# Self-Assessment Report



# Beaconhouse National University

## School of Media & Mass Communications
### (Department of Theater, Film & Television)

**MS in Theatre, Film &Television**

**(MS TFT)**

*Prepared by: Program Team of SMC-TFT*

*Presented by: Quality Assurance Department*

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# Executive Summary

This report is prepared at the end of the assessment cycle of School of Media & Mass Communication of Beaconhouse National University (BNU), as per requirement of Higher Education Commission (HEC). Quality Assurance Department (QA) was formed in BNU in September 2005. Program Team Members notified by University worked with General Manager Quality Assurance to pursue the application of Self Assessment Manual in their respective department.

In School of Media & Mass Communication, Masters in Theatre, Film and TV program was selected for the self assessment, evaluation and improvements. Commitment of respected Vice Chancellor to support Quality Assurance Department made the difference and resultantly, a cycle of assessment is about to complete.

**Objectives**

Following are the two main objectives of the Self Assessment Report:

1. To implement Self Assessment Manual in selected program with a view to improve quality in higher education.
2. To identify the areas requiring improvements in order to achieve objectives through desired outcomes.

**Execution**

A soft and hard copy of Self Assessment manual was given to Dean and faculty. Quality Awareness presentation of Self Assessment Report (SAR) was arranged for the Dean and Program Team Members (PT) of the selected program. Hard copies of 10proformas with manual in which 8 criterion and 31 standards were provided to PT members to evaluate their program against defined standards. The PT members with an intimate support and follow up of QA, completed the SAR and forwarded to QA.

After reviewing SAR, QA arranged visit of Assessment Team to the selected program on 10$^{th}$ November, 2016. GM (QA) accompanied the AT and participated in discussions with Dean and PT members and available faculty members. Date for exit meeting was fixed as 31$^{st}$ January, 2017.

The implementation plans based on discussions in exit meeting have been made by In-charge Programs. They prepared it under following headings:

a. Assessment Team finding
b. Corrective Actions required
c. Resources Needed

The implementation plan indicates the resources to improve the infrastructure, environment in the classes and Laboratory manuals. The recommended target dates to complete the tasks observed by Assessment Team, presented in exit meeting on 31st January, 2017, and approved by Vice Chancellor have been indicated in the implementation plan.

At the completion of Self Assessment cycle, QA submitted the hard and soft copy of SAR to HEC on August 31, 2017.

General Manager (QA)

# Introduction

The Department of Theater, Film and Television (TFT) was founded as part of the School of Liberal Arts at the Beaconhouse National University in 2005. Later in an effort to restructure the university it was merged with the School of Media and Mass Communication (SMC) in 2011.

Department of Theatre Film & Television is currently offering MS in Film and Television from Fall 2016 (two year program)as the first ever production-based Master program in the country.

The School of Media and Mass Communication at BNU is one of the most successful media studies institutions in the country. It has proved to carry immense potential for becoming the leading educational and training institute for theater, film and television professionals and other allied fields.

In recent years, mass media, especially electronic media has expanded in Pakistan increasing job opportunities for trained professionals exponentially. Dept. of TFT has helped to plug in this gap by providing both critical and practical knowledge and expertise. The department motivates student body by engaging well known and experienced practitioners from the field of electronic media.

**BNU-SMC Contribution**

Through its various dynamic programmes, SMC-TFT intends to expand its contribution from a national to an internationally recognizable level. It aims to stand among leading media institutions by challenging itself effectively to diversify and contemporize the discipline and vocations of theatre, film and television. SMC-TFT seeks to emerge as a respectable potent school of BNU.

# Criterion 1: PROGRAM MISSION, OBJECTIVES AND OUTCOMES

**Standard 1-1: The program must have documented measurable objectives that support Faculty / College and institution mission statements.**

- **INSTITUTION MISSION STATEMENT**

  Beaconhouse National University (BNU) is a truly National higher-education institution, emerging as a World-class Liberal Arts University with a merit-driven, need-based recruitment and admission policy at all levels; offering modern curricula in a range of conventional and new disciplines. The university enriches overall intellectual growth of a student through interaction, exposure to modern pedagogical tools and, professional excellence while preserving the history and culture of Pakistani society.

- **DEPARTMENT MISSION STATEMENT**

  To develop skills, analysis and knowledge base that facilitates and improves media production at a national level that is at par with international contemporary practices.

- **PROGRAM MISSION STATEMENT**

  The MS Film and Television program critically imparts core basics of contextual, technical and critical aspects of media and production to stimulate educate and guide students through their career of creative endeavor. This advanced program imparts fundamental theories and critical approaches of media and communication. However, emphasis lies on supplementing this with exposure to advanced, hands-on professional guidance, training and experience in practical engagement with the craft.

- **STRATEGIC PLAN**:

  **Department Vision statement**

  Realizing the need of development in the contemporary changing media environs, the department for Theatre, Film and Television aims to expand and improve the quality of media education already being offered in an effort to address the national and international challenges. SMC-TFT's Vision for 2020 is:

  Department of TFT's vision can be articulated in terms of a shared and common commitment: through critical interrogation, creative practice, scientific and technological development to conceive and develop new forms in Film and Television.

  The comprehensive program designed at TFT will give students the foundations to succeed in Film and Television industries. Students will gain valuable experience and knowledge in all aspects of direction and production. They will learn how to conceptualize, write, produce and edit a wide variety of Film and Television projects. Examples of these projects include: short fiction, documentary, episodic television, studio production, public service

announcements, promotional trailers, digital effects (i.e. green screen, color correction, computer-based 2D animation) and commercials to name just a few.

Additionally, students will learn to write with professional proficiency in each of these formats. During their senior year, students will have the opportunity to engage in distinctive projects (both in film and TV). Students will perform in all the key production tasks as writers, producers, directors, cinematographers, editors and production personnel for these Film and Television projects.

We make use of our city's fantastic cultural resources. Our teaching methods combine theoretical, historical and practical approaches with the benefits of the excellent facilities available in our campus as well as in city. We will support to develop critical and creative skills that will prepare students for a wide variety of careers in the media industry of Pakistan.

- **PROGRAM OBJECTIVES:**

  *The Objectives of the program are to:*

  1. Polish students for advance education to be successful and proficient as electronic media (TV) and Film professionals.
  2. Teach them the latest Film and TV techniques prevailing in the international scenario so that they remain reinforced in the face of diverse challenges.
  3. Enhance the student's theoretical and analytical skills.
  4. Develop an adequate academic base from which they can pursue a professional successful career as TV and film professionals.
  5. Acquaint students with the current debates and critical analysis of larger media.
  6. Creatively challenge students to practice in filmmaking and television production.
  7. Make students value ethical practice in Film and TV.
  8. Make students think and bring out new ideas as directors, writers, producers and actors etc.
  9. Enable students to present new and interesting characters and stories to engage audiences through their writing.
  10. Instill interest in students to watch a wide range of films to enhance their film making skills.

  The wide range of courses offered in MS Film and Television program have been designed in light of the above mentioned objectives. This program is updated on a regular basis in light of modern trends in education and production fields all over the world. Objectives are revisited at the start and end of every semester to ensure that the students enrolled on the program are progressing in light of the objectives.

- **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

| Objectives | How Measured | When Measured | Improvement Identified | Improvement Made |
|---|---|---|---|---|
| 1,2 | Employer Survey | Continuous ongoing practice with stake holders | • More workshops and hands on training<br>• Full time availability of latest equipment | • Hands on training in TFT's TV studio and control room<br>• Cinematography workshop arranged with the latest equipment<br>• Latest equipment is being purchased every year |
| 4,6 | Employer Survey | Continuous ongoing practice with stake holders | Behavior Management, Syllabus design and professional Practice / stimulated teaching courses should be added | More practical courses introduced |
| 3,5 | Alumni Survey | N/A | N/A | N/A |
| 7,8,9 | Graduating Students Survey | N/A | N/A | N/A |

**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 become better media professionals so they can contribute positively to the existing industry.
2. Students are technically empowered to confront diverse challenges at national and international level.
3. Students are encouraged to read and write as well as understand and implement various media theories through their visual work.
4. Students are well aware of differences and similarities between news, current affairs and above all infotainment and entertainment production and discourse.
5. Students analyze the impact and influence of TV on the masses all over the world and use it a medium to convey the positive message to the world
6. Students are well trained for TV and Film direction and production in indoor and outdoor shoots including set based studio environment.
7. Through group discussions and debates students gets value ethical practice in Film and TV.

8. Students are well equipped in their thought process of new and interesting ideas, transforming them into powerful stories and converting these stories into enthralling visual work.

9. Students are familiar with different literatures (Urdu, British and American etc.)to create interesting characters and stories.

10. Students are well equipped not only visually but also mentally to view films as source of entertainment and propaganda tool.

| Objectives | Outcomes |
|---|---|
| 1. Polish students for advance education to be successful and proficient as electronic media (TV) and Film professionals. | 1. Students become better media professionals so they can contribute positively to the existing industry. |
| 2. Teach them the latest Film and TV techniques prevailing in the international scenario so that they remain reinforced in the face of diverse challenges. | 2. Students are technically empowered to confront diverse challenges at national and international level. |
| 3. Enhance the student's theoretical and analytical skills. | 3. Students are encouraged to read and write as well as understand and implement various media theories through their visual work. |
| 4. Develop an adequate academic base from which they can pursue a professional successful career as TV and film professionals. | 4. Students are well aware of differences and similarities between news, current affairs and above all infotainment and entertainment production and discourse. |
| 5. Acquaint students with the current debates and critical analysis of larger media. | 5. Students analyze the impact and influence of TV on the masses all over the world and use it a medium to convey the positive message to the world |
| 6. Creatively challenge students to practice in filmmaking and television production. | 6. Students are well trained for TV and Film direction and production in indoor and outdoor shoots including set based studio environment. |
| 7. Make students value ethical | 7. Through group discussions and |

practice in Film and TV.

8. Make students think and bring out new ideas as directors, writers, producers and actors etc.

9. Enable students to present new and interesting characters and stories to engage audiences through their writing.

10. Instill interest in students to watch a wide range of films to enhance their film making skills.

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10. Students are well equipped not only visually but also mentally to view films as source of entertainment and propaganda tool.

| Program objectives | Program Outcomes | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 1 | x | x | x | x | x | x | | x | | x |
| 2 | x | x | x | | x | x | | x | | x |
| 3 | x | | x | x | x | | | x | x | x |
| 4 | x | x | x | x | | x | x | x | x | |
| 5 | x | | | x | x | | x | x | | x |
| 6 | | x | x | | x | x | | x | x | |
| 7 | x | | x | | x | | x | | x | x |
| 8 | x | | x | | x | | | x | x | x |
| 9 | x | | x | x | x | | x | x | x | x |
| 10 | x | x | | x | x | 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.**

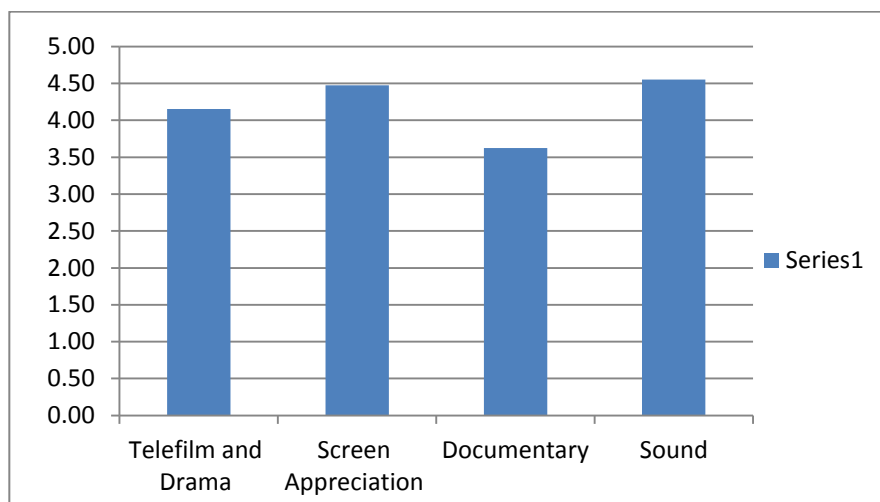MS in Film and TV evaluates students' and faculty assessments to reinforce its program value by taking following steps

a. Adding on to the challenge of the course if the objectives aren't achieved.

b. Similarly, in case the course-work is onerous breaking it down in sections so that students can get the most out of it.

d. Chart out novel means of student engagement in case the final assessment appears mediocre.

