Self-Assessment Report

Beaconhouse National University

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

MS in Film and Television

(MS FTV)

Prepared by: Program Team of SMC-TFT

Presented by: Quality Assurance Department

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Executive Summary

BNU strives hard to deliver quality education and has never compromised on its quality standards. Quality Assurance Department (QA) was setup in BNU in September 2005 as per directives of HEC and since then has actively worked for the quality of all academic programs offered at BNU. One of the important steps in this process is the Self Assessment of the Academic Programs.

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

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

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

Objectives

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

Execution of Self Assessment Process:

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

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

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

a. Assessment Team findings

b. Corrective Actions required

c. Responsible Body for corrective actions

d. Implementation Date

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

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

Noreen Lodhi
GM, Quality Assurance
Beaconhouse National University

Shahid Hafiz Kardar
Vice Chancellor
Beaconhouse National University

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 offering two-years MS in Film and Television as the first-ever production-based Master degree program in the country since Fall 2016.

The School of Media and Mass Communication at BNU is one of the country's most successful media studies institutions. It has proved to carry the 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 exponentially in Pakistan, increasing job opportunities for trained professionals exponentially. The Deptartment of TFT has helped to plug in this gap by providing both critical and practical knowledge and expertise. The department motivates the student body by engaging well-known and experienced practitioners from the field of electronic media.

BNU-SMC Contribution

SMC-TFT intends to expand its contribution from a national to an internationally recognizable level through its various dynamic programs. 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.

- **INSTITUTIONAL 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 the 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.

- **DEPARTMENTAL 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, the emphasis lies on supplementing this with exposure to advanced, hands-on professional guidance, training, and experience in practical engagement with the craft.

- **STRATEGIC PLAN:**

  Departmental 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 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 on our campus and the 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. Giving advanced education to student to be successful and proficient as electronic media (TV) and film professionals.

2. Teach them the latest film and TV production techniques, comparable with the standards of the prevailing international market, and prepare them to face 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	• Research • Intellect • More workshops for developing technical, professional skills • Computer knowledge (NA) • Component process (NA)	• Hands on training in TV studio control room • Annual cinematography workshop arranged with the latest equipment • Editing workshop • Scriptwriting workshop • Acting workshop • Latest equipment is purchased every year • Even newer equipment acquired for workshop on rental in case of need. • 3-5 One to one sessions per student for research methodology for weak students or those who had no background in research. • Theoretical courses aim at intellectual development sessions.
4, 6	Employer Survey	Continuous ongoing practice with stake holders	• Better professionals • Better management skills	• Production Management and paper work training • Teacher gave 13 daily exercises/production projects, as opposed to 2

			• Syllabus design • Professional practice • Acting course demanded.	projects or 2-3 minutes duration that they were doing in the past. • Syllabus design updated and implemented. • Acting course added. • 3CH sound course increased duration of 30CH program to 33CH program. • Students successfully completed 27CH taught courses within 2 sesmesters. • They are better equipped to produce 6CH thesis film.
3, 5	Alumni Survey	2021	• knowledge • Interpersonal skills • Department very good • Infrastructure good	Continuous updation and adjustment in all areas as per need of the students of various calibres and skills. • knowledge excellent • Communication skills extraordinay • Interpersonal skills good • Leadership excellent • Department very good • Infrastructure good
7, 8, 9	Graduating Students Survey	2021	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.

Objectives	Outcomes
1. Giving advanced education to students to be successful and proficient as electronic media (TV) and film professionals.	1. Students become better media professionals and can contribute positively to the media industry.
2. Teach them the latest Film and TV production techniques comparable with	2. Students are technically empowered to confront diverse global challenges. They

the standards of the prevailing international market, and prepare them to face diverse challenges.	use the film as a medium to convey a positive message to the world.
3. Enhance the student's theoretical and analytical skills.	3. Students are encouraged to read and write academic papers and use various media theories and film language and grammar. Students are encouraged to present research papers at conferences and to produce research theses.
4. Develop an adequate academic base from which they can pursue a successful professional career as TV and film professionals.	4. Students develop expertise in filmmaking, news, and current affairs program production, infotainment and entertainment production. Intellectually they can develop discourse.
5. Acquaint students with the current debates and critical analysis of larger media.	5. Students theoretically analyze films and dramas and study the impact of TV on the masses.
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 environments and studio settings.
7. Make students value ethical practice in Film and TV.	7. Students are informed of media ethics and codes of conduct used by various associations worldwide and in Pakistan. They discuss their applications across the board, and evaluate their own performances and apply ethical principles to their production and research work in Film and TV.
8. Make students think and bring out new ideas as directors, writers, producers, and actors etc.	8. Students are well equipped in film language grammar and practice and intellectually developed. They engage in literary thought process to explore new and interesting ideas, transform them into powerful stories and convert into enthralling visual work.
9. Enable students to present new and interesting characters and stories to engage audiences through their writing.	9. Students are familiar with different literature (Urdu, British, American, regional, etc.) to create interesting characters and stories.
10. Instill interest in students to watch a wide range of films to enhance their filmmaking skills.	10. Students are well equipped visually and mentally to view films as sources of intellect, 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	X	X
2	X	X		X	X	X	X	X	X	X
3	X		X	X	X			X	X	X
4	X	X	X	X	X	X	X	X	X	X
5	X		X	X	X		X	X	X	X
6	X	X	X	X		X	X	X	X	X
7	X	X	X	X	X		X		X	X
8	X	X	X	X	X	X	X	X	X	X
9	X	X	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 which assessment they are used to improve the program must be documented.

MS in Film and TV program regularly assesses students, adjusts courses to improve and update them constantly, and takes feedback to reinforce the outcomes and enhance the value of the program by taking the following steps:

a. Courses are up to mark, and they are constantly updated to address the needs of strong and weak students sitting in the same classroom. The teacher may decide to double the outcome by increasing assignments.

b. Adding on to the challenge of the course if the objectives aren't achieved even in case of a student than a class.

c. In case the coursework is onerous, breaking it down into sections or multiple shorter assignments so that students can get the most out of it.

d. Chart out novel means of student engagement in case they lack interest or they do not deliver excellent final assessments or if they appear mediocre.

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

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

g. Using more and more practical exercises during the course to enhance the practical expertise of the students. In the case of research methodology, we encourage writing exercises to strengthen their hands-on research proposal or

paper writing skills in group or one-to-one sessions; we focus on APA and creating debate/discourse.

    h.   Adding visits of various workplaces relevant to the course to show students actual workplace challenges, e.g., TV channels or film studios or festivals.

    i.   Arrangment of different workshops and sessions with experts, guest speakers, and professionals relevant to preparing students for professional practice.

Strengths:

- Professional faculty from market/channels is hired to train students in filmmaking and familiarize them with the world standards.

- Workshops are constantly added to make up for the inherent lack in 15 credit hours of professional courses in TV and Film Production. These workshops focus on Acting, Editing, or other technical or research area as per need.

- Research and theory courses focus on critical thinking and take one-to-one mode to help students in their work.

- Student output was doubled as they not only developed research proposals but also used them for writing research papers during one Research Methodology course. The strategy is the same in other theoretical courses.

- MPhil research topics are uniques.

Weaknesses:

- Shortage of faculty in TFT department.

- Absence of a department/school journal

- As many students are working professionals, lack of student interest in workshops because of the non-availability of trained film directors of international caliber or repute.

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

- Non-issuance of equipment policy during the Covid-19 lockdown for completing filmmaking or audio assignemnts.

- Not even one student was allowed to work on his own in the audio lab to complete sound postproduction of his thesis film during the lockdown. The SOPs be considered for single student work.

Future Plans:

- PhD Faculty and professional faculty hiring.

- Research journal to encourage research culture.

Faculty Evaluation

Sr.No.	Name of Faculty	Course Code	Course Title	Course Cr.Hrs.	Overall Rating%
1	Dr. Asghar Nadeem Syed	TFT-702	Scriptwriting (A)	3	**4.23**
2	Dr. Wajiha Raza Rizvi	TFT-706	Media Theory (A)	3	**4.55**
3	Dr. Wajiha Raza Rizvi	TFT-801	Advance Research Methodology (A)	3	**4.73**
4	Mr. Afrin Hussain	TFT-701	TV Production (A)	3	**3.42**
5	Mr. Muhammad Ali	TFT-703	Cinematography (A)	3	**4.29**
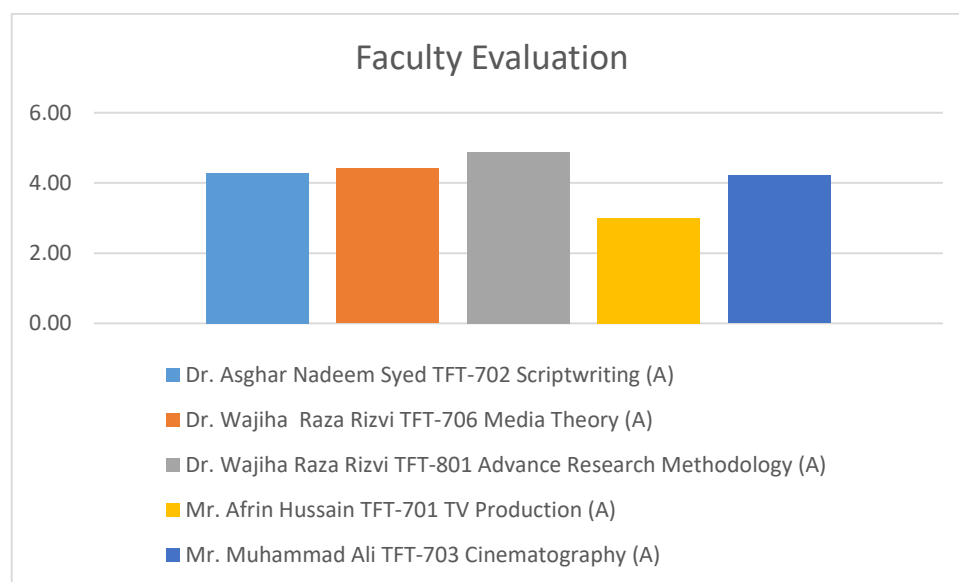
Course Evaluation

Sr.No.	Course Code	Course Title	Course Cr.Hrs.	Course Evaluation
1	TFT-702	Scriptwriting	3	**4.29**
2	TFT-706	Media Theory	3	**4.42**
3	TFT-801	Advance Research Methodology	3	**4.88**
4	TFT-701	TV Production	3	**3.00**
5	TFT-703	Cinematography	3	**4.21**

Course Evaluation

- TFT-702 Scriptwriting (A)
- TFT-706 Media Theory (A)
- TFT-801 Advance Research Methodology (A)
- TFT-701 TV Production (A)
- TFT-703 Cinematography (A)
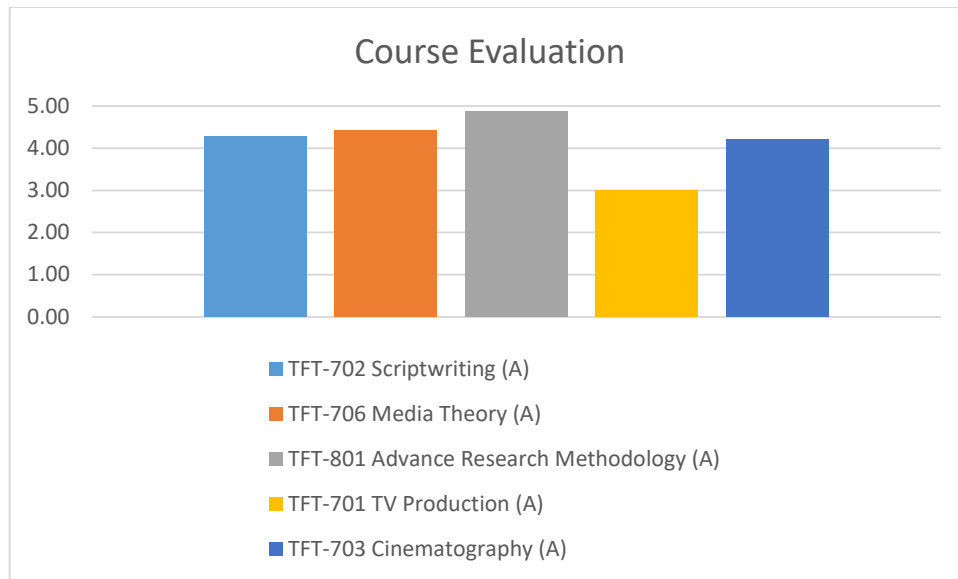
Standard 1-4: The department must assess its overall performance periodically using quantifiable measures.

