reach is further than most other trainers. She has mobilized communities and media professionals at all level through training and media sensitization. By identifying needs she has advocated on behalf of women through media and communication. Some of her key advocacy experience includes gender balance, reproductive health, media, communication and leadership workshops and curriculum design.

She has been an actor and anchor for public and private television Film and theater and a master trainer for gender reproductive health leadership, communication and human rights. Her strength is this unusual combination. In all her communication she weaves the development message hence this is not her work it's her life. She has been teaching the MPHIL class at Kinnaird university for women, a course on media production and development she has designed, also taught at SAFMA over a period of 4 years and is currently the CEO of her own organization called R Vision media solutions. Their vision as an organization is creating a development essence into real communication and communication into development hence a bridge. Over the past years she has taken the lead in banning verbal or physical violence against women on media, she has advocated for education and health, it's comparatively n easier for her to do so as she has a celebrity status. Simi is recognized in Pakistan as an activist, teacher and powerful media professional her voice carries weight in the public and private sector in Pakistan.

Simi's success in the media has encouraged and empowered many young women to be media professionals. Her ideology of practicing the development goals is shared by all who come in contact with her. Over the years and due to her diverse learning she has a network spread across the globe. Her journey has led her to the field of education, communication, development, leadership and explores countless other new learning. In the past she has worked with numerous organization as trainer, consultant and program designer. She holds the Fatima Jinnah medal for media and is the fellow of IIE LDM in reproductive, health, gender and leadership, the fellow of FXB Harvard School of Medicine on Health and Human rights and a GWLN Leadership Fellow from Leavy School of Business Santa Clara. She is also the Reproductive Health ambassador for the organization called LEAD. Over the last three decades she has worked with USAID, UNFPA, DEFID, IIE LDM, SDPI and other funding agencies as researcher, trainer and consultant.

## Personal Information

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**Facebook Page:** Simi Raheal

## Area of Expertise

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- Media



- Gender Sensitization
- Diversity & Inclusion
- Women Issues, Challenges and Role in Society
- Healthcare
- Sexual and Reproductive Health and Rights (SRHR)
- Communication
- Content Development
- Human Rights
- Leadership Development
- Women Empowerment & Leadership
- Personal Development
- Supervisory Skills

## Education

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2007 USA	Fellow GWLN Leavy	School of Business University of Santa Clara,
2004	Fellow FXB	Harvard Medical School USA
2002	Fellow IIE	LDM USA
1979	BFA Textile Design	National College of Arts, Lahore, Pakistan

## Professional Experience

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<b>2017 – Present</b>	Beaconhouse University
<b>Position</b>	Visiting Faculty School of Film & Television
<b>2016 – Till To date</b>	MaxFoster Global Pvt. Limited
<b>Position</b>	Senior Consultant and Trainer
<b>2016 – Till To date</b>	The Career Buzz
<b>Position</b>	Chairperson Advisory Board & Chief Helping Office
<b>2004 – 2014</b>	Kinnaird College for Women, Lahore
<b>Position</b>	Visiting Faculty, teaching TV Production, gender and media to the MPHIL Communication Program. A course currently designed by Simi Raheal.
<b>Feb 2013 – March 2013</b>	USAID/ COMMUNICATION STRATEGY AND MANAGEMENT ASP-LUMS
<b>Position</b>	Trainer/ Consultant
<b>Jan 2011 – May 2011</b>	IFID, UNICEF, AND GOVERNMENT OF PUNJAB Gender media and disaster management for recent flood

effectees a way forward. A series of workshops for rural and urban Punjab region.

**Position** Trainer/ Consultant

**Jun 2009 – Feb 2011** GRAP, Gender reform program funded by ADB in collaboration with Pakistan government

**Position** Media manager, coordinator and consultant.

**May 2010 – June 2010** University of Gujarat

Project design and introduction of course design called Media the Social Conscience.

**Position** Trainer/ Consultant

**Nov 2008 – 2009** Eye Vision Network Pakistan

**Position** Creative Director/Consultant

**Nov 2007 – 2008** UNAIDS, Pakistan

**Position** Consultant, Leadership Women and Media

**2006 – 2010** SAMS South Asia Media School, Lahore

**Position** Visiting Faculty, rotational workshops every course on gender and media and Human rights and media.

**July 2004 – Present** Light Storm Entertainment, Lahore, Pakistan

**Position** Consultant

**2000 – Present** Himmat Society (NGO), Lahore

**Position** Media Manager, designing development strategies through media showcasing role, Model women in media and documentaries

