



**NATIONAL FILM AND
TELEVISION INSTITUTE**

STUDENT HANDBOOK

CERTIFICATE

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1. THE SUB-DEGREE PROGRAMMES

1.1. The Rationale

The National Film and Television Institute as part of its responsibility towards the professional development of the Media industry has developed Diploma and Certificate Programmes in Media Studies such as the craft and business of Film/Video Production, Multimedia Production and Broadcast Journalism. This initiative by NAFTI is in two fold.

First, it is a corrective to provide training to upgrade the knowledge and skills of industry practitioners who lack the appropriate professional training; thereby expanding the services of the Institute to benefit a significant constituency of the media who would have suffered exclusion from access to appropriate professional upgrade, due to their inability to meet current national entry requirements for tertiary education generally and specifically for the Institute's four –year degree programme in Film and television.

Second, the Institute's initiative is to establish its leadership role in the standardization or professionalization of the Ghanaian Media industry, which is intended to transform the industry from the current 'petty trade' status to that which is internationally acceptable.

In order to facilitate this process, NAFTI has developed a flexible programme for the two sub degree levels with the aim of attracting working and non-working candidates who can be free to study outside the regular working hours. Thus the proposed programme will run in the evenings and during the weekends.

These programmes are designed within the larger context of the curriculum re-structuring of the Institute towards its expansion into a creative and Media Arts University.

The Certificate and Diploma programmes of the Institute are affiliated with the National Board for Professional and Technician Examinations (NABPTEX) for the running of these sub- degree programmes.

The 26-week Certificate and 52-week Diploma programmes offered in Media Production and Broadcast Journalism are meant to provide students the opportunity to develop various skills through practical classes and production projects, while undergoing intensive theoretical instruction. The long term objective for NAFTI is to produce cutting-edge professionals who will influence the pace and structure of the media industry in West Africa, as they stay abreast with the fast pace of technological artistic development.

2. THE CERTIFICATE PROGRAMMES

2.1. About the Programmes

The Certificate programme is a media foundational course. It is a twenty six (26) week preparatory course for school-leavers who want to experiment their interest in the media as well as those who want to qualify for a place on the NAFTI Diploma and Bachelor's degree course in Film Directing, Television Production, Animation, Production Design, Editing Cinematography, Sound Production, Broadcast Journalism and Multimedia Production. The programme is almost practical in nature, although increasingly elements of theoretical aspects are introduced. The Certificate Programme teaches basic versions of film and video productions as well as broadcast journalism practices. Students are introduced more to the general practices in media industry and thus focuses on the core skills that are perceived to be common to all filmmaking, video production and broadcast journalism practices

At the Certificate level, students learn digital media, film/video and television production principles through practical studio projects and workshops, led by teaching and industry professionals. Students will experiment with ideas with industry standard equipments in order to create a unique portfolio of work that defines their prospects for the industry. They will also gain practical design and media skills which will help them develop work and study skills that will set them on the right track for higher educational training in media studies. The Certificate programme at NAFTI give students the advantage of studying in a higher educational environment with access to industry standard equipment and software.

The Certificate course is aimed at people returning to education as well as those with an interest in Film/Video and Television Production, Broadcast Journalism and Multimedia. It is also targeted at people who have broad interests in film, video production, animation broadcast journalism and

multimedia. It is also aimed at students who have the view to further their studies to Diploma and First degree at NAFTI. The programme gives students the opportunity to consider their creative interests and develop the skills, techniques and confidence they will need for Diploma/Degree level study.

Candidates for the Certificate Programmes must complete a minimum of 60 credit hours of required elective courses and a project.

2.2. Entry Requirements for the Certificate Programmes

A minimum of BECE, SSCE & WASSCE holders

2.3. Programmes Segments

SEGMENTS	ACTIVITY	NO OF WEEKS/ DURATION	CREDIT HOURS
First Segment	Lectures on Generic Specialization	6 Weeks	15
Second Segment	Rotational Exercise	4 Weeks	10
Third Segment	Lectures on Core Specialization	8 Weeks	15
Fourth Segment	Production	1 Week (Pre-Production)	20
		6 Weeks	
Fifth Segment	Assessment	1 Week	-
TOTAL		26 WEEKS	60

The first segment is the Generic Specialization stage. This stage focuses on the core disciplines of the specialization of Film and Video Production (directing, television, editing, sound, cinematography, production design and animation), Multimedia and Broadcast Journalism. At this stage students are introduced to the basic concepts in their area of interest and serves as the

introductory stage of their learning experience at the Diploma level. This stage has a duration of 6 weeks.

The second segment is the Rotational Exercises Stage. At this stage all students are required to experiment in all areas of the film making process and disciplines as well as media production processes. Students get to have hands on experience which prepares them for their production projects. This stage also helps students to develop a sense of where their skills and interests lie so that they can confidently choose the next stage of the course. This stage has a duration of 4 weeks.

The third segment is the Core Specialization Stage. At this stage students are referred to their respective areas of specialization where they are taken through the specific training in their preferred area of specialization. The duration of this stage is 8 weeks.

At the 4th week students are assessed through an interim examination. This is done departmentally.

The fourth segment is the Production Stage. At this stage students are assigned into teams and scheduled for productions. During this stage, students are made to under-take and complete a major seven-week project, reflecting on their chosen specialist area. This project culminate in the final project for assessment in the first module. The duration for this stage is 7 weeks.

The fifth and final segment is the Assessment of Productions. At this stage students meet a panel to defend their projects. The duration for this stage is 1 week.