Year	Applied	Admitted	Left	Terminated	Studying/Active	Graduated
2017-2018	26	18	1	3	5	8
2018-2019	26	17	3	0	1	13
2019-2020	38	20	4	4	12	0

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.   Road Map

Semester 1

Sr. #	Course Code	Course Name	Credit Hours
1.	TFT 702	Script Writing	3
2.	TFT 706	Media Theory	3
3.	TFT 701	TV Production	3
4.	TFT 703	Cinematography	3
		Total Credit Hours.	**12**

Semester 2

Sr. #	Course Code	Course Name	Credit Hours
1.	TFT 705	Film Production	3
2.	TFT 708	Research Methodology	3
3.	TFT 707	Seminar	3
4.	TFT xxx	Optional*	3
		Total Credit Hours.	**12**

Semester 3 & 4

Sr. #	Course Code	Course Name	Credit Hours
1.	TFT 752	Thesis (Project)	6
	TFT 807	Thesis (Research)	
2.	TFT 750	Advance Research Methodology (For research thesis students only)	3
3.	TFT xxx	Optional Extra Course(s)**	x
		Total Credit Hours.	**6 or 9**

**Students may enroll in additional courses to improve their skills.

*Optional:

Sr. #	Course Code	Course Name	Credit Hours
1.	TFT 704	Documentary	3
2.	TFT 719	Acting, Improvising and Performance	3
3.	TFT 710	Sound	3
4.	TFT 718	Acting	3
5.	TFT 720	Film Theory	3

6.	TFT 709	Media Culture and Society / Gender Studies	3
7.	TFT 712	Advertising and Public Relations	3
8.	TFT 756	Multimedia Arts	3
9.	TFT 714	Cinema Appreciation	3
10.	TFT 715	Radio Production	3
11.	TFT 716	Case Studies TV and Film studies	3
12.	TFT 717	Case Studies PR and Advertising	3

Project/Thesis Options

Sr. #	Thesis (Choose any one)	Credits
1	Research Thesis	6
2	Short Film	6
3	TV Play	6
4	Docudrama	6
5	Documentary	6
6	Telefilm	6
7	Animation film	6
8	Experimental film	6
9	Feature film	6
10	Any Other	6

Note:
- The roadmap is subject to change as and when required.
- Required credit hours are 30-33.
  *Students may enroll in additional courses to improve their skills.

  *The department reserves the right to advise a student to take a deficiency course or more.

- Lectures are held on weekends with the exception of a rare makeup lecture or specially arranged workshops, seminars, or festivals aiming at enhancing student skills.
- Students announce the duration and forum of their thesis film.

D. Course outlines

The two-year MS in Film and Television (*30-33 credit hours) program 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:

Course Outline - TFT 706 – Media Theory

Program	MS Film and Television	Course Instructor Dr. Wajiha Raza Rizvi
Semester	Spring	E-Mail wajiha.raza@bnu.edu.pk
Course Name	Media Theory (TFT 706)	
Credit Hours	3	

Aim and Objective	This course focuses on popular media theories, and is especially helpful for students intending to work on MS/MPhil thesis involving academic research. The theories enhance critical understanding of the national, sociopolitical, and representation issues of public at large, minorities and women. The course aims at making students understand media images in the light of the theories, and re-evaluation of the same in their own sociopolitical contexts. They should read relevant literature to enhance their theoretical contribution in the field.
Learning Goals:	Students will be able: • To understand the relationship between media images, theories, and social research. • To learn to discuss media images in the light of the theories, and theorize the discussion. • To support the theorized concepts with similar literature. • To write academically.
Lecture 1	Briefing on course outline, classwork, rules and methodology
Lecture 2	**Orientalism** Assignment-1: Reflect on one issue mentioned in the film from your position.
Lecture 3	**Oriental woman and white man** Class presentation by two students
Lecture 4	Maslow, Abraham. (n. d). Hierarchy of needs. In Em Griffin (ed.). A first look at communication theory, pp. 124-133. McGraw Hill.
Lecture 5	**Effect theories** Quiz 1: Hierarchy of needs
Lecture 6	Cultivation theory
Lecture 7	**Uses and gratification** Quiz 2: Effect, cultivation, and uses and gratification
Lecture 8	Agenda building and agenda setting
Lecture 9	**Gate-keeping** Quiz 3: Agenda and gate keeping
Lecture 10	Presentations
Lecture 11	Presentations
Lecture 12	Presentations and Defense
Lecture 13	Midterm exam Submit the essay.
Lecture 14	**Nationalism Birth of a nation**

	Quiz 4: Nationalism
Lecture 15	Self-psyche and colonial condition
Lecture 16	Postcolonial Pakistan BeDevil: Colonialism and children of Miscegenation
Lecture 17	Eisenstein – editing and dialectics etc. Thesis, antithesis, and synthesis
Lecture 18	**Visual pleasure and narrative cinema** Demo on Reliability and Validity
Lecture 19	Representation theory
Lecture 20	**Reception theory** APA Proposal Sample
Lecture 21	Final Exam - Submit APA style essays only
Equipment required	Multimedia
Recommended Readings:	Check Google classroom to download the papers and consult the links to the supporting materials.

	Marks in %		Total 100 %
	Attendance & Class Participation		05 %
	Quizzes based on lectures and discussions.		15%
	Originality		10 %
	Essay-1 Based on a class reading.		15 %
	Essay-2 Based on a class reading.		20 %
	Essay-3 Based on a class reading.		20 %
	Presentation Based on class reading.		10 %
	Essay evaluation - Mandatory. Missing means losing 5% marks.		05%

Midterm Exam
Presentations: Do not miss the presentation.

Essay-2: Check Google classroom for topics and questions. Develop a thesis statement on a class reading. Add literature as your supporting argument and prove your claim.

Final Exam

Essay-3: Check Google classroom for topics and questions. Develop a thesis statement on a class reading. Add literature as your supporting argument and prove your claim.

Course Outline – TFT 708 - Research Methodology

Program	MS Film and Television	Course Instructor Dr. Wajiha Raza Rizvi
Semester	Spring	E-Mail: wajiha.raza@bnu.edu.pk
Course Name	Research Methodology (TFT 708)	
Credit Hours	3	
Aim and Objective	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.	
Lecture 1	**Introduction to Research Methodology** Topics, theses / claims, questions Assignment-1: Write the introduction for a research proposal. Reading: Research Methods, Wimmer & Dominic	
Lecture 2	Empirical / theoretical research	
Lecture 3	Research Model: A table summarizing your research Assignment-2: Research model/table/chart	
Lecture 4	Literature review Assignment-3: Literature review Reading: Literature review-1 to 4	
Lecture 5	Research Ethics	
Lecture 6	Rationale	
Lecture 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).	

Lecture 8	Midterm exam. Submit proposal including all of the above said sections.
Lecture 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
Lecture 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.
Lecture 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.
Lecture 12	**Discussion and analysis** Add discussion and analysis, timeline and other necessary sections to the proposal.
Lecture 13, 14, 15	Proposal presentations and further discussions on relevant topics.
Lecture 16	Submit complete draft of the proposal using APA.
Equipment required	Multimedia
Recommended Readings	Mass Media Research by Wimmer & Dominick Social Science Research by Sotirios Sarantakos

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

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.

Course Outline – TFT 750 - Advance Research Methodology

Program: MS Film and TV		Course Instructor: Dr. Wajiha Raza Rizvi
Year/Semester	Semester: 3	E-Mail wajiha.raza@bnu.edu.pk wajiharaza@fulbrightmail.org
Name of Course	TFT 750 Advance Research Methodology	Credit Hours: 3
Pre-requisite	TFT 708 Research Methodology	

	OR
	MMS 739 Research Methodology
Aims and Objective	This course focuses on advanced methods in Social Science Research, especially fostering any aspect of scholarship relating to the nexus of film and television (in case of specific enrollment, the course also caters to the needs of MS advertising & PR students). A continuation of "TFT 708 Research Methodology" course, the "TFT 801 Advanced Research Methodology" course begins with quick revision of the key concepts studied in the earlier course, followed by a research proposal writing assignment for the MS thesis. Students learn in depth methods for collecting quantitative and qualitative data, and are trained to write detailed methods for data collection based on their individual proposals. The course focuses on theory construction and in-depth study of quantitative and qualitative research methods: data collection, entry and analysis techniques. It caters to individual student needs by focusing on methods dominant in student proposals, considering they already studied TFT-708 Research Methodology.
	Students learn how to plan/setup research in the proposed area, how to select a particular topic, or method, apply it, and analyze results. The course covers literature review, theoretical framework, and citation techniques and develop a clear understanding of social science research methods for beginning a quantitative, qualitative, or mixed methods study on the right foot. This course is extremely helpful for students who have opted to start a final research thesis for completing the requirements of their MS degree.
	- Samples of completed researches/theses - Quantitative & qualitative situations. - Hypothesizing the real life scenarios. - Measurements / scales. - Techniques for acceptance / rejection of hypotheses. - Fundamental prediction techniques. - Film and media research in British India and Pakistan & Advertising & PR
Detailed Course Plan	- The contents of the course will be broken in to three sections, - Theoretical dimension of a specific topic under hand - Practical implication of the topic in context of mass communication aspect. - Software help in handling the real life problem.
Required and Recommended Reading	- Social Science Research by Sotirios Sarantakos, 2013 - Multivariate Data Analysis and interpretation with SPSS by Robert Ho. - Creswell, J. W. (2013). Qualitative inquiry and research design: Choosing among five approaches (3rd ed.). Thousand Oaks, CA: Sage.