e. Find exciting means of promoting student/ coursework with the larger department/school/university by adopting showcasing ideas and avenues

g. Changing the course methodology if it seems challenged to deliver its objective

h. Using more and more practical exercise during the course to enhance the practical expertise of the students

i. Adding visits of various work places relevant to the course to show students actual work place challenges

j. arranging different expert and professional guest speaker sessions and workshops for students to get the knowledge other than what their degree has to offer.

| Sr.No | Name of Faculty | Quantitative Analysis | Max Marks |
|---|---|---|---|
| 1 | Mr. Syed Urooj Samdani | **4.15** | 5 |
| 2 | Dr. Ahmad Bilal | **4.48** | 5 |
| 3 | Mr. Azhar Sukhera | **3.62** | 5 |
| 4 | Mr. Muhammad Usman Rana | **4.55** | 5 |
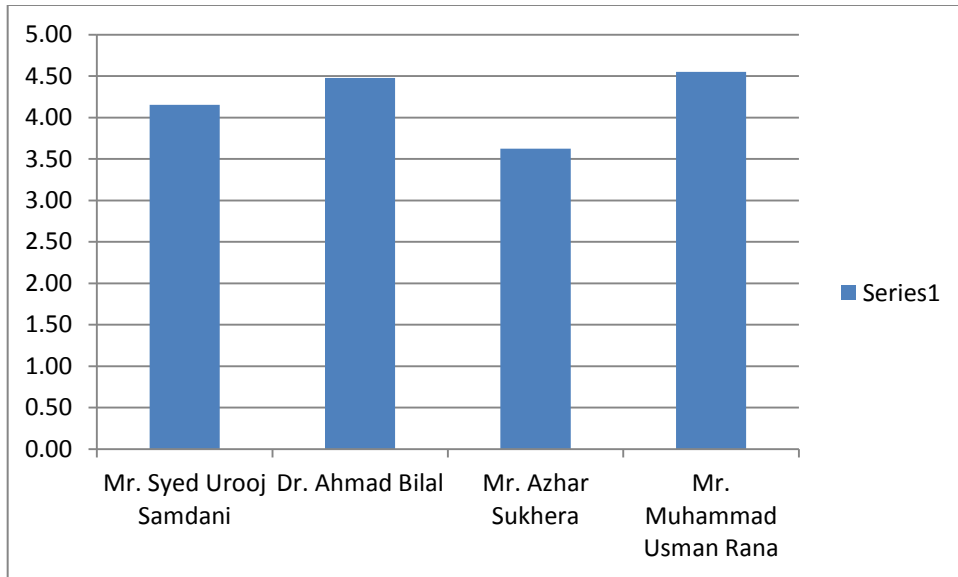
**Standard 1-4:** **The department must assess its overall performance periodically using quantifiable measures.**

| Sr. No | Course Code | Course Title | Cr. Hrs. | Evaluation |
|--------|-------------|--------------|----------|------------|
| 1 | TFT-711 | Telefilm and Drama | 3 | 4.15 |
| 2 | TFT-713 | Screen Appreciation | 3 | 4.48 |
| 3 | TFT-704 | Documentary | 3 | 3.62 |
| 4 | TFT-710 | Sound | 3 | 4.55 |



| Sr. No | Name of Faculty | Quantitative Analysis | Max Marks |
|--------|-----------------|-----------------------|-----------|
| 1 | Mr. Syed Urooj Samdani | 4.15 | 5 |

| | | | |
|---|---|---|---|
| 2 | Dr. Ahmad Bilal | **4.48** | 5 |
| 3 | Mr. Azhar Sukhera | **3.62** | 5 |
| 4 | Mr. Muhammad Usman Rana | **4.55** | 5 |
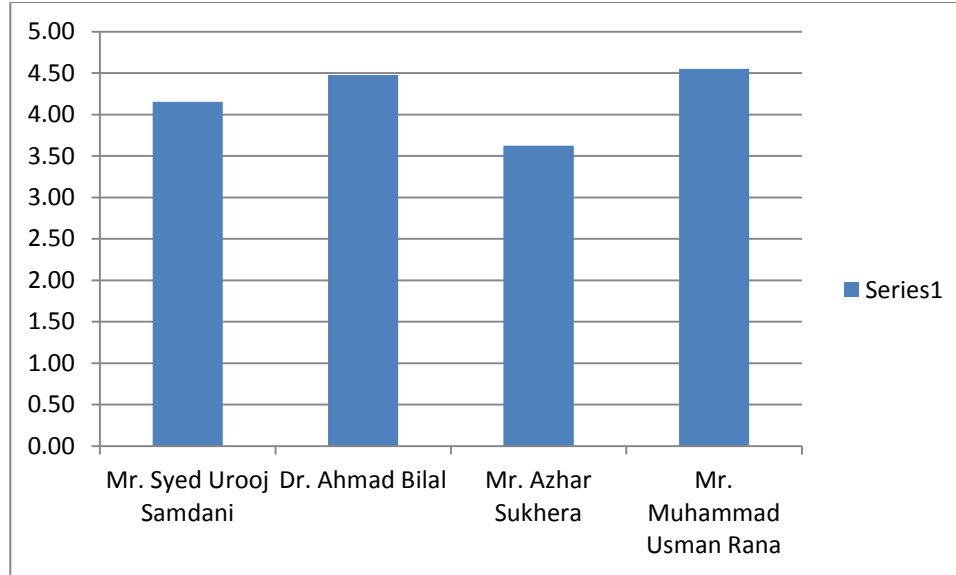


Criterion 2: CURRICULUM DESIGN AND ORGANIZATION

**Standard 2-1: The curriculum must be consistent and supports the program's documented objectives.**

**A.     Title of Degree Program**

MS 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**

   (A flow chart)

**Semester 1**

| Sr. | Course Name | Credits |
|---|---|---|
| 1 | TV production / Broadcast media | 3 |
| 2 | Research Methodology | 3 |

| 3 | Cinematography | 3 |
|---|---|---|
| 4 | Script Writing | 3 |
| | Total Credit Hours | 12 |

## Semester 2

| Sr. | Course Name | Credits |
|---|---|---|
| 1 | Film Production / Telefilm and Drama | 3 |
| 2 | Media Theory / Screen Appreciation | 3 |
| 3 | Seminar | 3 |
| 4 | Optional *  / Documentary | 3 |
| | Total Credit Hours | 12 |

## Semester 3

| Sr. | Course Name | Credits |
|---|---|---|
| 1 | Advance Research Methodology | 3 |
| 2 | Thesis 1 (Script and Pre-Production) | 3 |

## Semester 4

| Sr. | Course Name | Credits |
|---|---|---|
| 2 | Thesis 2 (Production and Post-Production) | 3 |

## Optional *

| Sr. | Course Name | Credits |
|---|---|---|
| 1 | Documentary | 3 |
| 2 | Media Culture and Society/ Gender Studies | 3 |
| 3 | Advertising and Public Relations | 3 |
| 4 | Multimedia Arts | 3 |
| 5 | Cinema Appreciation | 3 |
| 6 | Radio Production | 3 |
| 7 | Case Studies TV and Film studies | 3 |
| 8 | Case Studies PR and Advertising | 3 |

| Sr. No | Thesis (Choose any one) | Time Duration | Credit Hours |
|---|---|---|---|
| 1 | Short Film | 15-25 min | 6 |
| 2 | Short TV play | 25-40 min | 6 |
| 3 | Documentary | 25-40 min | 6 |
| 4 | Research Thesis | 15,000 to 18,000 words | 6 |
| | | Total Credit Hours. | 6 |

**\*Total credit hours may vary from 30-36 hours.**

**E. Course outlines**

The two year MS in Film and Television (30-36 credit hours) programme aims to provide professional training in the field of media production—covering creative areas of advanced pre-production, production and post-production.
Course outlines are attached as follow:

# TFT - THEATRE FILM AND TELEVISION

Course Outline of Semester System

| Program | MS Film and TV | Course Instructor: Sabeeh Khan |
|---|---|---|
| Year/Semester | Fall 2016- Semester 1 | E-Mail<br><br>theatrica.productions@gmail.com |
| Name of Course | TFT 703 - Cinematography<br><br>(Every workshop is of six hours) | |
| Credit Hours | 3 | |

| | |
|---|---|
| Aims and Objective | This is a comprehensive course in cinematography using digital video capabilities to produce student projects. The course covers film terms and production techniques. Final portfolio requirement include Cinematography Showreel. |
| Course Plan | The overall goal of this course is to introduce students to a broad understanding of the field of cinematography including screenwriting, film technology and film production. |
| Workshop 1 | Introduction to Cinematography. HD compared with 35mm. Parts of digital camera, Zoom lenses vs prime lenses. |
| Workshop 2 | aperture, shutter, ISO, White balance, ND filter. Practical Rule of Thirds, how to break 180 ? |
| Workshop 3 | Duties of Director of photography. Hands on Camera exercises. Indoor lighting exercise |
| Workshop 4 | How to create cinematic look? Practical with camera. How to create depth of field? Camera exercises. |
| Workshop 5 | How to Develop understanding of the Cinematographer and Director collaboration. Outdoor camera and lighting exercise. |

| Lecture 6 | How to expand the aesthetics of cinematography? Showreel Editing and grading | | | | |
|---|---|---|---|---|---|
| Assessment | | | | | Total |
| | Attendance | | | | 10 % |
| | Practical 1 | | | | 30% |
| | Practical 2 | | | | 30% |
| | Practical 3 | | | | 30% |

# TFT - THEATRE FILM AND TELEVISION

Course Outline of Semester System

| Program | MS Film and TV | Course Instructor: Syed UroojSamdani |
|---|---|---|
| Year/Semester | Fall 2016 / Semester I | E-Mail:urooj.samdani@bnu.edu.pk |
| Name of Course | TFT 701 - TV Production | |
| Credit Hours | 03 | |
| Aims & Objectives | In this course we will focus on the medium of TV in respect to Advanced Production techniques on a professional basis to prepare the students for the comparative local market.<br><br>Through this course the students will be able to develop an understanding of production as a whole and will have a grasp on the different aspects of production required for both entertainment and infotainment; and the role of a producer/director in conceiving, creating, developing & budgeting of any short TV play, serial, talk show, magazine show, road show, travelogues and packages for the small screen.<br><br>During the course the students will visit different TV channels to have a firsthand idea of the working of a channel and will produce different types of productions to prepare them for the local market. The different projects will serve as their portfolio for the future.<br><br>It will also help them in understanding the similarities and difference between producing for entertainment and infotainment.<br><br>The course is designed in such a way to let the students do a lot of practical | |

| | |
|---|---|
| | work. |
| **Detailed Course Plan** | The course will focus on the following:<br><br>• Understanding the roles & responsibilities of different members of a production team/crew.<br>• Producing different types of TV programs.<br>• Visit to TV channels.<br>• Visit to drama recordings on SET.<br>• Visit to TV talk shows. |
| Lecture 1 | Introduction of the course. Main elements of the TV Production. Hierarchy of TV Channels.<br><br>Its importance in the practical market. |
| Lecture 2 | Preparing for a talk show.<br><br>Idea. Topic. Budgeting. Production (make-up, wardrobe, set etc.) Selection of anchor & guests. Coordination with guests & crew.<br><br>Camera angles.<br><br>Discussion on 1 + 1, 1 + 2, 1 + 3 possibilities of a shoot<br><br>1 anchor and 1 guest/2 guests/3 guests.<br><br>Budgeting, How to reduce the budget of production. |
| Lecture 3 | Budgeting for TV shows<br><br>How to reduce the budget of production<br><br>Elements to utilize the budget effectively<br><br>Preview of Morning Show/ Multi-camera Shoot<br><br>Idea. Topic. Budgeting. Production (make-up, wardrobe, set etc.) Selection of anchor & guests. Coordination with guests & crew. |
| Lecture 4 | Discussing all aspects of a morning show.<br><br>Working with an anchor/ host / guests<br><br>Shooting Interviews |
| Lecture 5 / 6 | **PRACTICAL**<br>**Working with Multi cameras**<br>**Shooting Interviews** |
| Lecture 7 / 8 | **PRACTICAL**<br>**Working with Multi cameras**<br>**Shooting Interviews** |
| Lecture 9 | Shooting travelogue |

| Lecture 10 | Shooting a travelogue / Road show |
|---|---|
| **Note: Visit** | Visit to a TV Channel<br><br>(Not Included in lectures) |
| Materials and equipment required<br><br>Instructional Aids Resources | Multi Media.<br>Cameras-Lights-Mics-<br><br>Clips from TV shows<br>TV Auditions clips of actors & anchors |
| Text Book<br>Reading list | Especially prepared notes will be given from different books.<br><br>• Different Production documents<br>• Budget Sheet<br>• The TV genre book (2$^{nd}$ edition by Glen Creeber)<br>• Basic Studio Directing – Rod Fairweather |

| Assessment | Marks | | | Total in % (100) |
|---|---|---|---|---|
| | Attendance/Participation | | | 10 |
| | Assignment | | | 10 |
| | Mid | | | 30 |
| | Final 2 | | | 50 |
| | | | | |