2.4. The Structure of the Programmes

DIRECTING PROGRAMME

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NCGC101	History of Cinema and Television	3
NCGC103	Visual Narrative	3

NCGC105	Introduction to Film Aesthetics	3
NCGC107	Introduction to ICT and Media	3
NCGC109	Digital Photography	3

COURSE CODE	CORE SPECIALIZATION SUBJECTS	CREDIT HOURS
NCSD102	Introduction to Documentary	5
NCSD104	Introduction to Fiction Narrative	5
NCSD106	Introduction to Production Management	5

NCRC108	Rotational Exercises	10
NCPC110	Production	20
	TOTAL	60

TELEVISION PRODUCTION PROGRAMME

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NCGC101	History of Cinema and Television	3
NCGC103	Visual Narrative	3
NCGC105	Introduction to Film Aesthetics	3
NCGC107	Introduction to ICT and Media	3
NCGC109	Digital Photography	3

COURSE CODE	CORE SPECIALIZATION COURSES	CREDIT HOURS
NCST102	Introduction to Television Practice	4
NCST104	Introduction to Writing for Television	4
NCST106	Introduction to Production Management	4
NCST108	Introduction to Television Production I (Television Genre)	3

NCRC108	Rotational Exercises	10
NCPC110	Production	20
	TOTAL	60

CINEMATOGRAPHY PROGRAMME

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NCGC101	History of Cinema and Television	3
NCGC103	Visual Narrative	3
NCGC105	Introduction to Film Aesthetics	3
NCGC107	Introduction to ICT and Media	3
NCGC109	Digital Photography	3

COURSE CODE	CORE SPECIALIZATION COURSES	CREDIT HOURS
NCSC102	Visual Story	5
NCSC104	Basic Camera Operation	5
NCSC106	Introduction to Lighting	5
NCRC108	Rotational Exercises	10
NCPC110	Production	20
	TOTAL	60

EDITING PROGRAMME

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NCGC101	History of Cinema and Television	3
NCGC103	Visual Narrative	3
NCGC105	Introduction to Film Aesthetics	3
NCGC107	Introduction to ICT and Media	3
NCGC109	Digital Photography	3

COURSE CODE	CORE SPECIALIZATION COURSES	CREDIT HOURS
NCSE102	Art of Editing	5
NCSE104	Script Continuity	5
NCSE106	Digital Editing	5
NCRC108	Rotational Exercises	10
NCPC110	Production	20
	TOTAL	60

SOUND PROGRAMME

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NCGC101	History of Cinema and Television	3
NCGC103	Visual Narrative	3
NCGC105	Introduction to Film Aesthetics	3
NCGC107	Introduction to ICT and Media	3
NCGC109	Digital Photography	3

COURSE CODE	CORE SPECIALIZATION COURSES	CREDIT HOURS
NCSS102	Sound Production for the Moving Image	5
NCSS104	Introduction to Film Sound Appreciation	5
NCSS106	Post Production Sound	5

NCRC108	Rotational Exercises	10
NCPC110	Production	20
	TOTAL	60

ANIMATION PROGRAMME

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NCGC101	History of Cinema and Television	3
NCGC103	Visual Narrative	3
NCGC105	Introduction to Film Aesthetics	3
NCGC107	Introduction to ICT and Media	3
NCGC109	Digital Photography	3

COURSE CODE	CORE SPECIALIZATION COURSES	CREDIT HOURS
NCSA102	Introduction to Animation	5
NCSA104	Introduction to Techniques of Animation	5
NCSA106	Introduction to 3D Animation	5

NCRC108	Rotational Exercises	10
NCPC110	Production	20
	TOTAL	60

PRODUCTION DESIGN PROGRAMME

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NCGC101	History of Cinema and Television	3
NCGC103	Visual Narrative	3
NCGC105	Introduction to Film Aesthetics	3
NCGC107	Introduction to ICT and Media	3
NCGC109	Digital Photography	3

COURSE CODE	CORE SPECIALIZATION COURSES	CREDIT HOURS
NCSP102	Drafting and Model Making for Film and Television	5
NCSP104	Set Dressing/Deco & Use of Props	5
NCSP106	Costume and Make-Up Design	5

NCRC108	Rotational Exercises	10
NCPC110	Production	20
	TOTAL	60

MULTIMEDIA PRODUCTION

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NCMC101	History of Multimedia	3
NCGC103	Visual Narrative	3
NCGC105	Introduction to ICT and Media	3
NCMC107	Introduction to 3D Animation	3
NCGC109	Digital Photography	3

COURSE CODE	CORE SPECIALIZATION COURSES	CREDIT HOURS
NMMS102	Graphic Design I	4
NMMS104	Motion Graphics	4
NMMS106	3D Modelling	4
NMMS108	Web Design	3

NCRC108	Rotational Exercises	10
NCPC110	Production	20
	TOTAL	60

BROADCAST JOURNALISM PROGRAMME

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NCBJ101	History of Broadcast Journalism	3
NCGC103	Visual Narrative	3
NCGC105	Introduction to ICT and Media	3
NCBJ107	Introduction to Mass Communication	3
NCBJ109	Media and Society	3

COURSE CODE	CORE SPECIALIZATION COURSES	CREDIT HOURS
CSBJ	Radio News Writing and Reporting	4
CSBJ	TV News Writing and Reporting	4
CSBJ	Online News Writing and Reporting	4
CSBJ	TV & Radio Studio Management	3