	- Marshall, C., & Rossman, G. B. (2010). Designing qualitative research (5th ed.). Thousand Oaks, CA: Sage.
Instructional-Aid	Multimedia Projector, Sound System, Computer with software Statistical Package for Social Science (SPSS) Research and office especially Excel
Equipment Required	PC lab as and when necessary with individual work stations for all students

Assessment	Marks in %		Total
	Attendance/Class Participation	16 Classes	10 %
	Assignment-1 (Research Proposal)/Presentations		25 %
	Assignment-2 / Midterm (Chapter: Research Design)		25%
	Subjective + Objective Quizzes		05 %
	Subjective: Survey, Interviews, content analysis of a convenient sample of films, or case studies (Final Exam)		35 %

Outcomes	- Students will learn to follow a general road map for social science research (film and communication media or advertising). - Collection of data on feasible scales and differentiating different variables on the basis of their real types. - Drawing inferences / conclusions on the analysis of data using various software. - Students will produce research proposals and specific research.
Rules	• Mandatory reading before the class meeting: Read the article before the class. **Emergencies** • Attendance in 80% course work is required. However, in the worst case scenario, all leave including sickness, death, emergencies and extreme situations strictly adheres to 75% attendance/course work policy for the theoretical courses. In case of a valid reason, please seek prior permission of the professor for missing a class. In case of emergency, please submit an application along with supporting documents. Course requirements precede. You will receive "W" or "F" if you have not attended 75% course work. **Course Requirements** • Class exemption not allowed beginning September 21, 2019. • 80% Attendance is mandatory for the course. If below, you will lose any bonus points, you received. • 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-). • Please seek permission for any planned absences from the instructor (through an official email) at least two days in advance.

	• All requests/proposals concerning assignments must be sent through email.
	• You will receive "W" or "F" for attendance below 70%.
	• You shall freeze and repeat the course in case of a death in the family, emergency or other critical situation.
	• Class reading is mandatory before the class meeting. Class participation is graded —participate in discussions and comment on the work of fellow students.
	• Submit the assignments and take quizzes and exams as advised by the instructor. All assignments and activities are mandatory. Missing assignments will have a negative impact on your performance.
	• Late assignments and activities, or retakes are not allowed.
	• You should directly submit soft & hard copy of every assignment to your teacher.
	• Please maintain a course file that shall contain research materials, copies of checked assignments and corrected assignments. These will be marked at 5% at the end of the course and are needed in case of grievances regarding the grades.
	• The students are required to bring their laptops to class when instructed.
	Deadlines
	• All assignments are due at the start of the class on Monday of the week the assignment is assigned. Submit the hard copy in class and upload soft copy in google classroom for Turnitin check on the deadline. No work is accepted after the deadline.
	Assessments & Exams
	• Retakes and late submissions are not allowed.
	Academic Integrity Policy
	• All students must abide by University Academic Integrity policies. Violations (cheating during exam, plagiarism, falsifying research) will be reported as per policy to academic integrity committee as per policy. For details, please check Academic Integrity Policy in your Handbooks.
	• 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.

	Social Science Research
Lecture 1	▪ Epistemology, Research Paradigms, and Principles ▪ Method Samples ▪ Individual Plans for thesis
Lecture 2	▪ Research Paradigms, and Principles ▪ Methodologies and Methods ▪ Theoretical perspective (reality, human being, science and purpose of research) in regards to the three positivist, interpretativist and critical paradigms ▪ What is a theoretical framework? ▪ Variables, types, Dependent, Independent, Moderating, Intervening

	▪ Network of variables ▪ How to Construct theoretical framework of a situation ▪ Literature Review and theoretical framework
Lecture 3	▪ Theo. Persp. / Phenomenology, Hermeneutics, Symbolic / Theoretical Perspective in Qualitative Research ▪ Phenomenology, Hermeneutics, Symbolic Interactionism, Strengths, Weakness of Qualitative Method; how it is different from quantitative method? ▪ Variables, types, Dependent, Independent, Moderating, Intervening
Lecture 4	**Theory Building Qualitative | Grounded Theory** ▪ What is a theoretical framework? ▪ Variables, types, Dependent, Independent, Moderating, Intervening ▪ Network of variables ▪ How to Construct theoretical framework of a situation ▪ Literature Review and theoretical framework
Lecture 5	▪ Flow diagram ▪ Research process ▪ Flow diagram of research process ▪ Area/identification of problem ▪ Literature review / survey of scholarship ▪ Examination of research samples
Lecture 6	**Hypothesis** ▪ Protocol of generating a hypothesis ▪ Null, alternate, hypotheses for quantitative & qualitative cases ▪ Hypothesizing different real life situations
Lecture 7	**Scales and Measurement** ▪ How to measure a variable? ▪ Nominal ▪ Ordinal ▪ Interval ▪ Ratio scales Likert scale ▪ Thurstone Scale ▪ Bogardus Social Distance Scale ▪ Guttman Scale ▪ Semantic Differential Scale
Lecture 8	▪ Sampling techniques ▪ Significance of sampling designs ▪ Probability vs non-probability sampling designs ▪ Simple random sampling, controlling variation sampling ▪ Stratified Random sampling ▪ Judgment, quota sampling ▪ Sample size ▪ Precision and Confidence level of results
Lecture 9	**MIDTERM EXAM**
Lecture 10	▪ Validity & Reliability ▪ Triangulation | Mixed-Methods Research

Lecture 11	**Citavi & Databases** • Searching literature in databases and importing and organizing it in Citavi 6 • Citations in Citavi and google • Quantitative Analysis: Difference, relationship and prediction
Lecture 12	**Sampling Techniques** • Significance of sampling designs in a research results • How to determine the sample size? • Precision and Confidence level of results • Probability vs non-probability sampling designs • Simple random sampling, controlling variation sampling • Stratified Random sampling • Judgment, quota sampling • Methods for determining a suitable sample size
Lecture 13	**Data Collection Methods** • Importance of Data in a research work • Difference between interview and questionnaire • Interview, structured & unstructured interview • Questionnaire, open & close questions, loaded question, positive & Negative, sequence & length of questions
Lecture 14	**Data Collection Methods (Cont'd)** • Data collection / Field problems • Coding & decoding of variables • Handling of non-response / missing value • Categorical vs quantitative variables • Data editing
Lecture 15	**Documentation of Thesis / Final Report** • Writing protocol of a Research proposal, Synopsis, Dissertation, Research Paper • Referred Journals, Citation, Impact Factor • Referring protocol of a research paper, a book, a review • Submission & Presentation of a synopsis based on a real life problem
Lecture 16	**Presentations of Research Proposals**
	EXAM

FOLLOWED BY TWO FULL DAYS RESEARCH WORKSHOP ON USE OF SPSS

Data Analysis Software
• Role of software in data analysis • SPSS • SAS • E-View • Statistica • Mathemathica • Lindo • Excel • R-Language • Introduction to SPSS interaction and its distinction with other software

Data Analysis (Descriptive Section)
▪ General central trend of data
▪ Variation measurement in the data
▪ Normality checks (KS-Test, Histogram etc.)
▪ Pictorial aspects for presentation of different dimensions of data
▪ Drawing conclusion using different descriptive results
Data Analysis (Analytic Section)
▪ Difference between Descriptive and Analytic analysis
▪ Testing of hypotheses for quantitative situations
▪ Testing of hypotheses for qualitative situations (attributes)
▪ Z-test, t-test, Chi-square test, F-test
▪ Parametric & non-parametric approaches in data analysis
▪ P-Value and its interpretation with reference to hypotheses.

Course Outline - TFT 702 – Scriptwriting

Program	MS Film & TV	**Course Instructor:** Dr. Asghar Nadeem Syed
Year/Semester	Fall / Semester I	**Email:** asghar.nadeem@urdu.uol.edu.pk
Name of Course	**TFT 702 – Scriptwriting**	
Credit Hours	**03**	
Course Type	**Core**	
Aims and Objective	This course will provide the students with the practical knowledge and awareness of how to write for screen while polishing their writing skills. The course shall equip the students with a keen understanding of the creative process that goes into the craft of script writing.	
Course Outcomes	By the end of the course, the students will understand the key concepts necessary to write a story along with the ability to write a script with proper structure.	
Lecture 1	Importance and influence of fiction in a society along with a focus on basic concepts of script writing	
Lecture 2	Origins of storytelling and writing with creative pursuits leading to writing process	
Lecture 3	Political and religious role of fiction in different eras in connection with different subjects portrayed in TV plays	
Lecture 4	Elements of novel and short story	
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 and TV)	

Lecture 7	Film and television scripts based on a story, adaptation, extracts, translation, modification of a story (Review and how it was done)
Lecture 8	Techniques of a teleplay writing (TV Drama, Long Play, Serial, Series)
Lecture 9	Mid Term
Lecture 10	Script writing for television documentaries
Lecture 11	Script writing for different types of television stage shows
Lecture 12	Script writing for TV magazine, musical programs
Lecture 13	Script writing for news, current affairs, interviews and sports programs
Lecture 14	Story creating and script writing exercise with students
Lecture 15	Discussion of Final Exams, Assignments and Topics
Lecture 16	Final Exam/Submissions

Assessment		
Attendance		10%
Assignment/Quiz		15%
Mid Term		25%
Final Term		50%
Total		100%

Reference Books

Make Your Screenplay Sell by Nick Dunning

How to Write Short Stories for Magazine by Sophie King

The Media Writing by Lee Goldberg and William Rabkin

How to Write High Structure, High Concept Movies by Rob Tobin

Schaum's Quick Guide to Writing Great Short Stories by Margaret Luckie

Course Outline - TFT 703 – Cinematography

Program	MS Film and Television	Course Instructor	Muhammad Ali
Semester	Fall-2019	E-Mail: muhammadali@visualprophecy.co muhammad.ali@bnu.edu.pk	
Course name	Cinematography (TFT-703)	Credit Hours	3
Aims and Objective	The aim of this course is to teach cinematography as it is practiced in the industry. Over the course of the semester students will be introduced to various technical and creative aspects of cinematography. Cinematography is a language and within it are the specific vocabularies and sublanguages of the lens, composition, visual design, lighting, image control, continuity, movement, and point-of-view. By the end of this course the students will be able to use this language to create visual poetry.		
Course Plan	In this course we will cover the storytelling issues, continuity, and providing what the editor needs as well as optics, exposure, composition, filters, color control, and all the other aspects of cinematography that go into the job — all of them approached from the point of view of their value as storytelling tools.		
Lecture 1	Introduction to Lighting - Fundamentals of lighting - What are the goals of good lighting? - Tools used to light a scene - Lighting Sources		
Lecture 2	Basic Lighting Techniques - No matter how good a camera, good lighting is what sells - What constitutes good lighting? - Anatomy of lighting – A short introduction - Key light - Back Light - Fill Light		
Lecture 3	Introduction to Camera Settings - ISO - White Balance - Frame Rate - Aperture - Histogram On Screen Visual Language - Design Principles - Forces of Visual Organization - Rules of Composition		