**NOTE:**

- **Surprise Quiz can be taken at any time. Those absent will not get any marks.**
- **Anyone late by 20 minutes will be marked LATE.**
- **3 LATES will count as 1 ABSENCE.**
- **4 ABSENCES will result in the student NOT ALLOWED to appear for FINAL EXAM.**

# TFT - THEATRE FILM AND TELEVISION

Course Outline of Semester System

| Program | MS Film & TV | Course Instructor<br>QaziAkhyar Ahmad |
|---|---|---|
| Year/Semester | Semester 1 | E-Mail<br>akhyar.ahmad@bnu.edu.pk |

| | | akhyar.ahmad@gmail.com |
|---|---|---|
| Name of Course | TFT 701 - TV Production (Module 2) | |
| 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. | |
| Detailed Course Plan | This 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 course emphasizes the aesthetics of image juxtaposition with plenty of practical exercises. | |
| Lecture 1 | Introduction to editing<br>The power of editing<br>Editing theory<br>Principles of Editing<br>The Picture Edit and Continuity<br>The Picture Edit and Pace<br>The Sound Edit and Clarity<br>The Sound Edit and Creative Sound<br>Innovations of Sound<br>Nonlinear Editing and Digital Technology<br>Documentary: The Cutting Edge: The magic of movie editing | |
| Lecture 2 | Stages of the Editing Process<br>Understanding the Footage<br>Basic Shots, Reviewing the Footage — Selecting the Best Shots<br>What Could Make or Break a Shot? (Focus, Audio Quality, Exposure and Color Temperature, Framing and Composition )<br>Screen Direction<br>180 Degree Rule/Axis of Action<br>30 Degree Rule<br>Matching Angles<br>Matching Eye-Line<br>Continuity of Action<br>Continuity of Dialogue<br>Adobe Premier CS6 Understanding workspace<br>Understanding panels<br>Importing assets to premier<br>Working with timeline<br>Understanding frames per second<br>Audio and video layers<br>Arranging clips<br>Using toolbar and its tools | |
| Lecture 3 | When to Cut and Why?<br>What Factors Help Make a Transition a Good Edit?<br>Information<br>Motivation | |

| | |
|---|---|
| | Shot Composition<br>Camera Angle<br>Continuity<br>Continuity of Content<br>Continuity of Movement<br>Continuity of Position<br>Continuity of Sound<br>Adobe Premier CS6 Practice |
| Lecture 4 | Audio effects and transitions<br>Video effects and transitions<br>Concept of titles<br>Lower third, tickers and end credits |
| Lecture 5 | Editing for Talk Show/Magazine Show<br>Basic rules<br>What to do and what to not? |
| Lecture 6 | Editing for the Genre "DRAMA"<br>Film and editing techniques for DRAMA<br>Development of drama and combining shots into sequence<br><br>How to Edit a Dramatic Scene<br><br>• Conversation vs. Action<br>    o Editing Action Look for the best images<br>    o Editing Dialog (a conversation) Keep the natural rhythm between the actors<br>    o Example - Selecting the shots in a conversation<br><br>How do I edit a conversation?<br><br>• Step 1 - Study the Dailies for a Conversation<br>• Step 2 - The Rough Edit for a Conversation<br>• Step 3 - Adjust the Picture for a Conversation<br>    o Rolling Edits and Adding New Shots<br>• L Cut == Split Edit<br>• Step 4 - Add Music and Sound Effects to a Conversation<br>    o Two totally different kinds of music |
| Lecture 7 | Editing for the Genre "ACTION"<br>Film and editing techniques for ACTION<br>How to edit action sequence<br>• Angles<br>• Understanding the basics<br>• Continuity<br>• Screen direction<br>• Thematic editing<br>• Experimenting |
| Lecture 8 | Editing for the Genre "COMEDY"<br>Film and editing techniques for COMEDY<br>Four principles of comedy editing |

| | |
|---|---|
| | • Timing is key<br>• Use the right reaction shot<br>• Let the audience in on the joke beforehand<br>• Less in more<br>• The illusion of spontaneity |
| Lecture 9 | Editing for the Genre "HORROR/SUSPENSE"<br>Film and editing techniques for HORROR/SUSPENCE<br>5 elements of a horror story<br>• Fear<br>• Surprise<br>• Suspense<br>• Mystery<br>• Spoilers<br>Importance of color, sound and perspectives for horror<br>Importance of background music and sound effects |
| Lecture 10 | The importance of Color Grading<br>Speed Grade CS 6 Workspace and Workflow |
| Recommended Reading List | Recommended reading material will be provided in the class.<br><br>• Grammar of the Edit by Ray Thompson<br>• The Technique of Film & Video Editing (History, Theory & Practice) 4th edition by Ken Dancyger<br>• The Technique of Film Editing 2nd edition by KarelReisz& Gavin Miller<br>• Fine Cuts (The Art of European Film Editing) by Roger Crittenden<br>• In the Blink of an Eye. A Perspective on Film Editing 2nd edition by Walter Murch |
| Recommended Film List | **Drama Films**<br>Crash<br>Lost In Translation<br>The Shawshank Redemption<br>Good Will Hunting<br>Mystic River<br>The Departed<br>The Aviator<br><br>**Action Films**<br>Kill Bill, Vol. 1<br>The Transporter<br>The Bourne Ultimatum<br>Man on Fire<br>Supercop<br>The Raid: Redemption<br>Taken<br><br><br>**Comedy Films** |

| | The Hang over<br>The Wolf of Wall Street<br>The 40 Years Old Virgin<br>O Brother, where art thou?<br>School of Rock<br>Borat<br><br><br>**Horror/Suspense Films**<br>Jaws<br>[The Exorcist](#)<br>The birds<br>Scream<br>The Blair Witch Project<br>Saw<br>The Ring |
|---|---|

# TFT - THEATRE FILM AND TELEVISION

Course Outline of Semester System

| Program | **MS Film and TV** | Course Instructor<br>Amjad Islam Amjad |
|---|---|---|
| Year/Semester | Fall 2016 | E-Mail:<br>amjadislam@gmail.com |
| Name of Course | **TFT 702 - Script writing** | |
| Credit Hours | 03 | |
| Pre Requisites | NONE | |
| Category | Core | |
| Aims and Objective | Television networking is a big marketing opportunity for our students.<br><br>This course will give the students a lot of knowledge and awareness about<br><br>PTV policies, system and concept, also will show the differences of state<br><br>owned and private channels. | |

| | |
|---|---|
| Lecture 1 | History of Drama<br><br>Importance and influence of fiction in a society |
| Lecture 2 | Basics of screen play<br><br>Screening of a TV play<br><br>Origin of storytelling and writing |
| Lecture 3 | Discussion on play "Amar Bail" |
| Lecture 4 | Elements of novel and short story<br><br>Screening of a TV play |
| Lecture 5 | Creating characters and events to complete a story (An exercise in class) |
| Lecture 6 | Basic techniques of script writing (For Theatre, Film, Radio, TV)<br><br>Tele Film reviews (Discussion) |
| Lecture 7 | Film and television scripts based on a story, adaptation, extracts,<br><br>translation, modification of a story (Review and how it was done)<br><br>Story telling techniques. |
| Lecture 8 | Techniques of a teleplay writing (TV drama, Long play, Serial, Series)<br><br>Writing exercise in class |

| Lecture 9 | MID Term Assignment | | | | |
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| Lecture 10 | Dialogue writing exercise in class | | | | |
| Lecture 11 | Story reading<br><br>Q.A session in class | | | | |
| Lecture 12 | Strong points of a story<br><br>Class discussion | | | | |
| Lecture 13 | TV play screening | | | | |
| Lecture 14 | Story creating and script writing exercise<br><br>Discussion on a TV play | | | | |
| Lecture 15 | Experience sharing, Poetry<br><br>Q.A session | | | | |
| **Assessment** | | | | | |
| | Attendance | | | | 10 % |
| | Participation | | | | 10 % |
| | Mid % | | | | 30% |
| | Final % | | | | 50% |
| | Total | | | | 100% |

TFT - THEATRE FILM AND TELEVISION

Course Outline of Semester System

| Program: TFT | MS Film and TV | Course Instructor: AzharSukhera |
|---|---|---|
| Year/Semester 2017/ | Semester: 3 | |
| Name of Course | TFT 704 - Documentary | Credit Hours: 3 |
| Aims and Objective | A central objective of this course is to provide students with perspectives, background, and ways of thinking about documentary films that will facilitate critical inquiry and enlightened viewing, both in this class and in their film-going future.<br><br>▪ The various modes and styles of documentary film.<br>▪ The historical, social, and political contexts that have given rise to particular documentary styles, approaches, and subjects<br>▪ The representative works of significant documentary filmmakers from various historical eras.<br>▪ Importance of research for documentary making.<br>▪ The uses of documentary evidence and argument.<br>▪ The changing social, political, and cultural uses of documentary film.<br>▪ The issues and controversies related to documentary representation, and documentary subjects. | |
| Detailed Course Plan | This course will investigate the modes, styles, and uses of documentary film that have developed over the past 120 years, from the earliest cinematic efforts to record "actuality," to present day deconstructions, appropriations, and formation of new genres out of traditional documentary forms and conventions.<br>The focus of the course will largely be on American and European documentary traditions. Through screenings of representative works, class discussions, and reading, we will investigate how and why various historical periods have given rise to particular documentary forms and documentary agendas.  We will consider the persistence and/or changing nature of documentary film conventions and strategies.<br>The course will consider how the "voice" of the filmmaker is represented in his/her films.  We will also explore the various ways in which documentary filmmakers use evidence and argument to tell a story, to persuade or incite audiences, or to put forward a particular view of the world.<br> Throughout the course, we will consider a number of significant issues and controversies surrounding the production and consumption of documentary films, including the relationships and differences between fiction and non-fiction film; problems related to claims of representing "truth" and "reality"; the issue of documentary objectivity; the ethics of representing others; and the relationships between filmmaker, film subject, and film audience. | |
| Required and Recommended Reading | 1- Barnouw, E. (1993). Documentary: A history of the non-fiction film. Oxford University Press, USA.<br>2- Rosenthal, A., &Eckhardt, N. (2015). Writing, Directing, and Producing Documentary Films and Digital Videos. SIU Press.<br>3- Nichols, B. (2010). Introduction to documentary. Indiana University Press.<br>4- Dancyger, K. (2014). The technique of film and video editing: history, theory, and practice.<br>5- Bordwell, D., & Thompson, K. (2012). Narrative as a Formal System. Film | |

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| | Art, An Introduction. |
| | 6- Neuman, L. W. (2002). Social research methods: Qualitative and quantitative approaches. |
| Instructional-Aid | Projector and sound (attached with a Desktop Computer) |
| Equipment Required | Cameras, Microphones, Lights and Editing Systems | |

| Assessment | Marks in % | | Total |
|---|---|---|---|
| | **Attendance/Class Participation** | 16 Classes | 10 % |
| | **Assignments/Presentations** | | 10 % |
| | **Short Documentaries based on different Modes (Mid Term)** | | 40 % |
| | **Final Documentary (8-12 minutes)** | | 50 % |

| Rules | |
|---|---|
| | • Late entries will be considered absences. You are allowed one unexcused absence. After that each unexcused absence will result in half a letter grade reduction for every absence (i.e. from A to A-).<br>• Please seek permission for any planned absences from the instructor (through an official email) at least two days in advance.<br>• All requests/proposals concerning assignments must be sent through email.<br>• Please cite any works you are referencing in your writing otherwise it will be considered copied. Plagiarism (intentional or unintentional) in any assignment will result in an immediate F. Two cases of plagiarism will result in an F in the course and the student will be reported to the university's disciplinary body.<br>• All written assignments are due at the beginning of class in paper form AND as a PDF emailed to the instructor on or before the day of submission. If either form is missing – the assignment will not be considered submitted.<br>• All digital assignments are due at the beginning of the on USB.<br>• The students are required to bring their laptops to class when instructed. |

| Lecture 1 | **Visual Art of Documentary Making** |
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| | ▪ What is documentary?<br>▪ The key Elements of Documentary.<br>▪ Documentary as Imaginative & Creative Arrangement.<br>▪ Mise-en-Scène<br>▪ History of Documentary: Images at Work, story of Nanook of the North. |