NCRC	Rotational Exercises	10
NCPC	Production	20
	TOTAL	60

MUSIC PRODUCTION AND SOUND ENGINEERING PROGRAMME

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NMCG101	Using ICT for Career Development	3
NMCG103	Music Theory and Musicianship	3
NMCG105	Music Business	3
NMCG107	Copyright and Publishing	3
NMCG109	Survey of Music in Ghana	3

COURSE CODE	CORE SPECIALIZATION COURSES	CREDIT HOURS
NMSC102	Music Business I	5
NMSC104	Studio Specialization I	5
NMSC106	Centre Stage Grooming I	5

NCRC108	Rotational Exercises	10
NCPC110	Production	20
	TOTAL	60

ACTING FOR THE SCREEN PROGRAMME

COURSE CODE	GENERIC CORE COURSES	CREDIT HOURS
NCGC101	History of Cinema and Television	3
NCGC103	Visual Narrative	3
NCGC105	Introduction to Film Aesthetics	3
NCGC107	Introduction to ICT and Media	3
NCGC109	Introduction to Acting for Film and Television	3

COURSE CODE	CORE SPECIALIZATION COURSES	CREDIT HOURS
CSAS102	Improvisation I	3
CSAS104	Characterization and Role Analysis I	3
CSAS106	Emotional and Dialogue Delivery I	3
CSAS108	Body Language and Acting on Cue I	6

NCRC108	Rotational Exercises	10
NCPC110	Production	20
	TOTAL	60

2.5. Course Descriptions for the Certificate Programmes

2.5.1. Directing Programme

History of Cinema and Television

This course is a panoramic overview of the histories of cinema and television from the early discoveries of film techniques and aesthetes. This course focuses on the 'silent era' of filmmaking with selected interest in the contribution of personalities such as Thomas Edison, Lumier Brothers, the development of the studio and story systems and how these systems influence the film and styles.

Objectives

- To understand the development of filmmaking
- To appreciate early forms of filmmaking in relation to the technological development.
- To understand and appreciate the simultaneous incremental growth of technology and to the development of filmmaking.

Content

- Early Discoveries of Film Techniques and Aesthetics (silent era).
- Thomas A. Edison & The Lumiere Brothers.
- Studio system, the star system.
- Film form and styles (Classical Hollywood narrative).

Mode of Delivery

- Lectures, viewing of films, group presentations.

Reading Material

- Bordwell, D. and Thompson, K. (2008), FILM ART An Introduction. 8th Edition, U.S.A. McGraw Hill Publisher.
- Barnouw, E. (1993) Documentary, A History Of The Non-Fiction Film, Oxford University Press.
- Bordwell, D. (1997) , On the History of Film Style, Havard University Press.

Scripting for Visual Narrative

Words are the tools of every writer. However, choice of words will differentiate between any writer from a scriptwriter. Thus, this course introduces students to the art of scriptwriting. The centrality of this course is designed to help focus the mind of the student to the use of vocabulary to evoke a visual imagery of the action in scripting.

Objectives

At the end of course students will be able to:

- Understand their knowledge, skills and judgement in cinematography to create shots that would elicit the right responses from its target audience.
- To expedite their ability to work individually or collaboratively with others to realize the film by visualizing the words of the script into image sizes for writing film.
- Understand visual vocabulary.

- Carefully choose the appropriate usual vocabulary when writing a script

Content

- Visualization of script
- Psychology of framing and composition
- The use of creative and evocative vocabularies
- Expositional vs Evocative description

Mode of Delivery

Lectures and viewing of films

Reading Materials

- Meirelles, I. (2013). *Design for information: An introduction to the histories, theories and best practices behind effective information visualization*. USA: Rockport Publ.
- Messaris, P. (1997). *Visual literacy: Image, mind, & reality*. Massachusetts: MIT Press.
- Walter, E. and Gioglio, J. (2015). *The power of visual storytelling: how to use visuals, videos, and social media to market your brand*. Canada: McGraw-Hill Education.

Introduction to Film Aesthetics

This is an introductory course to the art of understanding a film or video movie. In this course, students are introduced to the formal study of film beyond its entertaining value. The course introduces to the students, who the film audience is, why it is necessary to study film and its importance to the society.

Objective

At the end of the course, student will be able to understand the need for the formal study of cinema.

Content

- What is Film Aesthetics?
- Why do we watch Films?
- Why do we study Films?
- Analyzing Film

Mode of Delivery

- Lectures and Presentations

Reading Material

- Boggs, J. M. (1996). *The art of watching films*. California: Mayfield Publishing Company.
- Carroll, N. and Choi, J. (2006). *Philosophy of film and motion pictures* (pages. 7-17). Routledge Publishing: London.
- Cubitt, S. (2005). *The cinema effect*. Massachusetts: MIT Press.

Introduction to ICT and Media

This course defines ICT. It also traces the historical development of ICT, its impact on the present as well as future media delivery system as a whole and Film and TV industry in particular. It also looks at the development of ICT capabilities (hardware, software and infrastructure) as well as shift from media or television broadcasting and the internet and the www as a source of media

information. The course also introduces to students the importance of security in computer systems. Cyber security and the safety of data in media industry.

Objectives

- To create awareness among students on the importance of ICT in Media.
- To be able to identify IT systems and services that supports the practice of Media professionals.
- To understand how the computer works

Content:

- The Computer (classes, types, peripherals, hardware/software)
- Computer & Environment (networking, internet, intranet, computer security, social media, digital broadcasting etc.)
- Data processing, basic troubleshooting in computer systems, typing skills, using software tools for communications.

Mode of Delivery:

- Lectures and practical.