**1991 – 1993** National College of Arts, Lahore, Pakistan

**Position** Faculty, teaching design to 3rd and 4th year students

**1972 to date** Pakistan Television and Private Sector Media

**Position** Actor/Anchor and Program Designer

## **Membership in Professional Association**

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- ❖ Member, Population Council Pakistan
- ❖ Member, UNAIDS Pakistan
- ❖ Founding Member, Actors Guild Pakistan
- ❖ Member, IWMF (International Woman's Media Foundation)
- ❖ Member, Women's Leadership and Media Forum, UNAIDS, Pakistan
- ❖ Member of Global advisory council for a US Ngo, GIRLS FOR CHANGE.
- ❖ Active member and consultant for anti-terrorism campaign, YEH HUM NAHIN (This is not who we are)

## **Invited Presentations**

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- Paper on Health and Media in Indonesia at the ACRSRH 6 May 2012.
- The Social Conscience a Common Ground presentation and workshop at conference in Hyderabad India Nov 2006.
- Kinnaird College for women Lahore March 2006 Media the Social Conscience and Gender and Islam.
- Communication and development workshop in Bangladesh 2002. Paper on Gender Development and Communication in South East Asia.
- Paper on 'Space for Women in the Media' presented at an international workshop at Kathmandu Nepal. Workshop arranged by PANOS South Asia Jan 2005.
- Workshop held by Asia Foundation in collaboration with USAID and EDC Washington D.C in Islamabad on Exploring Options for Using Technology to Support Basic Education in Pakistan. Paper presented on non-formal education. June 2002.
- Presentation on Youth and Media in the Private and Public Sector, at a three-day Gender Conference held in Islamabad by SACHET Aug 2003.
- Countries of Work Experience: South Africa, Malaysia, Thailand, United Kingdom, Scotland, Kazakhstan, Germany, Nepal, India & Pakistan, Turkey and Bangladesh.

## **Awards, Honors & Associations**

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- Fellow GWLN Women Leaders for the World Program 2007 Scholarship
- Leavey School of Business University of Santa Clara California, USA.
- Awarded best Anchor Person of the year 2006 for the radical Talk Show Talk Hot. This program showcases taboo social issues such as rape child abuse, population explosion; reproductive health, HIV/AIDS, third gender, gender discrimination, black magic and a host of other issues to date 22 programs have gone on air. June 2006.
- Awarded the FATIMA JINNAH MEDAL for women in leadership, awarded for Media and Development 2006.
- Awarded Packard Foundation grant for exchange scholars September 2005.
- Gender trainer resource person and chair representing Pakistan media at a workshop held in Kathmandu Nepal by PANOS South Asia on bilateral and peace relations between Indo-Pak Jan 2005.
- Nominated by Pakistan IIE Fellows to Represent Pakistan Chapter International.
- Awarded Best Actress in a supporting category Pakistan Television 2002. A National Award.
- Fellow Of IIE (International Institute of Education LDM Leadership Development Mechanism) Washington DC USA 2003.
- Awarded Outstanding Category as Anchor Person by Pakistan Television 2003.
- Nomination best actress Pakistan Television 2001.
- Poet of Merit Award from the National Library of Poets USA 2001.
- Best Actress Graduation Award 1992.
- Best Actress BOLAN Award 1992.
- Best SUPP Actress of Ten-Year Nomination NTM 1998.
- As an anchor designed and hosted socially responsible shows on terrestrial Television i.e. PTV, ATV.
- As an actor performed in over 100 drama serials on television since 1976 to present. Performed in video songs, Films and theatre.
- Endorsed as a model over 50 multinational brands through advertising since 1974-present.
- Media the Social Conscience an ideology designed through workshops and papers for

development of youth in Gender, Human Rights, Leadership and Reproductive Health. To be introduced as mandatory curriculum in all colleges across the board.

- Researched and anchored for the UNISEF/UNFPA documentary ‘The Girl Child Project.
- Research and anchored the documentary Political Journey of Women in Pakistan 1947 To Present.
- Thirty-four fifteen to eighteen minutes each, Documentaries on Economic Empowerment of Grass Root Role Model Women, sectors identified by the Beijing conference 2001-2002.
- Anchor weekly program on Pakistan Television promoting creative young female talent. Program NAI AWAZ.
- Anchor weekly program on electronic media women celebrities.
- Presenter and speaker of an idea Interfacing Communication Development with Media at prestigious schools and colleges in Pakistan.
- Facilitator 2nd National Media Watch Conference in collaboration with UNDP and The British Council.
- Represented PBC Pakistan Broadcasting Corporation in a workshop in Bangladesh on Broadcasting and development 2001.
- Coordinator of conferences, seminars and workshops for Himmat Society nationally and internationally.
- Research person on Communication and Development nationally and internationally for Himmat Society.
- Exploring Options for Using Technology to Support Basic Education in Pakistan. June 2002. Workshop held by Asia Foundation in collaboration with USAID and Education Development Washington DC.
- Representing Himmat Society as the media resource person at a five-day certified workshop Gender Sensitization and Creativity for Drama Production, Organized by Pakistan Television in collaboration with The British Council and Asia Pacific Institute for Broadcasting. Held in Lahore from Aug 5 to Aug10 2002.
- Panelist representing Himmat Society and Pakistan Television at a Gender Conference arranged by SATCHET an NGO in Islamabad Aug 2003. Specific presentation, Youth and Media.
- Conference attendee at the fourth national conference on Women in Politics.
- Women in Conflict and Women in Peace. Conference hosted by Himmat Society, British Council and Action AID Sept 2003.
- Trainer workshop design for creative alley on Gender SRHR 2019.
- Advisor to fed Govt on culture and information 2019.
- Gender balance in the workplace session with World Bank 2018
- Two workshops on gender and leadership with SDPI 2017 2018.
- Recently a workshop on gender and media at Punjab University on a Usaid project for youth.
- Worked as mentor for Usaid world mentoring program 2017 to 2018.
- Currently also teaching at BNU the film school 2017 to present.
- Worked in the private sector media industry 1992 to present.
- Workshops in LUMS 2016 to 2017 on Leadership Communication for mid career Govt decision makers.
- Fatima’s Jinnah Medal for Leadership Communication 2014.
- Keynote Talk on Leadership at Youth Leadership Program by The Career Buzz 2016.
- Keynote Talk on Leadership at Youth Leadership Program by The Career Buzz 2017.
- Keynote Talk on Women Leadership at Women Leadership Program by The Career