Lecture 4	Coverage and Continuity in Cinematography
	• Shooting methods for traditional coverage
	• Montage
	• Continuity principles to follow while shooting
Lecture 5	Language of the Lens
	• Foreground/Mid-ground/Background
	• Lens Perspective
	• Deep & Selective Focus
	Camera Movement
	• Motivation and Invisible Technique
	• Types of Moves
	• Moving Shots
Lecture 6	Non-Fiction Lighting
	• Interview
	• Documentary
	• Managing Run and Gun shoots
Lecture 7	Common Practical Lighting Setups
	Now that the students are familiar with the basics of lighting we will start implementing those techniques in practical settings. Students will create short videos with the varying lighting setups for single character scenes.
Lecture 8	Mid Term (Written Exam)
Lecture 9	Lighting an indoor scene
	• Studio Day Interior
	• Studio Night Interior
	• How light changes from long shots to closer ups
	• Maintaining Light continuity
	• Lighting Faces
	• Beauty Lighting
	• Lighting for skin tones
	• Eye light
Lecture 10	Lighting On Location
	• Location Exterior
	o Daylight
	o Sunset
	o Night Lighting
	• Location Interior
	o Day for night light
	o Night for night light
	o Vehicle Lighting

Lecture 11	Shooting Methods
	• Shots; Building blocks of a scene
	• Establishing Geography
	• Character Shots
Lecture 12	Recreating Lighting scenes from different films 1
	• Students will choose a single character lighting scene from a film and we will recreate that in the class. Indoor, night.
Lecture 13	Recreating Lighting scenes from different films 2
	• Walk and talk lighting sequence will be selected by the students and they will be taught how to re-create that lighting setup.
Lecture 14	Recreating Lighting scenes from different films 3
	• Two shot lighting set up for a talkie. Shot and Reverse shot lighting setup. How to cheat in a 2 shot.
Lecture 15	Analysing and breaking down cinematography of Oscar Winning Films
	• TBD in the class. The students will pick a film which won best Cinematography award in the past decade.
Lecture 16	**Final (Individual or Group Project)**
Materials and equipment required	Lights and Camera Equipment available in university

Assessment	Criteria				Total
	Attendance				10
	Assignments				20
	Midterm				30
	Final-term				40

Course Outline - TFT 701 – TV Production

Program	MS Film & TV	**Course Instructor:** Sumaira Latif
Year/Semester	Fall / Semester I	**Consultant:** Mr. Tajdar Alam / Qazi Akhyar Ahmad
Name of Course	**TV Production - TFT 701**	
Credit Hours	03	
Course Type	**Core**	

Aims & Objectives	**Module 1** 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 competitive local market. 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. 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. It will also help them in understanding the similarities and difference between producing for entertainment and infotainment. The course is designed in such a way to let the students do a lot of practical work. **Module 2** Regardless of film length or genre, the post-production process is an integral part of developing the finished product. The strength of the editing or finishing and the impact of the score can transform a project and provide a diverse range of means for communicating with your audience. An informed understanding of post-production processes is therefore an asset to any independent filmmaker as well as those looking to pursue a career in a specific skill area.
Course Outcomes	**Module 1** This course prepares students for careers working with studios, production houses and TV channels. This course also serves as an excellent foundation for students pursuing a career in writing, directing, and producing. **Module 2** This course will equip students with proficiency of different editing software. The students will be able to apply different editing techniques to various kinds of videos.

Detailed Course Plan	**Module 1** The course will focus on the following: - Understanding the roles & responsibilities of different members of a production team/crew. - Producing different types of TV programs. - Visit to TV channels. - Visit to drama recordings on SET. - Visit to TV talk shows. **Module 2** 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 1,2	Introduction of the course. Main elements of the TV Production. Hierarchy of TV Channels. Its importance in the practical market.
Lecture 3,4	Visit to a TV show "BAYANIA"
Lecture 5,6	Preparing for a Talk show. Idea. Topic. Production (make-up, wardrobe, set etc.) Selection of anchor & guests. Coordination with guests & crew. Camera angles. Discussion on 1 + 1, 1 + 2, 1 + 3 possibilities of a shoot 1 anchor and 1 guest/2 guests/3 guests. Budgeting, How to reduce the budget of production.
Lecture 7,8	Budgeting for Morning shows How to reduce the budget of production Elements to utilize the budget effectively Preview of Morning Show/ Multi-camera Shoot Idea. Topic. Budgeting. Production (make-up, wardrobe, set etc.) Selection of anchor & guests. Coordination with guests & crew.
Lecture 9, 10	Discussing all aspects of a Road show. Working with an anchor/ host / guests Shooting Interviews
Lecture 11,12,13,14	**PRACTICAL** **Working with Multi cameras** **Shooting Interviews**

Lecture 15,16,17,18	**PRACTICAL** **Working with Multi cameras** **Shooting Interviews**
Lecture 19, 20	Shooting a travelogue
Lecture 21, 22	Shooting a travelogue
Materials and equipment required **Instructional Aids Resources**	Multi Media. Cameras-Lights-Microphones Clips from TV shows TV Auditions clips of actors & anchors
Text Book Reading list	**Especially prepared notes will be given from different books.** • Different Production documents • Budget Sheet • The TV genre book (2nd edition by Glen Creeber) • Basic Studio Directing – Rod Fairweather
	TV Production Module 2 - Post Production
Lecture 23	Introduction to editing The power of editing Editing theory Principles of Editing The Picture Edit and Continuity The Picture Edit and Pace The Sound Edit and Clarity The Sound Edit and Creative Sound Innovations of Sound Nonlinear Editing and Digital Technology Documentary: The Cutting Edge: The magic of movie editing
Lecture 24	Stages of the Editing Process Understanding the Footage Basic Shots, Reviewing the Footage — Selecting the Best Shots What Could Make or Break a Shot? (Focus, Audio Quality, Exposure and Color Temperature, Framing and Composition) Screen Direction 180 Degree Rule/Axis of Action 30 Degree Rule Matching Angles Matching Eye-Line Continuity of Action Continuity of Dialogue Adobe Premier CS6 Understanding workspace

	Understanding panels Importing assets to premier Working with timeline Understanding frames per second Audio and video layers Arranging clips Using toolbar and its tools
Lecture 25	When to Cut and Why? What Factors Help Make a Transition a Good Edit? Information Motivation Shot Composition Camera Angle Continuity Continuity of Content Continuity of Movement Continuity of Position Continuity of Sound Adobe Premier CS6 Practice
Lecture 26	Audio effects and transitions Video effects and transitions Concept of titles Lower third, tickers and end credits
Lecture 27	Editing for Talk Show/Magazine Show Basic rules What to do and what to not?

Lecture 28	Editing for the Genre "DRAMA"
	Film and editing techniques for DRAMA
	Development of drama and combining shots into sequence
	
	How to Edit a Dramatic Scene
	
	• Conversation vs. Action
	   o Editing Action Look for the best images
	   o Editing Dialog (a conversation) Keep the natural rhythm between the actors
	   o Example - Selecting the shots in a conversation
	
	How do I edit a conversation?
	
	• Step 1 - Study the Dailies for a Conversation
	• Step 2 - The Rough Edit for a Conversation
	• Step 3 - Adjust the Picture for a Conversation
	   o Rolling Edits and Adding New Shots
	• L Cut == Split Edit
	• Step 4 - Add Music and Sound Effects to a Conversation
	   o Two totally different kinds of music

Lecture 29	Editing for the Genre "ACTION"

	Film and editing techniques for ACTION How to edit action sequence • Angles • Understanding the basics • Continuity • Screen direction • Thematic editing • Experimenting
Lecture 30	Editing for the Genre "COMEDY" Film and editing techniques for COMEDY Four principles of comedy editing • Timing is key • Use the right reaction shot • Let the audience in on the joke beforehand • Less in more • The illusion of spontaneity
Lecture 31	Editing for the Genre "HORROR/SUSPENSE" Film and editing techniques for HORROR/SUSPENCE 5 elements of a horror story • Fear • Surprise • Suspense • Mystery • Spoilers Importance of color, sound and perspectives for horror Importance of background music and sound effects
Lecture 32	The importance of Color Grading Speed Grade CS 6 Workspace and Workflow
Recommended Reading List	**Recommended reading material will be provided in the class.** • Grammar of the Edit by Ray Thompson • The Technique of Film & Video Editing (History, Theory & Practice) 4th edition by Ken Dancyger • The Technique of Film Editing 2nd edition by Karel Reisz & Gavin Miller • Fine Cuts (The Art of European Film Editing) by Roger Crittenden • In the Blink of an Eye. A Perspective on Film Editing 2nd edition by Walter Murch
Recommended Film List	**Drama Films** Crash Lost In Translation The Shawshank Redemption Good Will Hunting Mystic River The Departed The Aviator **Action Films**

	Kill Bill, Vol. 1 The Transporter The Bourne Ultimatum Man on Fire Supercop The Raid: Redemption Taken **Comedy Films** The Hang over The Wolf of Wall Street The 40 Years Old Virgin O Brother, where art thou? School of Rock Borat **Horror/Suspense Films** Jaws The Exorcist The birds Scream The Blair Witch Project Saw The Ring		
Assessment	**Distribution**		**Total in % (100)**
	Attendance/Participation		10
	Assignments/Quizz (Production)		20
	Mid Exam (Production)		30
	Final Exam (Post Pro)		40
	Total		**100**

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Course Outline - TFT 705 – Film Production

Program:	MS Film & TV	**Course Instructors:** Ali Ijaz, Raja Yasir Nawaz, Afrin Hussain
Year/Semester	Spring / Semester II	
Name of Course	Film Production TFT-705	**Credit Hours:** 3
Course Type	Core	
Aims and Objective	This course provides students with the skills they need to succeed as film professionals in the Pakistani film industry. This course covers: ▪ Fiction film ▪ Documentary film production ▪ An overview of Pakistani film and media industry. ▪ Operating video cameras for professionals. ▪ Professional editing. ▪ Story: 3 act structure, the modern Hollywood formula, reading a script. ▪ Directing ▪ Script breakdown ▪ Producing & what not to do. ▪ Commissioning/editorial decisions/selling your film.	
Detailed Course Plan	This class is a hands-on approach to the art of film production. We will go over the technical aspects of how film professional work on set including shooting, staging, camera styles, rehearsing, and editing. The students will get an opportunity to put into practice what they learnt about the equipment and start doing individual assignments to cover directing exercises. In the first half of the term students will cover the following topics – all lectures will be accompanied by practical demonstrations and projects. 1. Producing 2. Directing 3. Script/selection/pre-and-post-shoot 4. Preproduction 5. Rehearsing 6. Filming/Camera 7. Blocking 8. Movement and pace 9. Working with actors 10. Visualization 11. Continuity 12. Staging dialogues 13. Camera movement 14. Editing 15. Working with the editor 16. Pitching	

Required and Recommended Reading	- Richard L. Bare. *"The Film Director"* Library Code: - Steven D. Katz. *"Shot by Shot"* Library Code: - Walter Murch. *"In the blink of an eye."* Library Code:		
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		20 %
	Mid Term		30 %
	Final		40 %
Outcomes			
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-). - Please seek permission for any planned absences from the instructor (through an official email) at least two days in advance. - All requests/proposals concerning assignments must be sent through email. - 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. - 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. - All digital assignments are due at the beginning of the on USB.		