Reading Materials

- Long, L. & Long, N. (2004). *Computers: information technology in perspective*. (11th ed.). New Jersey: Prentice Hall.
- Pfaffenberger, B. & Daley, B. (2004). *Computers in your future*. New Jersey: Prentice Hall .
- Stair, R.M. & Baldauf, K.J. (2007). *Succeeding with technology: Computer system concepts for real life*. (2nd ed.). United States of America: Thomson Course Technology.

Digital Photography

This course introduces students to digital still cameras, techniques and skills in still photography, where students are taught how to apply the basic skills and techniques in still photography that will offer students basic grounding to turn snapshots into great photographs. This course introduces students to, history of photography, how still photography developed during the 19th and 20th centuries, parts and function of the still camera, types of still cameras, basic terminologies and new technology behind the current digital still cameras. Students will also be introduced to image sizes, still photographic styles such as portrait photography, landscape photography and street photography.

Objective:

At the end of the course, students will be able to:

- Know the origins and early history of photography.
- Know different photographic styles.
- Identify the various parts of a digital camera single lens reflex (DSLR).
- Understand Skill, techniques and terminologies in still photography
- Describe image sizes
- Understand portrait, landscape and street photography.

Content

- History and development of still photography
- Why do we take Photographs
- What is camera Obscure
- The three (3) main types of still cameras
- Parts and functions of digital still camera
- Framing and composition.
- Terminologies and techniques in still photography
- Image size.
- Portrait, landscape and street photography

Mode of Delivery:

- Lectures and presentations

Reading Materials

- Giannetti, L, (1999) *Understanding Movies* New Jersey. A&A Press.
- Kodak E. (1991) *The Joy of photography staff*, Canada Addison Wesley Press.
- Medoff N J. & Tanquary, T. (2002) *Portable Video*. London, Focal Press.

Introduction to Documentary

The main purpose of this programme is to explore the basic concepts of documentary filmmaking with special emphasis on the practical aspects of documentary production. It is a hands-on series of workshops and students will learn the fundamentals of production, kinds of documentary and their elements, basic concepts of video shooting and video editing, and be afforded the opportunity to share and develop their ideas, engage with and understand the perspective of others. In a more generalized structure, the course is designed to help students improve their communication in both personal and professional contexts.

Objectives

- To provide an understanding of the basic concepts of the documentary genre.
- To increase the student's understanding of his/her own communicative behavior
- To improve the student's communication skills in both social and professional context
- To provide a system for placing one's ideas and work within the contexts of culture and art.
- To emphasize the dynamic interplay between reality, experience and representation.

Content

- Introduction of Course
- Elements of Documentary
- Documentary Interviews
- Style/Structure in documentary
- Shooting Techniques

Mode of Delivery

- Lectures and Screening of Films.

Reading Materials

- Michael S. J. (1982). *The complete book of scriptwriting*. London: Focal Press.
- Rabiger, M. (2004). *Directing the documentary* (4th ed.). UK: Focal Press.
- Reonthal, A. (2007). *Writing, directing, and producing documentary films and videos* (4th ed.). Illinois: Southern Illinois Press.

Introduction to Narrative/Fiction

Narrative Fiction is the succession of events in a narrated form. The events do not have to be real, they can be taking place in a possible world, but the elements of the Narrative have to constitute a coherent whole. This course introduces to the students the three dimensions through which a narrative is realized; story, Text and Narrative. The course also provides an overview on what a story is, the realization of the story as a plot and focalization techniques.

Objectives

At the end of the course, students should be able to:

- Know the difference between a plot and a story.
- A narrative and a non-narrative text.
- Identify the difference between a polyphonic novel and a monophonic one.

Content

- Story
- Text (plot)
- Narrative
- Focalisation Techniques
- Characterisation Techniques

Mode of Delivery

- Lectures and Screening of Films.

Reading Material

- Michael S. J. (1982). *The complete book of scriptwriting*. London: Focal Press.
- Rabiger, M. (1989). *Directing film techniques and aesthetics* (3rd ed.).USA: Focal Press.
- Mascelli, J. C. (1998). *The 5 C's of cinematography*. USA: Sillman James Press.

Introduction to Production Management

The course will introduce students to the basic information in production management by presenting information on basic management functions and role and how they relate to the course. It will also introduce to the students the key activities that are undertaken at all the stage 4 stages of a production. Students will learn about the various producer's titles and all the key staff in the production department office.

Objectives

At the end of the course, students should be able:

- To relate basic management functions and role to the role of the production manager know the key activities at each stage of the production process.

- Understand the roles of the various producing titles and know the key staff in the production department.

Content

- Course Overview - Basic Management Functions and Roles
- Development stage activities of the Production Process
- Preproduction, production and postproduction activities of the Production Process
- Producing Titles and roles
- Key staff in the production department office and their role

Mode of Delivery

- Lectures and presentations

Reading Materials

- Cleve, B. (2000). Film Production Management. Oxford. Butterworth-Heinemann Ltd.
- Honthaner, E. (1997). The Complete Film Production Handbook. Oxford. Focal Press:
- Jeffrey, T. (2006) Film Business: A Handbook for Producer. Allen & Unwin, Australia.
- Laloggia, N. S; Wurmfeld, E. H. (1999), Independent Filmmaker's Manual. Los Angeles. IFP.
- Patz, D.S. (2002). Film Production Management 101: The Ultimate Guide for Film and Television Production Management and Coordination. Michigan. Sheridan Book.