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| | **Screening**<br><br>    ▪ **Nanook of the North**<br>    ▪ Salesman (1969)<br><br>**Exercise**<br>    ▪ Replace camera with your eye and record life.<br><br>**Readings**<br>    ▪ Realism in the Film Theory: A debate between Sergei Eisenstein and André Bazin.<br>    ▪ Richard Leacock. 'On Working with Robert and Frances Flaherty' ( 1990). |
| Lecture 2 | **Reality and recording Reality(<u>Direct Cinema &CinémaVérité)</u>**<br>    ▪ Knowledge vs Source of Knowledge: What & How we know.<br>    ▪ How to record Human Behaviour.<br>    ▪ Verisimilitude in documentary making.<br>**Screening**<br><br>    ▪ The Camera That Changed The World, Mandy Chang, 2011 (UK)<br>    ▪ Chronicle of a Summer, Jean Rouch, 1960 (France)<br><br>**Assignment**<br>    ▪ Write an essay (2000 words), your ideas those changed over the period of time.<br><br>**Readings**<br><br>    ▪ **CINÉMA VÉRITÉ & DIRECT CINEMA an essay by Dana Knight.** |
| Lecture 3 | **Research for Documentaries**<br><br>    ▪ Steps in Documentary.<br>    ▪ Idea pitching.<br>    ▪ Research and types of Data involved in Documentary.<br><br>**Screening**<br>    ▪ A shawal to die for (Rita Banerji)<br>    ▪ AsayWasay Log (Best Labour and gender story of the year 2014)<br><br>**Assignment**<br>        ▪ Field Research Assignment.<br>**Readings** |

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| | Chapter 5,9& 10<sup>th</sup> from Book .<br><br>Writing directing and producing documentary films and videos by Alan Rosenthal |
| Lecture 4 | **Documentary Script**<br><br><ul><li>Characterization</li><li>Writing the Proposal of documentary.</li><li>From Idea to first Draft.</li><li>1<sup>st</sup> and Final Script.</li><li>Idea pitching</li><li></li></ul>**Screening**<br><br><ul><li>It's  a Girl.</li><li>AsayWasay Log (Best Labour and gender story of the year 2014)</li></ul>**Assignment**<br><br><ul><li>Character development.</li></ul>**Readings**<br><br>Chapter 7& 8<sup>th</sup> from Book .<br><br>Writing directing and producing documentary films and videos by Alan Rosenthal |
| Lecture 5 | **Recording Interviews for Documentary**<br><br><ul><li>Case-study Research.</li><li>Recording interviews.</li><li>Developing a question guide for a detail interview (qualitative).</li><li>Technicalities involved.</li></ul>**Screening**<br><br><ul><li>EkRoshni Tum Say Hay.</li></ul>**Assignment**<br><ul><li>Develop a question guide for the interview of a case of "Girl Child Marriage"</li></ul>**Readings**<br><ul><li>Neuman, L. W. (2002). Social research methods: Qualitative and quantitative approaches. P. 301-305 (Face to Face interview)</li></ul> |

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| Lecture 6 | **Documentary Film Genre & Style**<br>**Poetic &Observational Documentary**<br><br>▪ 6 Modes of Documentary Making<br>▪ Key Elements of Poetic Documentary.<br><br>**Screening**<br>▪ Rain, Mannus Franken &JorisIvens, 1929 (Netherlands)<br>▪ Titicut Follies, Frederick Wiseman, 1967 (USA)<br>▪ Stories We Tell, Sarah Polley, 2012 (Canada)<br><br>**Assignment**<br><br>▪ A Short Documentary (Poetic)<br><br>**Readings**<br><br>▪ Bill Nichols. "Chapter 6: Participatory Mode - Reflexive Mode". Introduction to Documentary. Second Edition. Bloomington: Indiana University Press. 2010. p. 115-130<br><br>**Class Activity**<br>▪ Screening and evaluation of last week Assignment. |
| Lecture 7 | **Documentary Film Genre & Style**<br>**Participatory Mode**<br><br>▪ Key Elements of Participatory Documentary.<br><br>**Screening**<br>▪ AnjanRastay<br>▪ Life in the Walled city of Lahore (1991)<br><br>**Assignment**<br>▪ A Short Documentary (Participatory Mode )<br><br>**Readings**<br><br>▪ Bill Nichols. "Chapter 6: What Types of Documentary Are There?"Introduction to Documentary. Second Edition. Bloomington: Indiana University Press. 2010.<br><br>**Class Activity**<br>Screening and evaluation of last week Assignment. |
| Lecture 8 | **Documentary Film Genre & Style**<br>**Expository Mode** |

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| | ▪ Key Elements of Expository Documentary.<br>▪ Propaganda through Documentary.<br><br>**Screening**<br>▪ Kachray Kay Phool<br>▪ The Plow that Broke the Plains- (1936)<br><br>**Assignment**<br>      ▪ A Short Documentary (Expository Mode)<br>**Readings**<br><br>▪ Bill Nichols. "Chapter 6: What Types of Documentary Are There?"Introduction to Documentary. Second Edition. Bloomington: Indiana University Press. 2010<br><br>▪ Simpson, K. E. (2008). Classic and modern propaganda in documentary film: Teaching the psychology of persuasion. Teaching of Psychology, 35(2), 103-108. |
| Lecture 9 | **Documentary Film Genre & Style**<br>**Per-formative Mode**<br><br>▪ Key Elements of Performative Documentary.<br>▪ Approaches, Style and Techniques; Expository and Perfromaive Elements, Scope of Performative Documentary.<br>**Screening**<br>▪ The Act of Killing, Joshua Oppenheimer, 2012 (Norway, Denmark)<br>▪ Living with Michael Jackson (2003) by Martin Bashir<br><br>**Assignment**<br>▪ A Short Documentary (Performative)<br>**Readings**<br>▪ Ken Dancyger. "Chapter 8: Melding Past and Present: Alain Resnais". The Technique of Film and Video Editing: History, Theory, and Practice. Fifth Edition. Burlington: Elsevier Inc. 2011.<br>▪ Bill Nichols. "Chapter 6: What Types of Documentary Are There?"Introduction to Documentary. Second Edition. Bloomington: Indiana University Press. 2010.<br><br>**Class Activity**<br>      ▪ Screening and evaluation of last week Assignment. |
| Lecture 10 | **Documentary Film Genre & Style**<br>**Reflexive Mode**<br><br>▪ Key Elements of Reflexive Documentary.<br>▪ Reflexive VS Participatory Mode Documentaries.<br><br>**Screening** |

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| | • Driving Me Crazy (1998) Nick Broomfield<br>• El Tucan by Cameron Quevedo.<br><br>**Assignment**<br>    • A Short Documentary (Reflexive Mode)<br>**Readings**<br><br>▪ Bill Nichols. "Chapter 6: What Types of Documentary Are There?"Introduction to Documentary. Second Edition. Bloomington: Indiana University Press. 2010.<br><br>▪ Schneider, N. C. (2013). Being Young and a "Muslim Woman" in Post-Liberalization India: Reflexive Documentary Films as Media Spaces for New Conversations. Asien, 126, 85-103.<br><br>**Class Activity:** Screening and evaluation of last week Assignment. |
| Lecture 11 | <div align="center">**Ethnographic Documentary**</div><br><br>  ▪ Exploratory Ethnographic Research Techniques and Methodologies; Ethnography, Travelogues &Explorative Positions<br><br>**Screening:**<br><br>  ▪ LatchoDrom, Tony Gatlif, 1993, (France)<br><br>  ▪ The Story of the Weeping Camel, ByambasurenDavaa&LuigiFalorni, 2003 (Germany/Mongolia)<br><br>**Readings:**<br><br>  ▪ Conrad Phillip Kottak. "Chapter 3: Ethics and Methods". Mirror for Humanity: A Concise Introduction to Cultural Anthropology. Seventh Edition. New York: The McGraw-Hill Companies, Inc. 2010.<br><br>  ▪ Paul Stoller. "Ciné-Anthropology: Jean Rouch with Enrico Fulchignoni". The Cinematic Griot: The Ethnography of John Rouch. 1<sup>st</sup>Edition. Chicago: University Of Chicago Press. 1992.<br><br>  ▪ Paul Stoller. "The Politics of Visual Anthropology: Jean Rouch with Dan Georgakas, Udayan Gupta and Judy Janda". The Cinematic Griot: The Ethnography of John Rouch. 1<sup>st</sup>Edition. Chicago: University Of Chicago Press. 1992. |

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| | **Assignment**<br><br>▪ Assignment: A Short (3-5 minutes) Observational Ethnographic Film<br><br>**Class Activity**<br><br>    ▪ Screening and evaluation of last week Assignment. |
| Lecture 12 | <div align="center">**Non-narrative Film**</div><br>The theory, History, Practice and Aesthetics of Non-narrative & Abstract Film<br><br>**Screening:**<br><br>    ▪ Man of Aran, Robert J. Flaherty, 1934 (Ireland)<br><br>    ▪ Baraka, Ron Fricke, 1992, (USA)<br><br>**Reading**<br><br>    ▪ Timothy Corrigan &Patricia White. The Film Experience: An Introduction. Third Edition. New York: Bedford/St. Martin's. 2012. p. 264.<br>    ▪ Jacques Aumont and Alain Bergala. "Non-narrative Cinema: A Difficult Boundary". Aesthetics of Film. Fifth Edition. Austin: University of Texas. 2004. P.70-73<br>    ▪ David Bordwell& Kristin Thompson. "Chapter 3: Narrative as a Formal System". Film Art: An Introduction. Ninth Edition. New York: The McGraw-Hill Companies, Inc. 2010 |
| Lecture 13 | <div align="center">**Experimental Documentary**</div>Exploring Personal Experiences and viewpoints and Medium itself; Abstract Film, Avant-Garde Movements,Structural/Materialist film Movement;Cinémapur; Formal Elements of Experimental Cinema<br><br><br>**Screening**<br><br>    ▪ Waltz with Bashir, Ari Folman, 2008, (Israel)<br>    ▪ Berlin: Symphony of a Metropolis, Walter Ruttmann, 1927 (Germany)<br>    ▪ 21-87, Arthur Lipsett, 1963 (Canada)<br><br>David Bordwell& Kristin Thompson. *"Chapter 10: Documentary,*<br><br>Experimental, and Animated Films". Film Art: An Introduction. Ninth |

| | Edition. New York: The McGraw-Hill Companies, Inc. 2010. | | | | | |
|---|---|---|---|---|---|---|
| Lecture 14,15,16 | **Final Project**<br><br>▪ Idea Pitching.<br>▪ Shoot Plan.<br>▪ Raw Footage Screening & Suggestions<br>▪ Ist Cut Screening & Suggestions<br>▪ Final Documentary. | | | | | |
| Assessment | Marks in % | | | | | Total |
| | Attendance | | | | | 10 |
| | Assignments | | | | | 10 |
| | Presentation/Assessments | | | | | 5 |
| | Mid % | | | | | 25 |
| | Final % | | | | | 50 |
| Recommended Reading List | | | | | | |

# TFT - THEATRE FILM AND TELEVISION

Course Outline of Semester System

| Program: TFT | MS Film and TV | Course Instructor: M.UsmanRana |
|---|---|---|
| Year/Semester 2017/ | Semester: 3 | E-Mail<br>m.ranausman@gmail.com |
| Name of Course | TFT 710 - Sound | Credit Hours: 3 |
| Aims and Objective | The course is designed to take the concepts to build a stronger foundation in the practical, technical and aesthetic aspects of sound for the filmmaking process. The student will interact with sound recording equipment and will use it in a filmmaking environment. Principles of recording in a studio and in the field will be visited for both the narrative and documentary filmmaking aesthetics. The students will be taken through rigorous post-production studio workshop in order to improve their mixing techniques, sound design, scoring and mastering skills. | |

| Detailed Course Plan | **The course will focus on the following:** |
|---|---|
| | • **Audio Basics: Tracks & Channels, Analogue vs. Digital Audio, Levels, Quality Issues, Signal fidelity.** |
| | • **Capturing Sound: Preproduction for Film Sound, Mono and Stereo Microphone Techniques.** |
| | • **Introduction and use of Microphone Types and other field and studio recording equipment. Recording with shot-gun and condenser microphones.** |
| | • **Production Sound Mixing – Single vs. Double System Recording, Sync Sound.** |
| | • **Principles of Signal cleaning & Sound Design.** |
| | • **Post-production: Sound Mixing, design, Foley, Spotting.** |
| | • **Advanced Mastering, Sound Systems & Sound Licensing.** |

| Required and Recommended Reading | • Required reading will be available as a photocopies |
|---|---|
| | • Recommended Reading: Sound for Film & TV – Tomlinson Holman, Audio Vision - Sound on Screen - Michel Chion, The Voice in Cinema - Michel Chion |

| Instructional-Aid | Projector/TV to view video work. |
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| Equipment Required | Sound Equipment. | |
|---|---|---|