Course Outline - TFT 719 – Acting, Improvisation and Performance

Program	MS Film & TV	Course Instructor Sobia Zaidi
Year/Semester	Spring 2020 / Semester 2	E-Mail zaidisobia@gmail.com sobia.zaidi@bnu.edu.pk
Name of Course	TFT 719 Acting, Improvisation and Performance	
Credit Hours	3	

Aims and Objective	To understand the body as a tool. (Basic level)
	To understand, develop and apply physical, vocal and emotional skills in performance. (Basic level)
	To introduce the concept of acting as a process and craft.
	To develop an understanding of acting skills, script and character analysis, becoming a character etc.
Detailed Course Plan	The course is aimed at teaching students the art of acting by exposing them to various exercises and theatre games from various schools of acting such as Boal's, stanislavsky's, Utah Hagens' and Miesner's. Students will learn the intelligence of the body and explore it being placed in various contexts and exercises. In this course students will not just learn acting for stage but will also be introduced to acting in front of camera and the difference between both.
Lecture 1	Introduction
	Warm Up exercises
	Theatre Games exploring major joints of body and the possibilities and limitations of movement
	Theatre Games to explore space and physical presence in that space
Lecture 2	Warm Up
	Inhibition breaking and trust building exercises
Lecture 3	Introduction to acting terminology such as
	Warm Up
	Movement
	Physical theatre and Tranz theatre
Lecture 4	Warm Up
	Vocal Warm up
	Exercises for voice
	Breath Exercises for Voice Create Sound and Resonance in Voice
	Emotional memory exercises
Lecture 5	Warm Up
	Story telling
	Spectacle in theatre

	Games for creating visual stories
	Vocal Warm Up for emotional memory
	Apply Articulation, Pitch and Volume to Voice
Lecture 6	Warm Up
	From Storytelling to a Monologue performance
	Performances
	Feedback
	What not to do as an actor
Lecture 7	Warm up
	Voice training
	Articulation exercises
	Method acting
	Monologues selected and performed
	Becoming a character
	How to read text
Lecture 8	Warm Up
	Expression: understanding given circumstances and using both visual and emotional memory as an actor
	Performances
	Acting in front of the camera
Lecture 9	Mid Term performance
	Warm Up
	Performing Monologues for the camera
	Performing Dialogues
	Script Reading
Lecture 10	Warm Up
	Script Reading
	Rehearsal 1: Assigning roles, Understanding characters
Lecture 11	Warm Up
	Rehearsal 2: Basic Blocking, character's appearance
Lecture 12	Warm Up
	Rehearsal 3: Apply character profile in scenes

Lecture 13	Warm Up				
	Rehearsal 4: Apply personalization to scene				
Lecture 14	Warm Up				
	Rehearsal 5				
Lecture 15	Warm Up				
	Rehearsal 6 performed for camera				
Lecture 16	Performance				
Materials and equipment required Instructional Aids Resources	Big studio, Yoga mats and body				
Assessment	Marks in %				Total
	Attendance				30 %
	Assignments				
	Presentation/Assessments				
	Mid %				30 %
	Final %				40 %
Recommended Reading List	Acting one by Robert Cohen Respect for Acting by Uta Hagen Games for actors and non-actors by Augusto Boal translated by Adrian Jackson An Actor Prepares by Constantin Stanislavsky				

Course Outline - TFT 710 – Sound

Program: TFT	MS Film and TV	Course Instructor: M. Usman Rana
Semester	Fall	E-Mail usman.rana@bnu.edu.pk
Course	Sound (TFT 710)	Credit Hours: 3
Aims and Objectives	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.
Course Outcomes	The student will become fluent in the language of sound design and synthesis with this comprehensive course. Starting with an introduction to the properties of sound, the students will acquire the major techniques used for contemporary sound design.
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.

Equipment Required	Sound Equipment. Music Studio.	

Assessment	Marks in %		Total
	Attendance/Class Participation	16 Classes	20 %
	Pop-Quizzes		20 %
	Production Exercises • Sound Replacement		5 %

	Advanced Production Exercise
	
	    • Recording Dialogue Indoor/Outdoor & Moving/Static
	    • 2-3 Minute Documentary Profile
			15%

	Post-production Exercise
	
	    • Sound Design for Recording Dialogue Indoor/Outdoor & Moving/Static
	    • Sound Design for 2-3 Minute Documentary Profile
			5 %

	Advanced Post-production Exercise
	   • Sound Design & Spotting Exercise.
	   • Execute Sound Design with Foley, dialogue, score and ambience as elements.
	   • Mixing dialogue, ambience & affects for project.
		15%

	FINAL	20 %
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-). • Please seek permission for any planned absences from the instructor (through an official email) at least two days in advance. • **All requests/proposals concerning assignments must be sent through email**. • 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. • 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. • 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. • The students are **required** to bring their laptops to class when instructed.	

Course Outline - TFT 707 – Seminar

Program:	MS Film & TV	**Course Instructor: Tajdar Alam, Dr. Farooq Sulehria**
Year/Semester	Spring / Semester II	
Name of Course	TFT-707 Seminar	**Credit Hours**: 3
Course Type	Core	
Detailed Course Plan	Students are expected to acquire new knowledge through free discussions that are beyond the scope of regular courses. As for the implementation of this course, special trigger lectures will be organized, and students will be asked to participate in question answer sessions regarding the lectures, as well as making a total of four presentations, which will be recognized as completion of the seminar requirements. Invited professors, doctoral students and industry professionals will be the providers of such lectures. The seminar will be divided into four modules, and each module will have a different theme related to Public Relations and Advertising. The invited speakers will provide them with a starting point for discussion through lectures, after which the students will be assigned certain readings and will		

	have to research on a topic related to the theme of that module. The students will be expected to participate in the class discussion that will follow and after every module, they will have to present a holistic view of their chosen topic, which will then be evaluated. The students will be graded after a cumulative evaluation of all four modules. For the seminar course, at least 4 different speakers will be invited for each module who will be mentoring the students and carrying out detailed discussions on different topics.
Instructional-Aid	Projector and sound (attached with a Desktop Computer)

Assessment	Marks in %	Total	
	Attendance/Class Participation	16 lectures	10 %
	Presentation no 1 (Individual)	20 %	
	Presentation no 2 (Group)	20 %	
	Presentation no 3 (Group)	20 %	
	Presentation no 4 (Group) with guest	30 %	

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-). • Please seek permission for any planned absences from the instructor (through an official email) at least two days in advance. • All requests/proposals concerning assignments must be sent through email. • 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. • All digital assignments are due at the beginning of class on USB. • The students are required to bring their laptops to class when instructed. • Student behavior will be judged during all lectures/presentations.

Lecture 1	Introduction of the course and discussion of course plan.
Lecture 2	Individual Presentation by each student based on the topic and research of course "Research Methodology TFT-708" which students cleared in Fall 2017.

Lecture 3	Screening of multiple short films/scenes of feature films/Dramas
Lecture 4	**Presentation no 1 of Group No 1 – Script Writing** Development of an idea to a script • How are ideas conceived? • How are they refined? • How is an idea turned into a story and then into a script? • What are the elements of a script? • What are the factors in making a script unique and successful? • Does every scriptwriting have unique style of writing? • How is that style achieved? • What is screen play?
Lecture 5	**Presentation no 1 of Group No 2 - Production** • Role of Producer & Production manager • Production scheduling and budgeting, Role of Director • Production (Types of Production such as TV, Film, News Production)
Lecture 6	**Presentation no 1 of Group No 3 – Post Production** History of Editing and Post Production • Principles of editing • Editing styles Pre - Requisites For Editing And Cuts – Case Study (BIRDMAN 2014) • Best Editors of Modern cinema • Relationship of a Director and an Editor (Inception,300) • Specific camera Movements for specific Cuts • Understanding Types of files and Film Codecs Before Editing • Basic Cuts in editing and Their Use Basic Animations And Its Software's (I.E Maya, 3d Max) • Start of Animations in Hollywood. • Best examples of VFX in history (Case Study – Jurrasic Park)
Lecture 7	**Presentation no 1 of Group No 4 – Marketing and Distribution** • History of Marketing • Factor associated with History

	- Intro to Film Marketing - 4ps - Tactics for Film Marketing
Lecture 8	**Presentation no 2 of Group No 1 – Script Writing** Scriptwriting for film - Select a film genre - Select a topic from the genre - Look up at least one film on that topic in Hollywood, Bollywood and Lollywood. - Read the scripts of the three films and compare their scriptwriting
Lecture 9	**Presentation no 2 of Group No 2 – Production** - Legal Advisory, Recce and Permissions - Actors/Cast internalization - Cinematography, Recording motion pictures - Role of Sound Engineer, Sound (Types of Sound, Importance of Sound, Natural & Man-made Sounds) - Case study
Lecture 10	**Presentation no 2 of Group No 3 – Post Production** Work Flow and Timeline of Post Production - Collecting and Backing up raw data - Scenes - Chapters - Sequences - Aspect Ratios - Delivery - Understanding Export types Technical Cuts & Transitions Technical Cuts: (Modern Examples will be put in from YouTube for each bullet) - Montage - Cutting On action

	• Cut Aways • Cross Cuts • Jump Cut • Invisible Cut • Match Cut • Morph Cut • J cut and L cut • Modern Transitions: (Case Study – Sherlock TV series) • Dissolve (film, cross) • Wipe • Dip to blacks/whites • Transitions Through Masking • Overlaying Transitions • Typographic Transitions Use of VFX (Case Study bahubali)
Lecture 11	**Presentation no 2 of Group No 4 – Marketing and Distribution** • Introduction of Film distribution • Detailed plan of Film distribution
Lecture 12	**Presentation no 3 of Group No 1 – Script Writing** Scriptwriting for a television series • Select a television series genre • Select a topic from the genre • Look up at least one series on that topic in the local and foreign industries. • Read the scripts of the series and compare their scriptwriting.
Lecture 13	**Presentation no 3 of Group No 2 – Production** • Set Designing, Props and wardrobe • Make-up artist • Use of chroma keying technique, Graphics • Data management • Case study
Lecture 14	**Presentation no 3 of Group No 3 – Post Production** • Exporting a sequence/Film • Editor's Cut

	• Director's Cut • Final Cut • Export File Formats for different platforms Color Grading • History Of Color grading before digital Era • Basic And Advanced Tools For color Grading • Understanding Histogram and lumetri scopes • Understanding Film looks and Luts • Top Color pallets used in holly wood. (Case Study – Different types of film grades from different movies of Christopher Nolan. I.e Dunkirk, Dark Knight, Inception) Advanced VFX AND SFX
Lecture 15	**Presentation no 3 of Group No 4 – Marketing and Distribution** Case Study: Film marketing strategies use in (Hollywood, Bollywood, Lollywood)
Lecture 16	Conclusion and final group discussion of the course.