2.5.2. Television Programme

History of Cinema and Television

This course is a panoramic overview of the histories of cinema and television from the early discoveries of film techniques and aesthetics. This course focuses on the 'silent era' of filmmaking with selected interest in the contribution of personalities such as Thomas Edison, Lumiere Brothers, the development of the studio and story systems and how these systems influence the film and styles.

Objectives

- To understand the development of filmmaking
- To appreciate early forms of filmmaking in relation to the technological development.
- To understand and appreciate the simultaneous incremental growth of technology and to the development of filmmaking.

Content

- Early Discoveries of Film Techniques and Aesthetics (silent era).
- Thomas A. Edison & The Lumiere Brothers.
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- Film form and styles (Classical Hollywood narrative).

Mode of Delivery

- Lectures, viewing of films, group presentations.

Reading Material

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Objectives

At the end of course students will be able to:

- Understand their knowledge, skills and judgement in cinematography to create shots that would elicit the right responses from its target audience.
- To expedite their ability to work individually or collaboratively with others to realize the film by visualizing the words of the script into image sizes for writing film.
- Understand visual vocabulary.
- Carefully choose the appropriate usual vocabulary when writing a script

Content

- Visualization of script
- Psychology of framing and composition
- The use of creative and evocative vocabularies
- Expository vs Evocative description

Mode of Delivery

Lectures and viewing of films

Reading Materials

- Meirelles, I. (2013). *Design for information: An introduction to the histories, theories and best practices behind effective information visualization*. USA: Rockport Publ.
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Objective

At the end of the course, student will be able to understand the need for the formal study of cinema.

Content

- What is Film Aesthetics?
- Why do we watch Films?
- Why do we study Films?
- Analyzing Film

Mode of Delivery

- Lectures and Presentations

Reading Material

- Boggs, J. M. (1996). *The art of watching films*. California: Mayfield Publishing Company.
- Carroll, N. and Choi, J. (2006). *Philosophy of film and motion pictures* (pages. 7-17). Routledge Publishing: London.
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Objectives

- To create awareness among students on the importance of ICT in Media.
- To be able to identify IT systems and services that supports the practice of Media professionals.
- To understand how the computer works

Content:

- The Computer (classes, types, peripherals, hardware/software)
- Computer & Environment (networking, internet, intranet, computer security, social media, digital broadcasting etc.)
- Data processing, basic troubleshooting in computer systems, typing skills, using software tools for communications.

Mode of Delivery

- Lectures and practical.

Reading Materials

- Long, L. & Long, N. (2004). *Computers: information technology in perspective*. (11th ed.). New Jersey: Prentice Hall.
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Objectives

At the end of the course, students will be able to:

- Know the origins and early history of photography.
- Know different photographic styles.
- Identify the various parts of a digital camera single lens reflex (DSLR).
- Understand Skill, techniques and terminologies in still photography
- Describe image sizes
- Understand portrait, landscape and street photography.

Content

- History and development of still photography
- Why do we take Photographs
- What is camera Obscure
- The three (3) main types of still cameras
- Parts and functions of digital still camera
- Framing and composition.
- Terminologies and techniques in still photography
- Image size.
- Portrait, landscape and street photography

Mode of Delivery:

- Lectures and presentations

Reading Materials

- Giannetti, L, (1999) *Understanding Movies* New Jersey. A&A Press.
- Kodak E. (1991) *The Joy of photography staff*, Canada Addison Wesley Press.
- Medoff N J. & Tanquary, T. (2002) *Portable Video*. London, Focal Press.

Introduction to Television Studio Practice

This course is to introduce the students to the basics of television production and the language and grammar of the discipline, to generate and develop programme ideas and the processes leading to translating those ideas into TV programmes.

Objectives

At the end of the course, the student is expected to

- Get a basic understanding of the TV production process
- Acquire the basic skills of producing and directing TV programmes from the control room

Content

- Basic television system
- Principles of the TV system
- Elements of television
- Attributes of television
- TV Production elements
- Types and uses of Sound in Film and TV
- Purposes of lighting

Mode of Delivery

- Lectures, presentations and group practical exercises

Reading Material

- Wurtzel, A. & Rosenbaum, J. (1995). *TV production* (4th ed.). New York: McGraw-Hill.
- Millerson, G. (1999). *TV production* (13th ed.). Oxford: Focal Press.
- Zettl, H. (2005). *TV production handbook* (9th ed.). USA: Thomson Wadsworth.

Introduction to Writing for Television

The aim of this module is to help students through the process of generating ideas and knowing the sources of ideas. Student will be taken through the process of developing those ideas into television proposal. It is also aimed at introducing them to the various script formats in television and getting them to try their hands on these scripts so they can appreciate the various script formats and know the right script for each television programme.

Objectives

On completion of this module the student should be able to:

- Demonstrate an understanding and knowledge of how to write a Script.
- Demonstrate the ability and the knowledge to write a proposal
- Demonstrate an understanding on how to transform an idea into a dramatic script

Content

- Sources of ideas
- Generating Ideas for stories?
- Writing the television proposal
- Script formats
- Formatting teleplay – Directions & Dialogue

Mode of Delivery

- Lecture, Presentation and watch films

Reading Materials

- Cury, I. (2010). *Directing and producing for television* (4th ed.). Oxford: Focal Press.
- Corner, J. (1999). *Critical ideas in television studies*. Oxford: Clarendon Press.
- Charter, K. (1998). *Production research: An introduction*. London: Focal Press.

Introduction to Production Management

The course will introduce students to the basic information in production management by presenting information on basic management functions and role and how they relate to the course. It will also introduce to the students the key activities that are undertaken at all the stage 4 stages of a production. Students will learn about the various producer's titles and all the key staff in the production department office.