| Assessment | Marks in % | | Total |
|---|---|---|---|
| | **Attendance/Class Participation** | 16 Classes | 20 % |
| | **Pop-Quizzes** | | 20 % |
| | **Production Exercises** <br>     • **Sound Replacement** | | 5 % |
| | **Advanced Production Exercise** <br>     • **Recording Dialogue Indoor/Outdoor & Moving/Static** <br>     • **2-3 Minute Documentary Profile** | | 15% |
| | **Post-production Exercise** <br>     • **Sound Design for Recording Dialogue Indoor/Outdoor & Moving/Static** <br>     • **Sound Design for 2-3 Minute Documentary Profile** | | 5 % |
| | **Advanced Post-production Exercise** <br>     • **Sound Design & Spotting Exercise.** <br>     • **Execute Sound Design with Foley, dialogue, score and ambience as elements.** <br>     • **Mixing dialogue, ambience & affects for project.** | | 15% |
| | **SOUND FINAL** | | 20 % |

| Rules | <ul><li>**Late entries will be considered absences.** You are allowed one unexcused absence. After that each unexcused absence will result in half a letter grade reduction for every absence (i.e. from A to A-).</li><li>Please seek permission for any planned absences from the instructor (through an official email) at least two days in advance.</li><li>**All requests/proposals concerning assignments must be sent through email**.</li><li>Please cite any works you are referencing in your writing otherwise it will be considered copied. Plagiarism (intentional or unintentional) in any assignment will result in an immediate F. Two cases of plagiarism will result in an F in the course and the student will be reported to the university's disciplinary body.</li><li>All written assignments are due at the beginning of class in paper form AND as a PDF emailed to the instructor on or before the day of submission. If either form is missing – the assignment will not be considered submitted.</li><li>All digital assignments are due at the beginning of the class burnt on a clearly labeled data DVD. Otherwise the submission will not be considered. USB and softcopies will not be considered official submissions.</li><li>The students are **required** to bring their laptops to class when instructed.</li></ul> |
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| Lecture 1 | Aesthetical Part:<br><br><ul><li>Understanding of Types of Sounds.</li><li>Sound with Relevancy</li><li>Understanding of Tempo and Beat Cycle</li></ul><br>Technical part:<br><br><ul><li>The Six Properties of Sound<br>Pitch, Loudness, Amplitude, Timbre, Spatial Location, Diffusion.</li><li>Field recording</li></ul><br>Audio Visual:<br><br><ul><li>Types of Instruments</li><li>Microphone Techniques</li></ul> |
| --- | --- |
| Lecture 2 | Aesthetical Part:<br><br><ul><li>Understanding of Tempo and Beat Cycle.</li><li>Types of Music Scales in relation to Visual Theme</li></ul><br>Technical part:<br><br><ul><li>Fundamentals of Sound vs. image</li><li>Introduction to sound art</li><li>Survey of sound art **(Field Recording and Soundscape)**</li></ul> |

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| | Audio Visual:<br><br>• Types of Instruments<br>• Microphone Technique |
| Lecture 3 | Aesthetical Part:<br>• Fundamentals of Eastern Music<br>Technical Part:<br>• Listening discussion<br>• Understanding of digital audio and signal flow<br><br>  **Assignment:** Bring 3 objects to record.<br><br>Audio Visual:<br><br>• Types of Instruments<br>• Microphone Technique |
| Lecture 4 | Audio Visual:<br><br>• Types of Instruments<br>• Microphone Technique<br><br>Field recording – 01 |
| Lecture 5 | Aesthetical Part:<br><br>•  Aesthetics of Song writing<br><br>Technical Part:<br>• Understanding of Songs Parts in editing process.<br><br>Audio Visual:<br><br>• Orchestral Instruments<br>• Microphone Technique |
| Lecture 6 | **Introduction to Cuebass**<br><br>**Assignment**: Create 1-3 min soundscape with sound of objects recorded in class.<br><br>Audio Visual:<br><br>• Historical perspective of Pakistani Film Music and Popular Music.<br>• Detailed Analysis of songs and techniques of Recording. |
| Lecture 7 | • Importing audio & editing<br><br>• Microphone techniques |

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| | • **Studio practice**<br><br>Audio Visual:<br><br>• Historical perspective of Pakistani Film Music and Popular Music.<br>• Detailed Analysis of songs and techniques of Recording. |
| Lecture 8 | **Aesthetical Part:**<br><br>• **Discussion about current Cinematic Music and their genres**<br>**Technical Part:**<br><br>    • Field recording<br><br>    • Listening and analysis of narrative audio piece<br><br>    • Lab Practice<br><br>Audio Visual:<br><br>• Historical perspective of Pakistani Film Music and Popular Music.<br>• Detailed Analysis of songs and techniques of Recording. |
| Lecture 9 | Aesthetical Part:<br><br>• Understanding about music Genres.<br><br>Technical Part:<br><br>    • Recording voice-over<br><br>    • Voice over editing and effects<br>    • Lab Practice<br><br>Audio Visual:<br><br>• Exploring different genres of Music |
| Lecture 10 | Aesthetical Part:<br><br>• Understanding about music Genres.<br><br>Technical Part:<br><br>• Mixing techniques.<br>• Lab Practice.<br><br>Audio Visual:<br><br>• Exploring different genres of Music |
| Lecture 11 | Aesthetical Part:<br><br>• Relation between poetry and Beat Cycle.<br><br>• Over view on Qawaali and its structural Parts<br><br>Technical Part<br><br>• Music Editing<br><br>• Lab Practice |

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| | Audio Visual: <br> • Exploration of different Qawaalgharanas |
| Lecture 12 | Aesthetical Part: <br> • Cinematic Music <br> Technical Part: <br> • Background Scoring techniques <br> • Lab Practice <br> Audio Visual: <br> • Cinematic composers |
| Lecture 13 | **Technical Part:** <br><br> • MIDI Technique – create your own music loops and background effects <br> • Lab Practice <br><br> **Audio Visual:** <br><br> • **Electronic Music** |
| Lecture 14 | **Technical Part:** <br><br> • Foleys Recording  Techniques with Moving and Static Microphone <br> • Lab Practice <br><br> **Audio Visual:** <br><br> • **Folk Music** |
| Lecture 15 | **Technical Part:** <br><br> • Foleys Recording  Techniques with Moving and Static Microphone <br> • Lab Practice <br><br> **Audio Visual:** <br><br> • **Tabla Presentation** |
| Lecture 16 | **Technical Part:** <br><br> • Foleys Recording  Techniques with Moving and Static Microphone <br> • Lab Practice |

| | Audio Visual: |
|---|---|
| | • **Guitar Presentation** |
| Software & Material Required | 1. **AUDACITY** |
| | 2. **CUEBASS** |
| | 3. **Some form of data storage is required. USB (or flash) drives** |
| Library required | • http://www.looperman.com/ |
| | • http://www.pond5.com/ |
| | • http://soundbible.com/ |
| | • http://audiojungle.net/ |
| | • http://www.freesound.org/tagsViewSingle.php?id=2699 |
| | • http://filmsound.org/sound-effects/libraries.htm |

# TFT - THEATRE FILM AND TELEVISION

Course Outline of Semester System

| Program | MS Film and TV | **Course Instructor:** Syed UroojSamdani |
|---|---|---|
| **Year/Semester** | Spring 2017/ Semester I I | **E-Mail:**urooj.samdani@bnu.edu.pk |
| **Name of Course** | TFT 711 - Telefilm and Drama | |
| **Credit Hours** | 03 | |
| **Aims & Objectives** | In this course we will focus on the medium of TV and Film (entertainment) in respect to Advanced Production techniques on a professional basis to prepare the students for the comparative local market.<br><br>Through this direction and course students will be able to develop an understanding of production as a whole and will have a grasp on the different aspects of advanced direction and production required entertainment programming and the field of TV Drama/ Telefilm and the role of a producer/director in conceiving, creating, developing & budgeting of TV drama/ Telefilm.<br><br>During the course the students will visit a TV Drama/ Telefilm to have a firsthand idea of the working of a channel and will produce a Telefilm/ TV Drama as their final project. | |

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| | It will also help them in understanding the similarities and difference between producing for entertainment and infotainment, Film and TV. |
| | The course is designed in such a way to let the students do a lot of practical work. |
| **Detailed Course Plan** | The course will focus on the following:<br><br>• Understanding the roles & responsibilities of different members of a production team/crew.<br>• Producing a short film<br>• Visit to TV channels.<br>• Visit to drama/film recordings on SET.<br>• Story boarding<br>• Producing a Telefilm/TV drama |
| Lecture 1 | Introduction of the course.<br>Overview of the Drama and Telefilm.<br>Difference between Drama and Telefilm. |
| Lecture 2 | Preview of various drama projects |
| Lecture 3 | Script Breakdown – Class exercise<br>What is a shoot plan and how to make it |
| Lecture 4 | Preview of a telefilm<br>Discussion – Script of a telefilm<br>Working on Short film for Midterm |
| Lecture 5 | Watching thesis films for mid and final - scripts, treatments<br>Budgeting exercise in class<br>Working on Telefilm TV drama script<br>Submission of 1$^{st}$ draft Midterm short film |
| Lecture 6 | **PRACTICAL Work**<br>**Final script of midterm project** |
| Lecture 7 | **PRACTICAL Work** |
| Lecture 8 | Working with actors<br>Working on a telefilm/TV script. 50 Minutes |
| Lecture 9 | Submission of Mid<br>Preview, analysis and discussion of Midterm projects |
| Lecture 10 | Types of Drama<br>Story boarding – 1 min |

| | Telefilm Scripting |
|---|---|
| Lecture 11 | Guest lecture with a Director/ Writer |
| Lecture 12 | **PRACTICAL**<br><br>**Working with cameras and lights for telefilm** |
| Lecture 13 | **PRACTICAL**<br><br>**Working with cameras and lights for telefilm** |
| Lecture 14 | Idea discussion and approval for Final Project |
| Lecture 15 | Complete Script discussion and approval for Final Project |
| Lecture 16 | Submission of Telefilm – Final projects |
| Materials and equipment required | Multi Media.<br>Cameras-Lights-Mics |
| Text Book<br>Reading list | Especially prepared notes will be given from different books.<br><br>• Different Production documents<br>• Budget Sheet<br>• 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.**
- **Anyone late by 20 minutes will be marked LATE.**
- **3 LATES will count as 1 ABSENCE.**
- **4 ABSENCES will result in the student NOT ALLOWED to appear for FINAL EXAM.**

| Program: TFT | MS Film and TV | Course Design: Dr. Ahmad Bilal |
|---|---|---|
| Year/Semester 2017/ | Semester: 2 | E-Mail ahmadbilal13@yahoo.com |
| Name of Course | TFT 713 - Screen Appreciation | Credit Hours: 3 |
| Aims and Objective | A central objective of this course is to provide students with perspectives, background, and ways of thinking about films that will facilitate critical inquiry and enlightened viewing, both in this class and in their film-going future. <br><br> ▪ The various modes and styles of feature films. <br> ▪ Different elements of film, that construct a scene <br> ▪ historical, social, and political contexts that have given rise to particular documentary styles, approaches, and subjects <br> ▪ The representative works of filmmakers from Hollywood, Lollywood, and Bollywood. <br> ▪ Importance of research for making a film and its style. <br> ▪ The changing socio-political, economic and cultural aspect of a film. <br> ▪ The issues and controversies related to subjects, screen plays and characterization | |
| Detailed Course Plan | This course will investigate the modes, styles, and influences on feature film that have developed over the past 120 years, from the earliest cinematic efforts to record "actuality," to present day deconstructions, appropriations, and formation of new genres out of traditional documentary forms and conventions. <br> The focus of the course will largely be on American and European documentary traditions. Through screenings of representative works, class discussions, and reading, we will investigate how and why various historical periods have given rise to particular documentary forms and documentary agendas. We will consider the persistence and/or changing nature of documentary film conventions and strategies. <br> The course will consider how the "voice" of the filmmaker is represented in his/her films. We will also explore the various ways in which documentary filmmakers use evidence and argument to tell a story, to persuade or incite audiences, or to put forward a particular view of the world. <br> Throughout the course, we will consider a number of significant issues and controversies surrounding the production and consumption of documentary films, including the relationships and differences between fiction and non-fiction film; problems related to claims of representing "truth" and "reality"; the issue of documentary objectivity; the ethics of representing others; and the relationships between filmmaker, film subject, and film audience. | |