Absolute Grading Criteria and its effect on GPA/CGPA

Grade	GPA	Percentage	Range	Effect 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	Program Outcomes									
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
Cinematography	X	X	X	X	X	X	X	X	X	X
TV Production	X	X	X	X	X	X	X			
Media Theory	X	X	X	X	X	X	X	X	X	
Acting, Improvisation & Performance	X	X	X	X	X	X	X	X	X	X
Script Writing	X	X	X	X	X	X	X			
Film Production	X	X	X	X	X	X	X	X	X	X
Research Methodology	X	X	X	X	X	X	X	X	X	
Seminar	X	X	X	X	X	X	X	X	X	
Advance Research Methodology	X	X	X	X	X	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 and Production, are some of the key elements that lie at the heart of the Masters of Film & Television courses.

Element	Course
Theoretical Background	Script Writing Media Theory Seminar
Problems Analysis	Research Methodology Advanced Research Methodology

Solution Design	TV Production Cinematography Film Production Acting, Improvisation & Performance

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

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

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

The details about these computer labs are provided as under:

Laboratory Title	Computer Lab I	Computer Lab II
Location & Area	Room 124 in SLASS building	SMC Lab 001
Objectives	Provide students with best and latest IT facility to practice software applications.	Provide students with best and latest IT facility to practice software applications.
Adequacy for Instruction	The required instructions are clearly displayed in the lab at appropriate places. In case of any inconvenience, our support staff and lab administrator resolve students and instructors queries timely.	The required instructions are clearly displayed in the lab at appropriate places. In case of any inconvenience, our support staff and lab administrator resolve students and instructors queries timely.
Software Available	Following different versions of soft-wares have been installed in all editing machines in computer lab (as per our courses requirement): 1. Adobe After Effects CC 2018 v14.0.0 Multilingual (x64) 2. Adobe Animate CC 2018 v16.0 Multilingual (x64) 3. Adobe Audition CC 2018 v10.0 Multilingual 4. Adobe Bridge CC 2018 v7.0 Multilingual (x86-x64) 5. Adobe Illustrator CC 2018 v21.0 Multilingual (x86-x64) 6. Adobe InCopy CC 2018 v12.0 Multilingual (x86-x64) 7. Adobe InDesign CC 2018 v12.0 Multilingual (x86-x64) 8. Adobe Lightroom Classic CC 2018 9. Adobe Media Encoder CC 2018 v11.0 Multilingual	Following different versions of soft-wares have been installed in all editing machines in computer lab (as per our courses requirement): 1. Adobe After Effects CC 2018 v14.0.0 Multilingual (x64) 2. Adobe Animate CC 2018 v16.0 Multilingual (x64) 3. Adobe Audition CC 2018 v10.0 Multilingual 4. Adobe Bridge CC 2018 v7.0 Multilingual (x86-x64) 5. Adobe Illustrator CC 2018 v21.0 Multilingual (x86-x64) 6. Adobe InCopy CC 2018 v12.0 Multilingual (x86-x64) 7. Adobe InDesign CC 2018 v12.0 Multilingual (x86-x64) 8. Adobe Lightroom Classic CC 2018 9. Adobe Media Encoder CC 2018

	10. Adobe Photoshop CC 2018 v18.0 Multilingual (x86-x64) 11. Adobe Premiere Pro CC 2018 v11.0 Multilingual 12. AdobeMediaEncoder11All CC 2018 13. Autodesk Maya v2018 (x64) Incl Crack [AndroGalaxy] 14. Matrix 6.2 15. Unity_2017.1.0p4 16. Adobe acrobat XI pro 17. Cubase SX 5 18. Nero Burningrom 19. Corel draw 13 20. Office_Professional_Plus_2016_64 Bit_H (Excel, PowerPoint, Word) 21. In page 2020 22. CeltxSetup-2.9.1 23. audacity-win-2.1.3 24. AdbeRdr11010_en_US	v11.0 Multilingual 10. Adobe Photoshop CC 2018 v18.0 Multilingual (x86-x64) 11. Adobe Premiere Pro CC 2018 v11.0 Multilingual 12. AdobeMediaEncoder11All CC 2018 13. Autodesk Maya v2018 (x64) Incl Crack [AndroGalaxy] 14. Matrix 6.2 15. Unity_2017.1.0p4 16. Adobe acrobat XI pro 17. Cubase SX 5 18. Nero Burningrom 19. Corel draw 13 20. IBM SPSS Statistics 21 Premium x86(x32bit) 21. Office_Professional_Plus_2016_ 64Bit_H (Excel, PowerPoint, Word) 22. In page 2020 23. CeltxSetup-2.9.1 24. audacity-win-2.1.3 25. AdbeRdr11010_en_US 26. spss16_full
Major Apparatus / Equipment	Computers, Scanners, Multimedia, speakers	Computers, Network Printers, projectors, speakers
Safety Regulations	Safety regulations are displayed inside the lab and are strictly followed.	Safety regulations are displayed inside the lab and are strictly followed.

The editing machines in both labs are used for:

- Post-production

- Animation

- Sound design

- Color grading

- Photography treatment

- Enhancement basic computing skills

- Research

TV Studio & Program Control Room (PCR)

- The TV Studio and PCR are fully functional with professional equipment. Studio cameras, video switcher, audio mixer, mics, light Grid etc., are used in PCR. Moreover, classes are being held in the studio regularly.

- Master control is distinct from a PCR in television studios, where the activities such as switching from camera to camera are coordinated.

- The studio's design is similar to, and derived from a movie studio, with a few amendments for the special requirements of television production.

- The television studio has two rooms, which are kept separate for noise and practicality reasons. These rooms are connected via intercom, and personnel are divided among these workplaces.

- A Video Switcher Sony BRS-200 control panel is used to select the multiple-camera setup and other various sources to be recorded or seen on-air and, in many cases, in any video monitors on the set.

- The Camera Control Unit (CCU) is typically part of a live television broadcast chain. It is responsible for powering the professional video camera, handling signals sent over the camera cable to and from the camera, and can be used to control various camera parameters remotely.

- Sony HCX 100 Studio camera is controlled by a device known as CCU (camera control unit), to which they are connected via a Triax fibre optic or the almost obsolete multicore cable. The CCU, along with genlock and other equipment, is installed in the production control room (PCR) often known as the *gallery* of the television studio

- A professional Audio Console is an electronic device for combining sounds of many different audio signals.

- TV studio 125 dimension (36 width x48 length) Total area is 1728 square feet use for multi-camera production.

- Lighting Grid dimension (36 width x48 length) use for multiple light angle and TV program set.

- Chroma installed in TV studio dimension is (18w x 9L wood frame) with canvas cloth 18 x 18 feet.

- The TV studio and PCR is used for the practical courses of TV production and Broadcasting. Students regularly use TV studio for the shoot of their course projects related to TV production and Broadcasting.

School of Media and Mass Communication has two Program Control Rooms

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

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

15.	Sony Camera HCX100 (Tripod+ Dolly+ viewfinder)	03
16.	Camera Talkback Mic	04
17.	Apple Mac Pro (Video Capturing system)	01
18.	Blackmagic Decklink 4K (Capturing card)	01
19.	VTR HDW-D1800	01
20.	Chroma (18w x 9L wood frame) with canvas cloth 18 x 18 feet	01
21.	125 studio dimension (36 width x48 length) Total area is 1728 square feet	01
22.	Grid dimension (36 width x48 length)	01

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

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

Production Equipment

Camera Equipment I		
Sr. #	**Items**	**QTY**
1.	Sony A7SII Camera	02
2.	Sony A6400 with 16-50 kit lens	02

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

Camera Equipment II		
Sr. #	Items	QTY
1.	Panasonic AC90	6
2.	Panasonic Hc X1000	2
3.	DSLR Cameras Canon 60 D 24-105 Lens	1
4.	HDV Video Cameras Sony pxw 70	**4**

Sr. #	Items	QTY
5.	TRIPOD LEBEC 650	15
6.	Boom Mic Sennheiser ME- 67	7
7.	Wireless color mic Sennheiser EW-100 G	5
8.	Wireless color mic new Sennheiser EW-112 p	4
9.	Wireless Mic Hand Held new Sennheiser EW-112 p	3
10.	Hand held mic E-825	6
11.	wired color mic ecm 77B	6
12.	Wireless Mic Boya	6
13.	Dolly Track Lebec PD 170	4
14.	Light color tens 1000 watt	15
15.	color tran light 1000 watt new	20
16.	Cool light 60 watt tube rod	2
17.	Cool Light 120 watt rod	2
18.	boom Rod local + imported subhani	4
19.	boom Rod local	5
20.	Apple I mac 24 inch	1
21.	H4N Zoom Mic	2
22.	WEB PRESENTER BlackMagic Design for HD Cameras	1
23.	22 inch Lcd TV Samsung	4

Light Equipment		
Sr. #	Items	QTY
1.	Cool Light 330w	04
2.	Cool Light 220w	06

Sr. #	Items	QTY
3.	Cool Light 110w	05
4.	Fresnel Light 1000w	07
5.	Fresnel Light 650w	08
6.	Fresnel Light 300w	05
7.	Color trans Light 1000w	14
8.	C-Stand Top Light Gear	02
9.	LED Light mountable light YN-300	02
10.	YN-600 LED Light	05
11.	Light Stand	41

Sound Recording Equipment		
Sr. #	Items	QTY
1.	Zoom Voice Recorder H6N	05
2.	Zoom Voice Recorder H4N	04
3.	Boom Sennheiser Mic ME-66	02
4.	Boya By-BM3031 On-Camera Shotgun	02
5.	Boom Rod	02
Miscellaneous		
Sr. #	Items	QTY
1.	Portable Track with Dolly 10 feet	01
2.	Camera Rig with Follow Focus	01
3.	Slider Track 4.5 feet (GT-Y120)	01
4.	Jib 6 feet king joy (lock Problem)	01

5.	Reflector	10
6.	Power Extension	12

Post-Production Lab

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

Thesis Lab

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

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

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

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

Music Studio

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

Sound Recording Room

- The recording studio has a specialized facility for sound recording, mixing, and audio production of instrumental or vocal musical performances, spoken words, and other sounds.
- Recording studios may be used to record singers, instrumental musicians (e.g., electric

guitar, piano, saxophone, or ensembles such as orchestras), voice-over artists for advertisements, or dialogue replacement in film, television, or animation, foley, or to record their accompanying musical soundtracks.

- Tascam DM-4800 audio console provides you with a new and flexible approach to mixing and recording. Designed to integrate with the latest Digital Audio Workstation (DAW) personal computer software as well as with standalone recorders, it can form the heart of any recording studio.

- Students working with the professionally recording studio equipment such as Audio monitor, preamp, compressor, focus rite recorder etc.

- Students record voice-over, dialogue, background music with Cubase software.