Objectives

At the end of the course, students should be able:

- To relate basic management functions and role to the role of the production manager
- Know the key activities at each stage of the production process.
- Understand the roles of the various producing titles and know the key staff in the production department.

Content

- Basic Management Functions and Roles
- Development stage activities of the Production Process
- Preproduction, production and postproduction activities of the Production Process
- Producing Titles and roles
- Key staff in the production department office and their roles

Mode of Delivery

- Lectures and presentations.

Reading Materials

- Gates, R. (1999). *Production management for film and video*. Oxford: Butterworth-Heinemann Ltd.
- Honthaner, E. L. (1997). *The complete film production handbook*. Oxford: Focal Press.
- Cleve, B. (2000). *Film production management*. Oxford: Butterworth-Heinemann Ltd.

Introduction to Television Production I (Television Genre)

This course is aimed at introducing students to the craft of directing the four main television programmes namely; Sports show, Reality, Drama and News from concept to screen. The course introduces the student to their roles as creative heads of the production team with a responsibility to provide leadership for the success of the production of these Television programme. In this course students are exposed to the fine details of directing television programmes through the

analysis or final scripts for the purpose of directing it. The course also enable the students to manage a production team and technology to direct various television programmes.

Objectives

At the end of the programme students will be able to:

- Understand the visualization process as Directors
- Develop concepts for sports, reality, news and drama shows.
- Work together as a team to produce their concepts into the various TV programmes.
- Produce/ Direct their own Television Programme in the TV studio

Content

- Sources of ideas
- Generating Ideas for stories
- Scripting for Drama

Mode of Delivery

- Lectures and Presentations

Reading Materials

- Wurtzel, A. & Rosenbaum, J. (1995). *TV production* (4th ed.). New York: McGraw-Hill.
- Millerson, G. (1999). *TV production* (13th ed.).Oxford: Focal Press.
- Zettl, H. (2005).*TV production handbook* (9th ed.). USA: Thomson Wadsworth.

2.5.3. Cinematography Programme

History of Cinema and Television

This course is a panoramic overview of the histories of cinema and television from the early discoveries of film techniques and aesthetes. This course focuses on the ‘silent era’ of filmmaking with selected interest in the contribution of personalities such as Thomas Edison, Lumier Brothers, the development of the studio and story systems and how these systems influence the film and styles.

Objectives

- To understand the development of filmmaking
- To appreciate early forms of filmmaking in relation to the technological development.
- To understand and appreciate the simultaneous incremental growth of technology and to the development of filmmaking.

Content

- Early Discoveries of Film Techniques and Aesthetics (silent era).
- Thomas A.Edison & The Lumiere Brothers.
- Studio system, the star system.
- Film form and styles (Classical Hollywood narrative).

Mode of Delivery

- Lectures, viewing of films, group presentations.

Reading Material

- Bordwell, D. and Thompson, K. (2008), *FILM ART An Introduction*. 8th Edition, U.S.A. McGraw Hill Publisher.
- Barnouw, E.(1993) *Documentary, A History Of The Non-Fiction Film*, Oxford University Press.
- Bordwell, D. (1997) , *On the History of Film Style*, Havard University Press.

Scripting for Visual Narrative

Words are the tools of every writer. However, choice of words will differentiate between any writer from a scriptwriter. Thus, this course introduces students to the art of scriptwriting. The centrality of this course is designed to help focus the mind of the student to the use of vocabulary to evoke a visual imagery of the action in scripting.

Objectives

At the end of course students will be able to:

- Understand their knowledge, skills and judgement in cinematography to create shots that would elicit the right responses from its target audience.
- To expedite their ability to work individually or collaboratively with others to realize the film by visualizing the words of the script into image sizes for writing film.
- Understand visual vocabulary.
- Carefully choose the appropriate usual vocabulary when writing a script

Content

- Visualization of script
- Psychology of framing and composition
- The use of creative ad evocative vocabularies
- Expository vs Enovative description

Mode of Delivery

Lectures and viewing of films

Reading Materials

- Meirelles, I. (2013). *Design for information: An introduction to the histories, theories and best practices behind effective information visualization*. USA: Rockport Publ.
- Messaris, P. (1997). *Visual literacy: Image, mind, & reality*. Massachusetts: MIT Press.
- Walter, E. and Gioglio, J. (2015). *The power of visual storytelling: how to use visuals, videos, and social media to market your brand*. Canada: McGraw-Hill Education.

Introduction to Film Aesthetics

This is an introductory course to the art of understanding a film or video movie. In this course, student are introduced to the formal study of film beyond its entertaining value. The course introduces to the students, who the film audience is, why it is necessary to study film and its importance to the society.

Objective

At the end of the course, student will be able to understand the need for the formal study of cinema.

Content

- What is Film Aesthetics?
- Why do we watch Films?
- Why do we study Films?
- Analyzing Film

Mode of Delivery

- Lectures and Presentations

Reading Material

- Boggs, J. M. (1996). *The art of watching films*. California: Mayfield Publishing Company.
- Carroll, N. and Choi, J. (2006). *Philosophy of film and motion pictures* (pages. 7-17). Routledge Publishing: London.
- Cubitt, S. (2005). *The cinema effect*. Massachusetts: MIT Press.

Introduction to ICT and Media

This course defines ICT. It also traces the historical development of ICT, its impact on the present as well as future media delivery system as a whole and Film and TV industry in particular. It also looks at the development of ICT capabilities (hardware, software and infrastructure) as well as shift from media or television broadcasting and the internet and the www as a source of media information. The course also introduces to students the importance of security in computer systems. Cyber security and the safety of data in media industry.