| Required and Recommended Reading | 7- DIXON, W. W., & FOSTER, G. A. (2008). *A short history of Film*. new jersey: rutgers university press. <br> 8- Dancyger, K. (2014). The technique of film and video editing: history, theory, and practice. <br> 9- Bordwell, D., & Thompson, K. (2012). Narrative as a Formal System. Film Art, An Introduction. <br> 10- Bordwell, D., & Thompson, K. (1997). *Film Art: An Introduction. Style DeKalb IL* (Vol. 8th editio). Retrieved from http://corebutte.org/downloads/advising/A-G_Course_Outlines/a-g_Film_Studies.pdf <br> 11- Mulvey, L. (1975). Visual Pleasure and Narrative Cinema. *Screen*, *16*(3), 6–18. <br> 12- Cooper, D. (2000). *The Cinema of Satyajit Ray: Between Tradition and Modernity* (Vol. 59). Cambridge: Cambridge University Press. http://doi.org/10.2307/2659271 <br> 13- Crofts, S. (2002). Reconceptualising National Cinema/s. In A. Williams (Ed.), *Film and Nationalism*. Rutgers, The State University. <br> 14- Miller, T. (2009). Film and society. In *Media and Society* (pp. 12–15). <br> 15- Neuman, L. W. (2002). Social research methods: Qualitative and quantitative approaches. <br> 16- McIntyre, P. (2006). Creative Practice as Research: " Testing Out " the Systems Model of Creativity through Practitioner Based Enquiry. *Speculation and Inovation: Apllying Practice Led Research in the Creative Industries*. |
| Instructional-Aid | Projector and sound (attached with a Desktop Computer) | |
| Equipment Required | Cameras, Papers for writing | |

| Assessment | Marks in % | | Total |
|---|---|---|---|
| | **Attendance/Class Participation** | 16 Classes | 10 % |
| | **Assignments/Presentations** | | 10 % |
| | **Short paper about a film/drama** | | 30 % |
| | **Full paper for publishing in journal** | | 50 % |

| Rules | • Late entries will be considered absences. You are allowed one unexcused absence. After that each unexcused absence will result in half a letter grade reduction for every absence (i.e. from A to A-).<br>• Please seek permission for any planned absences from the instructor (through an official email) at least two days in advance.<br>• All requests/proposals concerning assignments must be sent through email.<br>• Please cite any works you are referencing in your writing otherwise it will be considered copied. Plagiarism (intentional or unintentional) in any assignment will result in an immediate F. Two cases of plagiarism will result in an F in the course and the student will be reported to the university's disciplinary body.<br>• All written assignments are due at the beginning of class in paper form AND as a PDF emailed to the instructor on or before the day of submission. If either form is missing – the assignment will not be considered submitted.<br>• All digital assignments are due at the beginning of the on USB.<br>• The students are required to bring their laptops to class when instructed. |
|---|---|

| Lecture 1 | **How to See**<br><br> ▪ How an artist should see?<br> ▪ What to view<br><br>**Screening**<br>   ▪ **A scene from *Khuda Kay Laiy*(2007)**<br> ▪ Salesman (1969)<br><br>**Exercise**<br> ▪ Replace camera with your eye and made 10 images<br><br>**Readings**<br> ▪ Lets start seeing things… |
|---|---|
| Lecture 2 | **Composition – Rule of third** |

| | |
|---|---|
| | ▪ What is the Rule of Thirds<br><br>**Exercise**<br>▪ Capture 2 to 3 moving images of 4 to 10 seconds each. |
| Lecture 3 | **Film Making – Basic Elements**<br><br>MACRO and MICRO elements |
| Lecture 4 | **Element – Screen Play / Literature** |
| Lecture 5 | **Element – Camera angles / Shots / Moves**<br><br>▪ Camera Shots<br>▪ Camera Movement |
| Lecture 6 | **Focus**<br><br>▪ Deep Focus<br>▪ Shallow Focus<br>▪ Depth of Field |
| Lecture 7 | **Element – Editing and Montage**<br><br>▪ The 4 transition types<br>▪ Cut<br>▪ Continuity Editing<br>▪ Montage Editing |
| Lecture 8 | **Mid Term** |
| Lecture 9 | **Film Theories**<br><br>▪ Film criticism and theory is an essential part of cinematic history<br>▪ After 1st World War that two groups of film theorists…<br>▪ The first group led by Sergei Eisenstein<br>▪ The second group was the German surrealist film makers<br><br>**Screening**<br>▪ Montage in the work of Eisenstein<br><br>**Assignment** |

| | |
|---|---|
| | ▪ Expanding on Mid Paper<br>**Readings**<br>1 Book from list<br>**Class Activity**<br>    ▪ Screening and evaluation of last week Assignment. |
| Lecture 10 | **Andre Bazin**<br><br>▪ Andre Bazin<br>▪ Bazin claimed that the camera allowed a filmmaker to capture and duplicate reality…<br>▪ **[That cultural / personal ideology did not transfer in to the film itself]**<br><br>**Assignment**<br>    ▪ Paper writing<br>**Readings**<br><br>▪ '*The Evolution of the Language of Cinema*'<br>▪ '*The Virtues and limitations of Montage*'<br><br>**Class Activity:** Screening and evaluation of last week Assignment. |
| Lecture 11 | **Auteur Theory**<br>    ▪ Politics and Cinema<br>    ▪ Cahier du Cinema |
| Lecture 12 | **Sigmund Freud (Psyche Analysis in film)**<br>    ▪ study of the unconscious mind |
| Lecture 13 | **Structural model of Psyche**<br><br>▪ The Unconscious Mind<br>▪ Dreams<br>▪ Structural Model of the Psyche<br>▪ Oedipus Complex<br>▪ Oedipus Complex in film<br>▪ Psychoanalysis & Film |
| Lecture 14 | **Genre and Auteur (Difference)** |
| Lecture 15 | **Art of Writing** |

| Lecture 16 | **Final Project** |
|---|---|
| | |

# TFT - THEATRE FILM AND TELEVISION

Course Outline of Semester System

**Wajiha Raza Rizvi, PhD**
Email: wajiharizvi@fccollege.edu.pk

| Course Information | |
|---|---|
| **Course Code** | TFT 708 |
| **Course Title** | Research Methodology |
| **Class Timings** | Sunday 10:00am - 1:00pm |
| **Room** | |
| **Pre-requisite** | |
| **Semester** | Fall 2016 |
| **Instructor Information** | |
| **Name** | Wajiha Raza Rizvi, PhD |
| **Office Room** | 114 Seeta Majeed |
| **Office Timings** | TR 10:00am-11:30am (Meeting: By appointment only) |
| **Email** | wajiharizvi@yahoo.com |
| **Wordpress** | https://wordpress.com/page/filmmuseumsociety.wordpress.com/8 |

**Course
description:**

This course focuses on research methodology and is especially helpful for students intending to work on MS/MPhil 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.

**Learning
Goals:**

Students will be able:
To understand basics of mass media research
To learn important elements of research, research methods, & process
To acquire skills for instrument development and data collection
To collate and write research reports
To write research proposals for theses or dissertations
To explore career opportunities in research

| Week | Topic | Activity |
|---|---|---|

| 1. | Introduction to Mass Media Research | *Lecture & Discussion*<br>*Activity 1: Look for your area of interest*<br>Topics, theses, questions<br>Assignment-1: Write the introduction for a research proposal.<br>Deadline: September 30, 2016 |
| --- | --- | --- |

| 2. | Empirical / theoretical research | |
|---|---|---|
| 3. | Research Model: Summarizing your research proposal in a table | Deadline: October 7, 2016 |
| 4. | Literature Review of up to 50 chapters relevant to your research topic, focusing on literature reviewed by the author and methodology used by the author for his research, and analysis written. Develop and understanding of: Research process & research ethics elements of research concepts and constructs | Assignment-3: Literature review Deadline: October 28, 2016 |
| 5. | Research Ethics | |
| 6. | Rationale, Significance, and limitations of study | |
| 7. | Research Objectives & Research Questions / Theses | Objectives & Questions. How to formulate questions and avoid language issues and jargons (Submit the first draft of the proposal using the APA format). |
| 8. | Midterm exam | Submit proposal including all of the above said sections. |
| 9. | Research Methods: Quantitative Types of Variables Levels of Measurement Scales of Measurement Probability and non-probability sampling Sampling Survey Experiments | *Defining variables of the study* *Activity 4: Construct Research questions and hypotheses for your study & Choose appropriate sampling technique for your study* |
| 10. | Qualitative Research Methods Intensive Interviews Case Studies Focus Group | *Activity-5: Instrument selection and development* *Activity 6: Data collection* |
| 11. | Reliability and Validity | *Demo on Reliability and Validity* |
| 12. | Data Analysis Report Writing Findings, analysis and discussion Statistical Tests / Research Software / Software Recommendations Timeline | |
| | Proposal Writing Format & Techniques of Proposal Writing | *APA Proposal Sample* |
| 13-15. | Presentations and Defense | |
| 16. | Final Exam - *Submit APA style final proposal* | |

**Recommended Readings:**

Mass Media Research by Wimmer& Dominick
Social Science Reseach by SotiriosSarantakos

**Class Policies:**

**1. Attendance & Class Participation 5%.** No class will be excused without prior notification to the teacher through email. Class discussion on assigned readings, case studies and group work will contribute towards your overall class participation.

**2) Originality 25%.** New topics and original work

**3) Class Presentations 10 %.** Students are required to make presentations of their work.

**4) Midterm Proposal 10%**. Students are required to make a magazine as part of their final project. Together they pick a title story, and make decisions about the content and design of the front, back, and inside title and back title.

**5) Final Proposal 50%.** The students will take a mandatory exam on May 10, 2015. Students are not allowed to submit an assignment or take a make up exam in place of the mandatory exam.

## Deadlines

No work would be accepted after deadline.

## Assessments & Exams

No retakes allowed for any course activity**.** In case of emergency properly processed applications along with the relevant documents must be provided to the instructor.

## Code of Conduct

1) Maintain the decorum of the class. Be on time, and stay in class for the full duration.
2) Cell phones must be turned off.

## Academic Integrity Policy

All students must abide by University Academic Integrity policies. Academic violations (cheating during exam, plagiarism, falsifying the data in research) will be reported to the ACADEMIC INTEGRITY COMMITTEE. See the Details of Academic Integrity Policy in your Handbook

**Grading/Evaluation:**

| | |
|---|---|
| Attendance & Class Participation | 10 % |
| Originality | 25 % |
| Research Proposal Presentation and Defense | 10 % |
| Mid-Term Exam | 10 % |
| Final Term Exam | 50 % |
| Attendance | 05 % |
| Total | 100 % |

# Course Outline (FALL 2016)

**Week-1: Introduction to Research Methodology**

Topics, theses / claims, questions

Assignment-1: Write the introduction for a research proposal.

Deadline: September 30, 2016

Reading: Research Methods, Wimmer & Dominic

**Week-2: Empirical / theoretical research**

**Week-3: Research Model: A table summarizing your research**

Assignment-2: Research model/table/chart

Deadline: October 7, 2016

**Week-4: Literature review**

Assignment-3: Literature review

Deadline: October 28, 2016

Reading: Literature review-1 to 4

**Week-5: Research Ethics**

**Week-6: Rationale**

## Week-7 Research objectives, and research questions

Objectives & Questions. How to formulate questions and avoid language issues and jargons (Submit the first draft of the proposal using the APA format).

**Week-8:** Midterm exam. Submit proposal including all of the above said sections.

**Week-9: Research Methodology**

**Qualitative**

Sarantakos, S. (1998). Similarity and differences in qualitative and quantitative methodology.

*Social research* (2nd ed.), p. 53-56. Australia: Charles Sturt University.

Wimmer, R. D., & Dominic, J. R. Qualitative research methods. *Mass media research: An introduction* (7th ed.), p. 107-38. Thompson.

## Quantitative

Wimmer, R. D., & Dominic, J. R. Survey research. *Mass media research: An introduction* (7th ed.), p. 167-98. Thompson.

Chapter_11_-_Participant_Observation_and_Fieldwork

**Week-10: Research Methodology**

Quantitative research. Research questions, surveys, interviews

Variables

Sarantakos, S. (1998). Measurement & scaling. *Social research* (2nd ed.), p. 72-8. Australia: Charles Sturt University.

Probability and non-probability sampling

Sarantakos, S. (1998). Sampling. *Social research* (2nd ed.), p. 139-57. Australia: Charles Sturt University.

**Week-11: Validity & Reliability**

Sarantakos, S. (1998). Validity and reliability. *Social research* (2nd ed.), p. 78-86. Australia: Charles Sturt University.

Add methodology, and validity and reliability sections to the proposal and resubmit.

**Week-12: Discussion and analysis**

Add discussion and analysis, timeline and other necessary sections to the proposal.

**Week-13/14/15:** Proposal presentations and further discussions on relevant topics.

**Week-16:** Submit complete draft of the proposal using APA.

# Midterm Exam

**Introduction:** Find a focus for your study and write an introduction that discusses the focused issue in media and society. Introduction should clearly point to the research question/thesis, literature reviewed, theoretical framework, and methodology.