- Buzz 2017.
- Keynote Talk on Leadership at Youth Leadership Program by The Career Buzz 2018.
- Keynote Talk on Leadership at LUMS HR Confluence 2018.
- Keynote Talk on Women Leadership at Women Leadership Program by The Career Buzz 2019.
- Keynote Talk on Leadership at Youth Leadership Program by The Career Buzz 2019
- Keynote Talk on Leadership at LUMS HR Confluence 2018.
- 1-Day Panel Discussion on International Women Day for Coca-Cola Pakistan 2019.
- Keynote Talk for “Annual Retreat” Abacus Consulting 2017
- Keynote Talk for “Up Your Game” ! Day workshop for senior managers of CCL Pharmaceuticals in Greenfields Country Club, Lahore 2019

## **Resource Material/Content Developed for**

- Development Communication Curriculum Design in Collaboration with IIE Fellow and University of Gujarat 2010.
- Gender Stereotyping in the Media.
- For SAFMA Lahore 2007-2009.
- For GTZ Lahore 2007.
- Leadership Enacted.
- For the youth summit 2007.
- Health and New Technology 2008.
- SFSU CA USA.
- Media the Social Conscience Ground.
- For strength based strategies Hyderabad India 2006.
- Gender the Delicate Balance.
- For GTZ 2007.
- VAW AND Media 2007 BZU University and Islamic University Bahawalpur.
- Media and Stereotyping Media 2007 BZU University and Islamia University Bahawalpur.
- Gender and Perspective Health.
- Gender the Dedicated Balance.
- For MAS COM Kinnaird college 2005.
- For mid-career journalists by GTZ.
- Health and Human Rights.
- For Marie Stope Society 2005.
- Media and Women.
- For Lahore College for Women.
- Peshawar University.
- National institute of modern languages 2004.
- Rights of Humanity 2008.

## **References**

**Name:** Dr. Hassan Rasool

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**Name:** Faisal Akber Awan  
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**Implementation Plan – BA (Hons.) in Social Sciences with major in  
Theatre Film and Television**

AT Findings	Corrective Action	Implementation Date	Responsible body	Present Status
Requires more equipment to facilitate the apprentices according to the latest market trends	List of New Equipment required has been prepared by department.	August 31, 2020	Department of Theatre, Film and TV.	Necessary Lighting and Sound Equipment Purchased. <b>Completed</b>
Need to develop linkage with Pakistani cinema exhibitors and distributors and requires more collaboration with discipline-related Departments/Organizations.	<ul style="list-style-type: none"> <li>Increased the collaboration with the other media houses, TV channels and production houses.</li> <li>TFT Societies directed to more actively participate outside the University Premises.</li> </ul>	November 04, 2020	Department of Theatre, Film and TV	<ul style="list-style-type: none"> <li>Internship opportunities created for students.</li> <li>Successful Student placement in the industry.</li> </ul> <b>Completed</b>
Needs to develop some programs for student's development.	<ul style="list-style-type: none"> <li>Continuous career advice facility provided to the students.</li> <li>The department ensured the regular trainings, conferences and workshops other than curriculum.</li> </ul>	October 16, 2020	Head of Department of Theatre, Film and TV	Engaged working professionals (both local and foreigners) for conducting workshops on different genres. <b>Completed</b>

Member AT

Name Muhammad Salman Nafees

Signature 


HoD


Name Qazi Akhyar Ahmad

Signature 

QEC

Name Ms. Noreen Lodhi

Signature N. Lodhi 


**Vice Chancellor**  
**Beaconhouse National University**  
**Lahore**