Objectives

- To create awareness among students on the importance of ICT in Media.
- To be able to identify IT systems and services that supports the practice of Media professionals.
- To understand how the computer works

Content:

- The Computer (classes, types, peripherals, hardware/software)
- Computer & Environment (networking, internet, intranet, computer security, social media, digital broadcasting etc.)
- Data processing, basic troubleshooting in computer systems, typing skills, using software tools for communications.

Mode of Delivery:

- Lectures and practical.

Reading Materials

- Long, L. & Long, N. (2004). *Computers: information technology in perspective*. (11th ed.). New Jersey: Prentice Hall.
- Pfaffenberger, B. & Daley, B. (2004). *Computers in your future*. New Jersey: Prentice Hall .

- Stair, R.M. & Baldauf, K.J. (2007). *Succeeding with technology: Computer system concepts for real life*. (2nd ed.). United States of America: Thomson Course Technology.

Digital Photography

This course introduces students to digital still cameras, techniques and skills in still photography, where students are taught how to apply the basic skills and techniques in still photography that will offer students basic grounding to turn snapshots into great photographs. This course introduces students to, history of photography, how still photography developed during the 19th and 20th centuries, parts and function of the still camera, types of still cameras, basic terminologies and new technology behind the current digital still cameras. Students will also be introduced to image sizes, still photographic styles such as portrait photography, landscape photography and street photography.

Objective:

At the end of the course, students will be able to:

- Know the origins and early history of photography.
- Know different photographic styles.
- Identify the various parts of a digital camera single lens reflex (DSLR).
- Understand Skill, techniques and terminologies in still photography
- Describe image sizes
- Understand portrait, landscape and street photography.

Content

- History and development of still photography
- Why do we take Photographs
- What is camera Obscure
- The three (3) main types of still cameras
- Parts and functions of digital still camera
- Framing and composition.
- Terminologies and techniques in still photography
- Image size.
- Portrait, landscape and street photography

Mode of Delivery:

- Lectures and presentations

Reading Materials

- Giannetti, L, (1999) *Understanding Movies* New Jersey. A&A Press.
- Kodak E. (1991) *The Joy of photography staff*, Canada Addison Wesley Press.
- Medoff N J. & Tanquary, T. (2002) *Portable Video*. London, Focal Press.

Visual Story

This course provides learners with professional cinematography knowledge through practice in techniques and strategies used in film and television productions. There is a strong emphasis on

communication, information, interpretation and construction of meaning in shots. This course satisfies the creative expression requirements of the cinematographer as a visual communicator. Film and Television are audio-visual medium for communication that thrives on a good understanding and creation of powerful images that communicate effectively. This course is designed to develop the art and craft of the learner's skill through theory and practice.

Objectives

At the end of this course, students will be able to,

- Understand shot sizes and their uses
- Know the meaning of shots
- Know how to create meaningful shots
- Know how to communicate with shot sizes

Content

- The role of cinematography in film and television production
- Psychology of framing and composition
- What makes up the image size?
- Psychology of Image sizes
- The relationship between image size and Visual story

Mode of Delivery

- Lectures and viewing of early films as well as presentations

Reading Material

- Messaris, P. (1997). *Visual literacy: Image, mind, & reality*. Massachuset: MIT Press.
- Walter, E. and Gioglio, J. (2015). *The power of visual storytelling: how to use visuals, videos, and social media to market your brand*. Canada: McGraw-Hill Education.
- Zettle, H. (1992). *Video basics 3*. (3rd ed.) Wadsworth: Thompson Learning.

Basic Camera Operation

This course introduces the student to the camera and its purposes. In this course, students are introduced to the basic skills in handling camera to achieve effective and smooth camera operation and movement. This include basic techniques such as, pans, tilts hand held and zooms. The students are also introduced to the different parts of the camera in order to understand the tool of their art and craft. The course is designed to boost the confidence of the student at handling the camera.

Objectives

At the end of the course, the student should be able to:

- Understand the camera as a tool for their art and craft.
- Execute basic camera movement.
- Know and use the camera's functions to create appropriate images.

Content

- Parts and functions of the video camera
- Setting up the video camera to shoot

- Basic camera movements – Pan, Tilt, Lens movement and introduction to other movements
- Effective Use of Lenses – Primary and Zoom Lenses
- Hand Holding the camera as an art and technique
- Introduction to location and studio camera works

Mode of Delivery

- Lectures, demonstration and hands on practice

Reading Materials

- Carlson, V.C. (1991) *Professional Lighting Handbook*; Stoneham: Focal Press
- Gerald M. (2001) *Video production hand book*, New York: Elsevier Press.
- Langford, M. (1996). *Basic Photography*. Oxford Focal Press

Introduction to Lighting

This course introduces the student to the essence of light and lighting in cinematography and photography. As light plays important role in photography, the course explores the aesthetic and practical aspect of lighting. In this course students are taught different techniques of lighting to achieve different effects such as working with minimum amount of light in a newsreel solution to a three point lightings for a major shoot. And also introduces students to lighting accessories and their function and effect on the shot.