**Literature review**: Review 10 research papers and develop the argument in support of your research question.

**Please find an issue, focus on the issue and avoid proposing a general study.**

# Final Exam

**Research proposal:** Dated drafts, and final copy of your specific research proposal comprising all sections as advised (Introduction, Literature Review, Methodology, Validity and Reliability, Discussion and Analysis, Synopsis, Timeline, and references). See sample proposal

## Grading Criteria

## And its effect on GPA/CGPA

| Grade | GPA | Percentage | Range | Affect on GPA/CGPA |
|-------|------|------------|-------------------|------------------------------------------------------|
| 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. |

| Courses / Groups of Course | Program Outcomes | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
| Cinematography | x | x | | x | | x | | | | x | |
| TV production , Telefilm and Drama | x | x | | x | x | x | x | x | x | | |
| Documentary | x | x | | x | x | x | x | x | | x | |
| Research Methodology, Advance Research Methodology | x | | x | | | | x | x | | | |
| Script Writing, Screen Appreciation | x | | | x | | | x | x | x | x | |
| Sound | x | x | | x | | x | | | | x | |

**Standard 2-2: Theoretical background, problems analysis and solution design must be stressed within the program's core material.**

Discourse, Practice are Production, are some of the key elements that lie at the heart of the Masters of Television & Film courses.

| Element | Course |
|---|---|
| **Theoretical background** | Script Writing<br>Screen Appreciation |
| **Problems analysis** | Research Methodology<br>Advanced Research Methodology |
| **Solution design** | TV Production<br>Cinematography<br>Documentary<br>Sound<br>Telefilm & Drama |

**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.**

*Please refer to Standard 2 – 1.*

# Criterion 3: LABORATORIES AND COMPUTING FACILITIES

The Department of Theatre, Film & TV has two well-equipped computer laboratories consisting of several editing machines/work stations. The labs include numerous facilities available for student use outside of class, or for use as part of class work.

The editing machines in both labs are used for:

- Post-production
- Animation
- Photography treatment & enhancement
- Basic computing skills &
- Research

**Post-Production Lab**

This lab consists of 33 window based editing machines with graphic cards. The machines includes, Core 2 Duo, Core i3, Core i5 having all the required soft-wares required for our MS degree program.

**Thesis 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 2 Apple Mac pro Quad Core editing machines (Ram 12GB, Graphic Card 1GB), 3 Apple I-Mac Core i7 editing machines (Ram 8GB, Graphic card 1GB) and 2 Intel Core i7 editing machines (Ram 8GB, Graphic card 1GB).

**Software installed**

Following soft-wares have been installed in all editing machines in both computer labs(as per our courses requirement):

1- Microsoft Office 2010 (Word, Excel, PowerPoint)
2- In page
3- Caltex
4- Adobe Photoshop
5- Adobe Premiere
6- Adobe illustrator
7- Adobe InDesign
8- Adobe After Effect
9- Adobe Bridge
10- Adobe Audition
11- Cubase
12- Nero Burning rom (DVD write)
13- Corel draw

**TV and Music Studio Equipment**

| Description | Qty |
|---|---|
| Studio Light Color tan 1000w | 10 |
| Cool Light with stand | 2 |
| Sony Handy Camera | 2 |
| Zoom H6N audio recording device | 1 |
| Samsung LCD TV 32 inch | 2 |
| Sony LCD TV 40 inch | 1 |
| L G TV 14" | 1 |
| L.C.D 59" | 1 |
| Multimedia Projector Panasonic PT-AE4000E 1080p | 1 |
| Projector wall screen Ws 8 x 6 | 1 |
| Digital Video Recorder (16 Channel) with inbuilt one terra bite hard disk | 1 |
| Dual Mono Preamp AD 2022 | 1 |
| Dual Upto Compressor (class A) AD 2044 | 1 |
| Dual Mono Parametric Equalizer (class A) AD 2055 | 2 |

| | |
|---|---|
| Dual Mono Mastering Equalizer (class A) AD2077 | 1 |
| Converter A/D & D/A RB-ADDA 2 | 1 |
| Studio Monitor Controller RM-MCIL | 2 |
| Powered Studio Monitor 8020 | 2 |
| Powered Studio Monitor (Pair) BM 15-A | 1 |
| Logitech Subwoofer & Speaker MNS00003 | 1 |
| Final Release Studio Monitoring Processor Finalizer 96 K | 1 |
| Microphone MD 42 | 20 |
| Guitar Stands A-Frame | 4 |
| Bass Guitar Corvette NT Ltd | 1 |
| Schalloch Djembe and Wood Cajon | 1 |
| Guiro Super Guiro | 1 |
| Maracas Pro Maracas | 1 |
| Afuche/Cabasa Standard | 1 |
| Shakers Shake-It | 2 |
| Vibra Slap & Accessories Vibra-Slap II | 1 |
| Accessory LP - 1207 | 1 |
| Accessory Jam Block | 1 |
| Studio Drum Kit Recording Custom | 1 |
| Snare Tovaste | 1 |
| Yamaha Hardware Pack HW-780 | 1 |
| Yamaha Hardware Stands CS - 755     3 | |
| Zoom Lens 24-105mm | 2 |
| **Samyang Lens T3.1/ 14mm** | **2** |
| Canon Lens 50mm 1.8 | 2 |
| Memory Card 32GB Transcend C-10 (45mb\s 300x) | 3 |
| Camera Battery LP E6N | 2 |
| Camera Bag (EOS) Black | 2 |
| Libec Tripod TH650 DV with plate & Cover TC-6 | 2 |
| Digital Voice Recorder Zoom H4N | 3 |
| Boom Rod with Case (Bilate) | 2 |
| C-Stand for Video Light | 2 |
| Arri Light (Spot Light 650 watt) | 3 |
| Arri Light (Spot Light 1000 watt) | 3 |
| Light Stand (650 +1000 watt) | 6 |
| | |
| Reflector Golden with Cover | 1 |
| Reflector Silver with Cover | 1 |
| Camera DSLR Rig with **Follow Focus** &**Shoulder mount** RL-02\ F1 &**Matte Box** M1 and Screw | 1 |
| Slider Track 4.5 feet (GT-Y120) | 1 |
| Jib 6 feet (King joy) with bag cover & weight Wheel of Steel | 1 |
| SennheiserMic ME66 Complete Set | 2 |

## Multimedia Facilities

The post production lab has the following multimedia facilities:

1- Projector
2- Speakers
3- Scanner

## COURSEWORK PROJECTS

MS students direct and produce variety of content (short films, documentaries, dramas and travelogues) during their degree programs which are available in audio video lab.

Few of the projects are:

**SHORT FILMS**
QismatProduced & Directed by Khurram Nawaz
ConfeusedProduced & Directed by Nasir Ali Mazari
GumnamProduced & Directed by Salman Uppal

**DRAMAS**
JahanaraProduced & Directed by AlizebRaees
Dear DiaryProduced & Directed by ZairaMuazzam
Gumnam 2        Produced & Directed by Salman Uppal

**TRAVELOGUES**
KasurProduced & Directed byTalal Khalid
HarippaProduced & Directed by Khurram Nawaz and Ali RazaPeerzada
Faisalabad    Produced & Directed by Salman Uppal and Azeem Amin
Chiniot            Produced & Directed byNasir Ali Mazari and MaryumYousaf

**INTERVIEWS**
Amjad Islam AmjadProduced byAlizebRaees and Usman Ashraf
NaveedShahzadProduced by Salman Uppal and Azeem Amin
AyubKhawar Produced by WasifKarim and AmmarYasin

**DOCUMENTARIES**
ImdaadProduced by Azeem Amin
Silent Canal          Produced by AlirazaPeerzada and YasirJAved
UbaidkiDuniya    Produced by NasirMazari and MaryumYousaf
Bashir MasihProduced by QaiserShahzad
Common Man    Produced by Momna Tariq, Usman Ashraf and Rub Nawaz

 **Standard 3-1: Laboratory manuals / documentation / instructions for experiments must be available and readily accessible to faculty and students.**

The above mentioned labs facilitate the students in performing lab exercises and projects relating

to the course offered in MS Film & TV degree program.

**Standard 3-2: There must be adequate support personnel for instruction and maintaining the laboratories.**

The laboratories are maintained by a lab administrator with the help of an assistant who are responsible for keeping the computer's hardware and software in working condition. They are also required to ensure that networking of the computers is working properly and Internet is available at each workstation.

They seek guidance from the concerned course instructor regarding conduct of experiments pertaining to different courses. Furthermore they are supported by the Information Technology Resource Center Staff located in the Server Room.

**Standard 3-3: The University computing infrastructure and facilities must be adequate to support program's objectives.**

The facilities mentioned in the labs are adequate to support the objectives of the MS Film and Television program. However, the department is continuously endeavoring to bring in advanced computers and software to support the ever-changing trends in teaching film and TV production.

# Criterion 4: STUDENT SUPPORT AND ADVISING

The MS degree program of Film and Television provides adequate support to students to complete the program in a timely manner and provides them with opportunities to interact with faculty, enabling them to receive advice about program requirements, internships and career opportunities.

**Standard 4-1: Courses must be offered with sufficient frequency and number for students to complete the program in a timely manner.**

The MS degree program in Film and Television is atwo year program comprising 30-36credits. Most courses are taught once in an academic year providing students adequate opportunity to complete the courses in a timely manner.

**Standard 4-2: Courses in the major area of study must be structured to ensure effective interaction between students, faculty and teaching assistants.**

- **EFFECTIVE FACULTY / STUDENT INTERACTION**

  Majority of the courses in the program are taught in a semester by individual faculty. Each course is of minimum 3 credits which equals to 72 contact hours per course. Any course shared by two faculty members is split into two components of 1.5 credits each. In addition to the contact teaching by the faculty, students can book tutorials with the course instructor anytime during the course.

This gives an opportunity to the student to discuss any individual concerns and queries with the concerned tutor on an individual basis. Additionally, faculty has fixed office timings for student consultation and is usually available to meet upon request as well.

**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.**

- **INTRODUCTION**

    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 prints individual flyers for all the programs offered at the School of Media and Mass Communication- TFT Department. These flyers contain important information regarding the program. In addition, the university annually publishes a detailed prospectus describing the different programs being offered.

    Once the students join the program every semester they are provided with academic information guidelines. 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 Theater, Film and Television. The Head of Department and Program Supervisors 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 with their supervisors 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 get constant guidance and support from their supervisors at every step 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 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.

    **ACCESS TO PROFESSIONAL COUNSELING**

The department of student affairs & External Relations provide career counseling to the students at BNU. The qualified members have the relevant expertise to guide the students for the betterment.

- **OPPORTUNITIES PROVIDED FOR THE STUDENTS**

  Throughout the year, the department invites renowned filmmakers, writers, cinematographers, art directors, actors etc. for seminars, panel discussions and guest lectures, etc. which gives the students an opportunity to interact with experts in the area.

  Students are especially encouraged to submit their projects in various national and international festivals and 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's student affairs office always completely support students and as a result students bring back fruitful achievements.

# 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  documented. This process  must  be  periodically evaluated  to ensure  that  it  is  meeting  its objectives.**

- **PROGRAM ADMISSION CRITERIA**

  - MA or 16 years of education with BA (Hons.) from a recognized university with minimum CGPA of 2.5
  - GAT, General Test from the National Testing Service is mandatory/ UGAT
  - Interview

    Above mentioned are the requirements to join the MS Film and Television Program

- **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, Television & Film 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. The originals are passed on to the Examination Department of the University with another copy for Quality Assurance department.

- **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 and Quality Assurance 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 at the end of every semester. These transcripts are mailed to the students at the end of the semester. Coordinators, Supervisors, Head of department and Deans are always in the know as to 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 keep 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 RECRUITEMENT PROCESS**

  The School of Media and 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, conduct workshops or teach as part of the visiting faculty team at SMC. Feedback is taken from the Head of Department, faculty members and students 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. Additionally, 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 department of TFT conducts semester wise faculty evaluation 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 Mass Communications sits at least twice a year to discuss new and expected courses for the upcoming semester. The MS in Film and Television draws on courses that look at contemporary media discourse and advanced creative direction and production techniques employing the latest equipment pertaining to the fields of Film and Television.

- While these courses address the contemporary requirements of the market, it cannot overlook the craft and techniques employed in the rest of the world especially Europe and USA. As per departmental regulations, courses are drawn with consensus and are then moved to the Board of Studies for their approval and suggestions.

- Hence, these courses are designed in light of modern trends and developments in Media, Film and TV. 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.

**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 and Quality Assurance department 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

**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.**

Faculty members must be current and active in their discipline and have the necessary technical expertise and depth 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.