Sound Recording Room Equipment

Sr. #	Items	QTY
1	Dynaudio Acoustics	2
2	Genelec Monitors Speakers	2
3	Samsung Led	2
4	View Sonic	2
5	RM-MC1L Headphones Amp	2
6	Avalon Pre Amp	1
7	Avalon Eq Channels AD 2055,AD2077,AD2055	1
8	Samson Power Supply	2
9	T.c Electronics M350, Effect Machine	2
10	T.c Electronics M3000	2
11	Ensemble by Apogee Pre amps	2
12	Apogee Analog Mastering Unit	1
13	T.c Electronics Finalizer	1
14	HA8000 Behringer Amplifier	1

15	Focusrite Scarlet 18i20	1
16	Optiplex 7050	1
17	Midi Cables	2
18	Virtual Library Kontact	1
19	Cubase 9 Pro	1
20	Samsung Recorder SRD Whole Set	1
21	Nuemann Tlm 67	2
22	Sonifex RBADDA D/A Convector	1
23	1074 Quad Gate	3
24	Analog Input Rosetta 200	1
25	Logitech Speakers	1
26	Power Supply	3
27	M Audio Keyboard	1

Jam Session Room

- Jam session is a relatively informal musical event, process, or activity where musicians, typically instrumentalists, play improvised solos and vamp on tunes, songs and chord progressions. To "jam" is to improvise music without extensive preparation or predefined arrangements, except for when the group is playing well-known jazz standards or covers of existing popular songs. Original jam sessions, also 'free flow sessions', are often used by musicians to develop new material (music) and find suitable arrangements.

- Recording sessions by professionals which are intended to be broadcast live on radio or TV or edited and released to the public.

- Classes also conduct in Jam room for music practice.

- Students play different musical equipment such as harmonium, Guitar, Drum kit, Piano, Snares etc.

Jam Session Room Equipment

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

23.	Marshall Amp	1
24.	Snakes	3
25.	Washburn Bass Guitar N7	1

Multimedia Facilities

The post production lab has the following multimedia facilities:

- Projector
- Speakers
- Scanner

Coursework/Thesis Projects/RESEARCH

MS students conduct research on critical issues concerning film and television consumption and dispersion in society. They also direct and produce a variety of content (short films, documentaries, dramas etc.) during their degree program. They either submit a final research thesis or a production-based thesis project to complete the degree requirements. These research and project theses are available in the BNU main library and the departmental library/audio-video lab.

A few of the research theses completed in recent years are:

RESEARCH THESES

Film Induced Tourism in Pakistan | Iqra Saleem, 2020

Voicing the Taboos: A Study of Public Response to Sexual Harassment Issues in ARY DIGITAL and HUM TV Plays | Maheen Imran, 2020

The Dirty Picture (2011): A Study of Loneliness and Suicide Cases of Bollywood Celebrities | Binish Khan, 2020

The Effect of Hollywood, Bollywood, and Lollywood films on Crime in Punjab | Hafiz Muhammad Ahmad, 2020

Identity Construction and Political Positioning through Dress in Pakistani films | Faiza Khalid, 2019

Machismo & Gratification: Semiotic Analysis of Naseebo Lal's Item Songs in Punjabi Films | Salman Uppal, 2018

A few of the recent thesis production projects are:

SHORT FILMS

Gorkan | Produced & Directed by Syed Hafiz Ghulam Mohi Ud Din, 2020

Tawaan | Produced & Directed by Bilal Hanif Qureshi, 2020

DOCUMENTARIES

The Death of the Innocent | Produced by Rana Muhammad Ahmad

Rustam-e-Pakistan by | Produced by Muhammad Sohaib Mustafa

Londaybaz | Produced by Meher Naveed Ahmed

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

Both labs provide the best facilities to students to do practice on different software and enhance their learning and skills. We have even got an allocation of SMC lab 001 on Saturday for students to do more practice and become experts in their projects. The lab attendant and support staff are always available for students' guidance. Lab Attendant is the custodian of all the manuals and instructions concerning his laboratory.

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

The above lab is maintained by a Lab Administrator who is responsible for keeping the computer's hardware and software in working condition. He is also required to ensure that the networking of the computers is working properly and Internet is available at each workstation.

The Lab Administrator seeks guidance from the concerned Course Instructor regarding experiments pertaining to different courses. Further, the Lab Administrator is supported in his job function by the Information Technology Resource Center Staff located in the Server Room.

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.

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

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 a two-year program comprising 30-36 credits. 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.

Once students embark on their final thesis projects in the final year, 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 provides 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., allowing the students 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, creating opportunities for them to work in the field.

For such activities, the Department of Theater, Film and Television, and BNU's affairs office always completely supports students, and as a result, the student brings 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

To be eligible for admission to MS Film and TV, a candidate must satisfy the following requirements: -

- MA or 16 years of education from a recognized university with a minimum CGPA of 2.5
- Written/aptitude test
- Interview
- UGAT (University Graduate Assessment Test)* or GAT NTS

*UGAT (University Graduate Assessment Test) will be conducted by the School of Media and Mass Communication, BNU. Admission will be given on a provisional basis until the student clears UGAT. Those students who fail to clear UGAT during their academic stay at BNU will not be able to complete the degree program. Applicants who have already passed GAT (offered by National Testing Service) will not be required to appear for UGAT.

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 the Quality Assurance department.

MONITORING STUDENTS PROGRESS

The students' 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. The School also maintains attendance records, class performance records of all students. 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 Dean 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 the need arises.

Standard 5-3: The process of recruiting and retaining highly qualified faculty members must be in place and clearly documented. Also processes and procedures for faculty evaluation, promotion must be consistent with institution mission statement. These processes must be periodically evaluated to ensure that it is meeting with its objectives.

FACULTY RECRUITMENT PROCESS

The School of Media and Communication follows a thorough process for the recruitment of faculty in line with the BNU and HEC guidelines. The process begins with the 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 Selection Committee's recommendation, 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 of paid leave in a year for higher studies leading to a PhD. Additionally, the University grants concession in tuition fee up to 75%, in addition to a full waiver in the 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 evaluations to evaluate the courses and faculty progress. Every semester under the supervision of the HOD and the 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 r 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 a 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 regularly to discuss the progress of the courses. Evaluations done by students at the end of the course and soft feedback by the students are given weightage 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 the program requirements. The Registrar's 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 the 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	Name(s) of the faculty member	Title of degree	Awarding University
Media Theory	1	1	Dr. Wajiha Raza Rizvi	PhD in Communication Studies	University of the Punjab, PK
Research Methodology/ Advance Research	2-4	2-4	Dr. Wajiha Raza Rizvi	PhD in Communication Studies	University of the Punjab, PK

Methodology				MA in Television Documentary	Goldsmiths' University of London, UK
			Dr. Farooq Sulehria	PhD in Media/Area Studies	SOAS, UK
			Dr. Ahmad Bilal (Visiting)	PhD in Art of Film Making	NTU, UK
			Dr. Bushra Hameedur Rahman (Visiting)	PhD in Communication Studies	University of the Punjab, PK
Script writing	1	1	Asghar Nadeem Syed	PhD in Urdu	Bahauddin Zakariya University, PK
Screen Appreciation	1	1	Dr. Ahmad Bilal	PhD in Art of Film Making	NTU, UK
Cinematography	1	1	Muhammad Ali	MA Film & TV	Beaconhouse National University, PK
TV Production	1	2	Ms. Sumaira Latif	MA in Film and Television Production	University of Bristol, UK
Acting, Improvisation & Performance	1	1	Sobia Zaidi	MFA Acting for Film, TV & Theatre	HKU University of the Arts Utrecht, NL
Documentary	1	1	Azhar Sukhera	Master in Cinema and Video Direction	University of Art & Culture, Russia
Film Production	1	1	Raja Yasir Nawaz	MA in Multimedia Arts	National College of Arts, 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.

- The majority of the faculty members in the School of Media & Mass Communication have an MS / M.Phil Degree from a foreign or local university. In addition, they are

currently 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 hours of student contact. Keeping in view this load, the full-time 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 that is conducive to teaching and research. Air-conditioned office 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 take leave to improve their qualification at any other Institution, subject to providing a service bond.
- Faculty performance is appraised on an annual basis, and they are awarded annual increments 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 the 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.

Library Services

BNU library is providing following services to its users

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

Shifting of library

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

Research Workshops/Seminars

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

Library Database

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

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

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

Professional Development

The librarians have been trained in MARC records development and cataloging in a new integrated Library System (Libxol). Furthermore, all library staff is trained to meet the modern Library and Information Science trends. Training in the use of the software and Archives and Records Management is given to library professionals. The need for this has arisen as a new Archives and a Records Management program has been initiated at the University.

Library Committee

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

Annual Report

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

Books (print from)

Total: 16064

During 2020-2021:   264

Books (Electronic):   148000 (through e-brary) & 6500 PDF

Reports: 2283

DVDs: 1056 (E-Movies 3500)

Art Catalog: 1181

Government Documents:

Pakistan Economic Survey 1980 to 2019-20

State Bank of Pakistan Report

All 5 years Plans   (Soft Copy is also available)

Annual Plans   (Soft Copy is also available)

50 Years Pakistan Statistics of Pakistan

Ten Years Perspective Development Plan 2001-11

Pakistan Education Policy

Pakistan Education Statistics 2007-2008

Pakistan Demographic & health Survey 2006-07

District Census Reports 1998

HEC Annual Reports

HEC Curriculums 2009, 2010

Judicial statistics of Pakistan Annual Reports

Punjab Development Statistics

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

Pakistan in the 21st Century: Vision 2030

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

Library Budget

- Annual Budget of BNU Library is Rs. 5.9 million

BNU Publications (Thesis)

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

Research Journals (electronic)	6277

BNU Library URL:

(http://www.bnu.edu.pk)

Library Members

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

BNU Digital Library

ProQuest Dissertations & Theses

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

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

Subject Strengths

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

Ebrary

Content Available

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

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

Ebrary Search Guide: Access Ebrary <u>User Guide</u>

Access URLs For HEC Only:

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

Other institutions may access from their webpages.

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

Service Strengths:
•Agriculture
•Auxiliary Sciences of History
•Bibliography, Library Science, Information Resources (General)
•Education
•Fine Arts
•General Works
•Geography, Anthropology, Recreation
•History (General) and History of Europe
•History: America
•Language and Literature
•Law
•Medicine

•Military Science

•Music and Books on Music

•Naval Science

•Philosophy, Psychology, Religion

•Political Science

•Science

•Social Sciences

•Technology

Ebrary Does research:

- **D**iscover content from leading publishers
- **O**ptimize online viewing and navigation with the ebrary Reader
- **E**xpand your research with InfoTools
- **S**ave and manage research through a Personal Bookshelf and automatic citations

Institute for Operations Research and the Management Sciences (INFORMS)

Available Contents

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

Access URL: http://journals.informs.org

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

Subject Strengths

- Operations Research
- Management Science
- Analytics
- Operations Management
- Information Systems
- Decision Analysis
- Research Theory

- Marketing Research and Science

- Computing and Information Technologies

- Research Theory

- Strategic Management

- Mathematical Theory

- Supply Chain Management

Service Strengths

- Full text of 12 INFORMS titles available, current year dating back to 1998

- Clean interface and excellent navigation

- In depth title information for each journal

- Free table of contents alerting service available for all users, for all titles: eTOC Alerts

- Articles in Advance of publication information service

- Full-text articles available in PDF

- Comprehensive search facility

- Reference linking through Cross-Ref

- COUNTER2-compliant reporting on usage statistics

2012 INFORMS Journals: Full Text Listing

JSTOR

- Content in JSTOR spans many disciplines, with over 500 high-quality publications available in the archive.

- JSTOR provides the ability to retrieve high-resolution, scanned images of journal issues and pages as they were originally designed, printed, and illustrated.

Springlerlink

Available Contents

Springer is the world's second largest STM publisher, delivering high quality peer-reviewed journals through its acclaimed online service - SpringerLink. Through SpringerLink, Springer publishes more than 1,250 journals online of which 1,030 are now available to Institutes within a range of PERI countries. Springer also offers optional pricing for the remaining (new and takeover journals in its programme). The www.SpringerLink.com website lists a vast

collection of Springer electronic products including: e-journals, 'Historical Archives' of e-journals, e-book series, 'Historical Archives' of e-book series, e-books and e-reference works. Most INASP-PERI subscribers have 'paid' access to selective e-journals only and none of these other electronic products. All e-journals that your institution does have access to are clearly highlighted with a 'green box' next to the article. In addition to this all 'paid' INASP-PERI subscribers will have free access to the Abstracts of all Springer e-journals and also - where available- to the abstracts (only – not the full text) in Springer's Historical Archives.

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

Access URL: https://link.springer.com/

Subject Strengths

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

Service Strengths

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

Full Title Listings: Journal Listings

Taylor & Francis Journals

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

Access URL: http://www.tandfonline.com

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

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

Subject Strengths

- Arts & Humanities
- Anthropology & Archaeology
- Behavioral Science
- Business, Management & Economics
- Chemistry
- Criminology & Law
- Education
- Engineering, Computing & Technology
- Environment & Agriculture
- Geography, Planning, Urban & Environment

- Library & Information Science
- Mathematics & Statistics
- Media, Cultural & Communication Studies
- Physics
- Politics, International Relations & Area Studies
- Public Health & Social Care
- Sociology & Related Disciplines
- Sport, Leisure & Tourism
- Strategic, Defense & Security Studies

Service Strengths

- Alerting Services

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

- New Issue Alerts generate an alert for new issues of journals in your chosen areas. Publication Alerts generate an alert for new publications within your chosen subject area.
- Citation Alerts generate an alert when new citations of your chosen articles, chapters or records appear.

- iFirst Alerts receive alerts on new articles in your field once they have been accepted for publication.
- Search Alerts displays your saved searches.
- RSS feeds receive a feed of the latest articles published in your chosen publication.

2017 Full Title Listings: <u>Journal Listings</u>

Impact Factor:

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

<u>Wiley - Blackwell Journals</u>

Content Available

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

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

Access URL: http://www3.interscience.wiley.com/

Licence Agreed: Available to all DL registered universities/institutes

Wiley-Blackwell Journal List

Journal Listings (available in library)

Subject Strengths

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

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

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

- AAP Grand Rounds
- AAP News
- Academic Emergency Medicine
- Academic Psychiatry
- Advances in Physiology Education
- American Journal of Geriatric Psychiatry
- American Journal of Psychiatry
- American Journal of Public Health
- Annals of Internal Medicine
- ASH Education Program Book

- Experimental Biology and Medicine
- Health Affairs
- Hypertension
- Journal of Clinical Endocrinology & Metabolism
- Journal of Clinical Investigation
- Journal of Experimental Medicine
- The Journal of General Physiology
- Journal of Neuropsychiatry and Clinical Neurosciences
- Journal of Nuclear Medicine
- Journal of Nuclear Medicine Technology

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

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

- **Community Dermatology**

Supported by some of the UK's leading skin specialists, 'CD' seeks to provide health workers with up-to-date and relevant information on the diagnosis and treatment of skin disease, and the general promotion of skin health within their communities. This publication, in particular, has many photographs and other illustrations to aid health workers in diagnosis and treatment.

- **Community Ear and Hearing Health**

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

- **Developing Mental Health**

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

- **Repair and Reconstruction**

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

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

http://www.icthesworldcare.com/journals.html

Standard 7-3: Classrooms 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 that accommodate the needs of the students.

Faculty Office

The faculty offices are fully equipped with laptops, internet and Wi-Fi connectivity, printers and scanners for each of the permanent faculty members of the department. An in-house intercom system between faculty offices throughout the university helps to facilitate communication between faculty members and different studios, labs and working areas within the university.

Criterion 8: INSTITUTIONAL SUPPORT

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

- **BNU HOSTEL**

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

- **LIBRARY**

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

- **BNU Library Space Relocation Project**

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

- **COMPUTER LABS**

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

- **SPORTS CLUB**

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

- **STUDENT & ALUMNI AFFAIRS**

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

The responsibilities of the department are as follows:

a) Conduct orientation and guidance services for new entrants to acquaint them with University life and rules.

b) Attend to student grievances and provide support for early resolution of student problems and issues.

c) Support and facilitate co-curricular activities by student society's and clubs such as BNU Bestival, BNU Model United Nations (BUMUN) etc.

d) Maintain the alumni network (graduate email database) and organize on-campus activities including meet-ups and homecomings.

- **VIRTUAL HEALTH CENTER**

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

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

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

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

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

- **CAFETERIA AND RESOURCE CENTER**

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

- **CAREER PLACEMENT OFFICE**

BNU has established a Career Placement Office under the Directorate of Student Affairs and External Relations that serves Career Placement needs of students and graduates. The services include Academic Counseling, Professional Counseling, Job Placement, internship facilitation and enabling students for self-employment and start-up business opportunities.
The responsibilities of this department include the following services:

a) Undertake career counseling of prospective applicants as well as parents during admissions cycle.
b) Provide career guidance services to students, facilitate internship programs and build liaison with industry for job placements.

c) Conduct Job Fairs, Recruitment Drives, Employer Meet-ups, and Screening Interviews for graduates and graduating students.

d) Develop and maintain a graduate directory of recent graduates.

e) Liaise with the United States Education Foundation in Pakistan and British Council, UK and explore other international education opportunities for students and keeping them informed on international fellowships and scholarship

f) Extend support for international exchange semesters and summer (Turkey, USA, Germany etc.)

g) Facilitate start-up incubation at Plan9 Technology Incubator, The Indus Entrepreneurs (TiE) Lahore Chapter, NetSol Nspire Program, National Incubation Center, The Nest I/O, WomenX Pakistan for mentoring of students and alumni to capitalize on their entrepreneurial potential.

Table: University Wise Facilities:

Name of Facility	Quantity	Total Area/ Size (where applicable)	Total Capacity
Sport Grounds/Courts (Cricket/Hockey/Football/Squash Court etc.)	2	326700	-
Religious Places (Mosque/Church/Temple etc)	2	4043	185
Hostels for Boys	1	10051	78
Hostels for Girls	1	9579	72
Hostels for Faculty Members (Male)	1	4720	8
Hostels for Faculty Members (Female)	Combine	Combine	Combine
Auditorium(s)	3	6208	366
Laboratories (Computer Lab)	12	8136	400
Libraries	1	7200	100
Classrooms	67	64587	2348
Cars	-	-	-
Buses	-	-	-
Coasters/Hiaces	15	-	375

Cafeterias	1	18014	800
Wi-Fi Hotspots	63	-	-
CCTV Cameras	58	-	-
Generator(s)	14	-	-
ATMs	2	-	-
Trees	750	-	-
Any other important facility (Medical Facility)	1	-	-

Standard 8-1: There must be sufficient support and financial resources to attract and retain high quality faculty and provide the means for them to maintain competence as teachers and scholars.

- The faculty of School of Media & Mass Communication gets market-based salaries along with standard service benefits i.e. Provident Fund, Annual Leave, Medical Leave, and Medical Insurance.
- The Institute has sufficient budgeted fund to support the faculty. The Institution also has funds to support faculty needs for teaching and research purposes.
- The School of 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 MS Film & TV program has produced distinguished alumni who are working as academicians, directors and producers in different TV channels, and independent content creators.

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

- **Library**

  Please refer to Standard 7 –2

- **Laboratories**

  Please refer to Criterion 3

- **Computing Facilities**

   Please refer to Standard 2 –1

Rubric Report

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?	5				
Are the graduating students capable of performing these outcomes?		4			
Does the department assess its overall performance periodically using quantifiable measures?		4			
Is the result of the program assessment documented?	5				
Total Encircled Value (TV)	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		4			

down by the respective body/ councils? (Refer to appendix A of Self-Assessment Manual)					
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**				

	Weight = 0.10				
Criterion 3 - Laboratories and Computing Facilities	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**				

	Weight = 0.10				
Criterion 4 - Student Support and Advising	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**
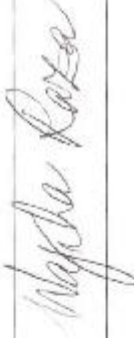
	Weight = 0.15				
Criterion 5 - Process Control	**Score**				
	5	**4**	**3**	**2**	**1**
Is the process to enroll students to a program based on quantitative and qualitative criteria?		4			
Is the process above clearly documented and periodically evaluated to ensure that it is meeting its objectives?		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 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 =	**77.29**

Implementation Plan – MS Film and Television

AT Findings	Corrective Action	Implementation Date	Responsible body	Present Status
Shortage of faculty in TFT department.	• The department hired working professionals on visiting basis. • External sources fully utilized.	January 2020	Dept. of Theatre Film & TV	• A senior professional/ advisor was engaged. • Three Visiting Faculty/Professionals/ Experts were engaged.
As many students are working professionals, lack of student interest in workshops because of the non-availability of trained technicians, directors or producers of international caliber or repute.	• External resources fully utilized. • Full day seminar and talks with working professionals. • Four guest speakers were invited for three hours face to face interactive sessions/learning. • Little Art Film Festival Workshop Conducted.	Jan 18, 2020 Jan 25, 2020 Feb 01, 2020 Feb 15, 2020 Feb, 17-21, 2020 Jan 29, 2020	Dept. of Theatre Film & TV	• Spring 2020 seminar not conducted due to Covid-19 lockdown • Workshop conducted on different genres. • Zero Miles Film Festival/Equally Loud Grants evaluated the thesis proposals of films and sponsored two films by M Basit Anwar and Meher Naveed Ahmed • Naveed Qamar was selected as Brand Ambassador by Samsung for his photography/filming techniques
Technical equipment needed and be upgraded.	• Sound and Editing Labs are regularly updated.	Jan 25, 2020	TFT Studio Lab In-charge	Upgraded equipment available.
Equipment return issues to the university during the Covid-19 lockdown.	• Students were constantly in touch. Most students had shot before the lockdown.	June 26, 2020	Dept. of Theatre Film & TV	Only two students' work was delayed but they completed it in June as the lockdown ended, and appeared for viva in time.

Member AT
Name   Dr. Farooq Sulehria

Signature

HoD/In-Charge Program
Name   Dr. Wajiha Raza Rizvi
Signature

QEC
Name   Ms. Noreen Lodhi
Signature   N - Lodhi

Vice Chancellor
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