- 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 member | Title of degree | Awarding University |
|---|---|---|---|---|---|
| Script writing | 1 | 1 | Amjad Islam Amjad | MA in Urdu | University of the Punjab, PK |
| Screen Appreciation | 1 | 1 | Dr. Ahmad Bilal | PhD in Art of Film Making | NTU, UK |
| Cinematography | 1 | 1 | Sabeeh Khan | Master in Cinematography | Sheridan college Toronto, Canada |
| Research Methodology/ Advance Research Methodology | 2 | 2 | Dr.Taimur-ul-Hassan | PhD in Mass Communication | University of Karachi. PK |
| | | | Dr. Wajiha Raza Rizvi | PhD in Communication Studies | University of the Punjab, PK |
| | | | | MA in Television Documentary | Goldsmiths' University of London, UK |
| TV Production | 1 | 2 | Syed Urooj Zafar Samdani | M.Phil in Mass Com Management (Thesis Submitted) | Superior University, PK |
| | | | Qazi Akhyar Ahamd | M.Phil in Mass Com Management (Thesis Submitted) | Superior University, PK |
| Documentary | 1 | 1 | Azhar Sukhera | Master in Cinema and Video Direction | University of Art & Culture, Russia |
| TeleFilm and Drama | 1 | 1 | Syed Urooj Zafar Samdani | M.Phil in Mass Com Management (Thesis Submitted) | Superior University, PK |
| Sound | 1 | 1 | Usman Rana | MA in Music | University of the Punjab, PK |

**Faculty Distribution by Program Area**

**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.**

- Majority of the faculty members in the School of Media & Mass Communication have a MS / M.Phil Degree from foreign or local university. In addition, they are current in their area of expertise and have taught the courses allocated to them previously as well.

- There are two permanent and one visiting PhD faculty members.

- Full time faculty members are assigned a maximum load of one to two courses in MS degree program which entails 3 to 6 semester credit hour of student contact. Keeping in view this load the fulltime faculty has sufficient time for professional development.

- Faculty is encouraged to participate in seminars, workshops and conferences in the area of their interest.

**Standard 6-3: All faculty members should be motivated and have job satisfaction to excel in their profession.**

➤ The faculty member is 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.

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

➤ Survey of faculty is conducted annually (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 faculty assessing, the views of the faculty for improving the work environment and facilities.

# Criterion 7: INSTITUTIONAL FACILITIES

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

*Please refer to Criterion 6*

**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.**

**Professional Development**

The librarians have been trained in MARC records development and cataloging in a new integrated Library System (ILS). Further, training in the use of the software has been given. Any Archives and Records Management Course for all librarians and representatives of each university department have been trained. The need for this has arisen as a new Archives and a Records Management program has been initiated at the University.

**Collection Development**

A collection policy has been formulated to guide the library in its development of the collections (see Appendix A)

**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**

The Chief 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: | 10558 |
| During 2010-11: | 0778 |
| Books (Electronic): | 52000 (through e-Library) |
| Reports: | 1685 |
| DVDs: | 901 |
| VHS: | 626 |
| Art Catalog: | 900 |

**Government Documents:**

Pakistan Economic Survey 1980 to 2010-11

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

Punjab University Calendars

District Census Reports 1998

HEC Annual Reports

HEC Curriculums 2009, 2010

Judicial statistics of Pakistan Annual Reports

Vice Chancellor Reports

Punjab Development Statistics

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

Pakistan in the 21$^{st}$ 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)

Psychology Clinical Reports:        06

School of Education:        29

School of Mass Communication:        55

| | |
|---|---|
| SSS-Economics: | 06 |
| School of IT: | 08 |
| School of Liberal Arts: | 06 |
| IPP Reports: | 2008, 2009, 2010 |
| The Maya Tree: Vol. 1 | Fall 2009 |
| Students Degree Shows: | Annually |
| Prospectus: | Annually |
| SVAD/SA Prospectus: | Annually |
| Faculty Catalogs | Arts Catalogs |
| Convocation Gazette: | $1^{st} – 5^{th}$ |
| BNU Gazette (newsletter) | 3 /years |
| Research Journals (Print) | 050 |
| Research Journals (electronic) | 6277 |

BNU Library URL:

(http://WWW.bnu.edu.pk/index.php?otion=com_content&view=article&id=165&ltemid=484)

| | |
|---|---|
| Library Membership: | 1437 |
| Faculty: | 0198 |
| Students: | 1179 |
| Staff: | 0060 |

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

* **Class Rooms**
  The classrooms have adequate space for studio work. The Studios are equipped with multimedia and sound facilities which accommodate the needs of the students.

* **Faculty Office**
  The faculty offices are fully equipped with desktop computers with internet and WIFI 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 must be sufficient to provide an environment in which the program can achieve its objectives and retain its strength.

| Facility | Description |
|---|---|
| **Land** | The total land area of Beaconhouse National University's New Campus is 33 acres. |
| **Buildings** | The built-up area of the Beaconhouse National University New Campus is 322,000 sqft.  In Phase – I, the New Campus has three academic blocks, one central block and one administration block.<br><br>The first academic block comprising 107,000 sqft areas is operational at the New Campus. The second academic block comprising 56,000 sqft areas has been operational since September, 2011. The Administration Block comprising 32,498 sft was made operational in December 2013. Two floors (14,465 sqft) of the third academic block (total 29,646 sqft)were operationalized in November, 2016.The other buildings including a library block and auditorium at rudimentary stages of construction. |
| **Roads network & Parking** | BNU has an internal road network of 1.5 Km. This black top road ring links different academic and administrative buildings. Walkways on the sides of the roads have been constructed for easy movement of students and staff. Fire hydrants at different points along the road have also been provided. The New Campus in phase – I has a parking space for 400 cars. The adjoining areas of the campus can accommodate more than 600 vehicles. |
| **Lawns & Open Spaces** | BNU is an environment friendly organization. In the campus design phase special attention was paid to maintaining bio-diversity of the area. More than 50 % of the campus spaces have been left open and green. Each of the academic and other blocks has a lawn attached to it and is equally used by students, faculty and staff for academic and co-curricular purposes. The annual maintenance cost of the landscape exceeds Rs.2.5 m. |
| **Sports facilities** | Students are given ample opportunity to participate in sports and extra-curricular events at BNU are not too infrequent. The University already has set up different indoor and outdoor sports facilities for students. A football field with dimensions of 180 ft x 330 ft is available. This facility also has a cricket turf for hard ball matches. Table tennis is a regular indoor sport and proper professional tables are available for students. The university has also set up badminton courts and table tennis play areas for students. Abasketball court is being included in the next |

| | |
|---|---|
| | phase of development besides a 13,000 sqft Student Activity area comprising of a gymnasium and an indoor badminton court. |
| **Canteen** | A purpose-built 18,000 sqft multi-storey Cafeteria Block was inaugurated in May, 2016. The facility caters to the needs of the university community. It provides dine in and take away options to the students and staff with a total seating capacity of 700 max at a time. The two halls in the lower ground and the floor are for regular dining. The top floor is dedicated for student events and banquets. There is a fruit and juice corner, fast-food corner, live kitchen, tea/coffee corner and a snack bar on the ground floor. The lower-ground floor has a spacious dining hall. All the rest of the campus is Wi-fi enabled except the cafeteria block, where it has been deliberately disenabled to allow sociability among students and encourage a mobile-free environment while having meals. |
| **Furniture** | Ergonomically designed furniture has been planned across the campus. Services of design firms have been hired to meet the bespoke requirements for studios and classrooms. |

**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 SMC 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 Film & TV degree is currently being offered at MS level only and it is the first batch. Therefore there are no Graduates or PhD students

**Standard 8-3: Financial resources must be provided to acquire and maintainLibrary holdings, laboratories and computing facilities.**

\*    **Library**
      *Please refer to Standard 7 – 2*

\*    **Laboratories**

*Please refer to Criterion 3*

\*       **Computing Facilities**
*Please refer to Standard 2 – 1*

# Beaconhouse National University

## School of Media & Mass Communications
## (Department of Television, Film & Theater)

### MS in Film and TV

| Criterion 1 - Program Mission, Objectives and Outcomes | Weight = 0.05 | | | | |
|---|:---:|:---:|:---:|:---:|:---:|
| | Score | | | | |
| | 5 | 4 | 3 | 2 | 1 |
| Does the program have documented outcomes for graduating students? | | 4 | | | |
| Do these outcomes support the program objectives? | | 4 | | | |
| Are the graduating students capable of performing these outcomes? | | | 3 | | |
| 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) | 20 | | | | |
| **Score 1 (S1) = {TV / (No. of Questions * 5 )} * 100 * Weight** | **4** | | | | |

| Criterion 2 - Curriculum Design and Organization | Weight = 0.20 | | | | |
|---|:---:|:---:|:---:|:---:|:---:|
| | Score | | | | |
| | 5 | 4 | 3 | 2 | 1 |
| 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 | | 4 | | | |
| 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? | 5 | | | | |
|---|---|---|---|---|---|
| Are oral and written skills of the students developed and applied in the program? | | | 3 | | |
| Total Encircled Value (TV) | 32 | | | | |
| **Score 2 (S2) = {TV / (No. of Questions * 5)} * 100 * Weight** | **16** | | | | |

| **Criterion 3 - Laboratories and Computing Facilities** | **Weight = 0.10** | | | | |
|---|---|---|---|---|---|
| | **Score** | | | | |
| | **5** | **4** | **3** | **2** | **1** |
| Are laboratory manuals / documentation / instructions etc. for experiments available and ready accessible of faculty and students? | | 4 | | | |
| 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? | 5 | | | | |
| Total Encircled Value (TV) | **13** | | | | |
| **Score 3 (S3) = {TV / (No. of Questions * 5 )} * 100 * Weight** | **8.66** | | | | |

| **Criterion 4 - Student Support and Advising** | **Weight = 0.10** | | | | |
|---|---|---|---|---|---|
| | **Score** | | | | |
| | **5** | **4** | **3** | **2** | **1** |
| 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** | | | | |

| Score 4 (S4) = {TV / (No. of Questions * 5 )} * 100 * Weight | 9.33 | | | | |
| --- | --- | --- | --- | --- | --- |

| Criterion 5 - Process Control | Weight = 0.15 | | | | |
| --- | --- | --- | --- | --- | --- |
| | Score | | | | |
| | 5 | 4 | 3 | 2 | 1 |
| 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? | 5 | | | | |
| 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? | | 4 | | | |
| Is the process in 10 above periodically evaluated to ensure that it is meeting its objectives? | 5 | | | | |
| Total Encircled Value (TV) | 46 | | | | |
| Score 5 (S5) = {TV / (No. of Questions * 5 )} * 100 * Weight | 12.54 | | | | |

| Criterion 6 – Faculty | Weight = 0.20 |
| --- | --- |

|  | 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? |  |  | 3 |  |  |
| 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? |  |  | 3 |  |  |
| Are faculty members motivated and satisfied so as to excel in their professions? |  | 4 |  |  |  |
| Total Encircled Value (TV) | **25** | | | | |
| **Score 6 (S6) = {TV / (No. of Questions * 5 )} * 100 * Weight** | **14.28** | | | | |

| **Criterion 7 -Institutional Facilities** | **Weight = 0.10** | | | | |
|---|---|---|---|---|---|
|  | **Score** | | | | |
|  | **5** | **4** | **3** | **2** | **1** |
| Does the institution have the infrastructure to support new trends such as e-learning? |  | 4 |  |  |  |
| Does the library contain technical collection relevant to the program and is it adequately staffed? | 5 |  |  |  |  |
| Are the class rooms and offices adequately equipped and capable of helping faculty carry out their responsibilities? |  | 4 |  |  |  |
| Total Encircled Value (TV) | **13** | | | | |
| **Score 7 (S7) = {TV / (No. of Questions * 5 )} * 100 * Weight** | **8.66** | | | | |

| Criterion 8 - Institutional Support | Weight = 0.10 | | | | |
|---|---|---|---|---|---|
| | Score | | | | |
| | 5 | 4 | 3 | 2 | 1 |
| 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? | | | | 2 | |
| Total Encircled Value (TV) | 5 | | | | |
| Score 8 (S8) = {TV / (No. of Questions * 5 )} * 100 * Weight | 5 | | | | |

| Overall Assessment Score = S1 + S2 + S3 + S4 + S5 + S6 + S7 + S8 = | 78.47 |
|---|---|

# Weaknesses:

- Rooms are not available for administrative Staff

- Less no of workshops are arranged because of the non-availability of trained film Directors.

- The cost of technical equipment is very high. The department lacks in the availability of enough technical equipment. The five years plan has been made to increase the resources on annual basis.