Objectives

By the end of this course, student should be able to:

- Understand the essence of lights in Cinematography
- How to be able to work with one light in newsreel coverage
- Understand the essence of colour temperature, gain/ISO and its relevance in image creation
- Understand and use light and lighting accessories to achieve appropriate lighting effect

Content

- The role of light in Cinematography
- The 3 Point Light and its Application
- Introduction to studio lighting
- Introduction to location lighting

Mode of Delivery

- Lectures, demonstration and hands on practice

Reading Materials

- Bureau N. P. (1970) *Basic Electricity*. New York: Dover Publications.
- Carlson, V.C. (1991) *Professional Lighting Handbook*. Stoneham: Focal Press.
- Mascelli J.V. (1998) *The five C's of Cinematography*. Los Angeles, CA: Silman-James Press.

2.5.4. Editing Programme

History of Cinema and Television

This course is a panoramic overview of the histories of cinema and television from the early discoveries of film techniques and aesthetes. This course focuses on the 'silent era' of filmmaking with selected interest in the contribution of personalities such as Thomas Edison, Lumiere Brothers, the development of the studio and story systems and how these systems influence the film and styles.

Objectives

- To understand the development of filmmaking
- To appreciate early forms of filmmaking in relation to the technological development.
- To understand and appreciate the simultaneous incremental growth of technology and to the development of filmmaking.

Content

- Early Discoveries of Film Techniques and Aesthetics (silent era).
- Thomas A. Edison & The Lumiere Brothers.
- Studio system, the star system.
- Film form and styles (Classical Hollywood narrative).

Mode of Delivery

- Lectures, viewing of films, group presentations.

Reading Material

- Bordwell, D. and Thompson, K. (2008), *FILM ART An Introduction*. 8th Edition, U.S.A. McGraw Hill Publisher.
- Barnouw, E. (1993) *Documentary, A History Of The Non-Fiction Film*, Oxford University Press.
- Bordwell, D. (1997) , *On the History of Film Style*, Harvard University Press.

Scripting for Visual Narrative

Words are the tools of every writer. However, choice of words will differentiate between any writer from a scriptwriter. Thus, this course introduces students to the art of scriptwriting. The centrality of this course is designed to help focus the mind of the student to the use of vocabulary to evoke a visual imagery of the action in scripting.

Objectives

At the end of course students will be able to:

- Understand their knowledge, skills and judgement in cinematography to create shots that would elicit the right responses from its target audience.
- To expedite their ability to work individually or collaboratively with others to realize the film by visualizing the words of the script into image sizes for writing film.
- Understand visual vocabulary.
- Carefully choose the appropriate usual vocabulary when writing a script

Content

- Visualization of script
- Psychology of framing and composition
- The use of creative and evocative vocabularies
- Expository vs. Evocative description

Mode of Delivery

Lectures and viewing of films

Reading Materials

- Meirelles, I. (2013). *Design for information: An introduction to the histories, theories and best practices behind effective information visualization*. USA: Rockport Publ.
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Objective

At the end of the course, student will be able to understand the need for the formal study of cinema.

Content

- What is Film Aesthetics?
- Why do we watch Films?
- Why do we study Films?
- Analyzing Film

Mode of Delivery

- Lectures and Presentations

Reading Material

- Boggs, J. M. (1996). *The art of watching films*. California: Mayfield Publishing Company.
- Carroll, N. and Choi, J. (2006). *Philosophy of film and motion pictures* (pages. 7-17). Routledge Publishing: London.
- Cubitt, S. (2005). *The cinema effect*. Massachusetts: MIT Press.

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Objectives

- To create awareness among students on the importance of ICT in Media.
- To be able to identify IT systems and services that supports the practice of Media professionals.
- To understand how the computer works

Content:

- The Computer (classes, types, peripherals, hardware/software)
- Computer & Environment (networking, internet, intranet, computer security, social media, digital broadcasting etc.)
- Data processing, basic troubleshooting in computer systems, typing skills, using software tools for communications.

Mode of Delivery:

- Lectures and practical.

Reading Materials

- Long, L. & Long, N. (2004). *Computers: information technology in perspective*. (11th ed.). New Jersey: Prentice Hall.
- Pfaffenberger, B. & Daley, B. (2004). *Computers in your future*. New Jersey: Prentice Hall .
- Stair, R.M. & Baldauf, K.J. (2007). *Succeeding with technology: Computer system concepts for real life*. (2nd ed.). United States of America: Thomson Course Technology.

Digital Photography

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Objective:

At the end of the course, students will be able to:

- Know the origins and early history of photography.
- Know different photographic styles.
- Identify the various parts of a digital camera single lens reflex (DSLR).
- Understand Skill, techniques and terminologies in still photography
- Describe image sizes
- Understand portrait, landscape and street photography.

Content

- History and development of still photography

- Why do we take Photographs
- What is camera Obscure
- The three (3) main types of still cameras
- Parts and functions of digital still camera
- Framing and composition.
- Terminologies and techniques in still photography
- Image size.
- Portrait, landscape and street photography

Mode of Delivery:

- Lectures and presentations

Reading Materials

- Giannetti, L, (1999) *Understanding Movies* New Jersey. A&A Press.
- Kodak E. (1991) *The Joy of photography staff*, Canada Addison Wesley Press.
- Medoff N J. & Tanquary, T. (2002) *Portable Video*. London, Focal Press.

Art of Editing

The advent of computers and affordable editing software has put the tool of video editing in the hands of almost everyone. This course is an introduction to the art and technique of digital video editing. It is aimed to sensitize the minds of students on the art and equipping them with the craft of editing in its simplest form. The Art of editing course is designed to launch students to the basic principles and art of video editing. This will enable students' appreciate both the grammar and technique of video editing produce work as creative and constructive editors and not 'cutters'.

Objectives

At the end of course, students will:

- Know the basic principles of editing
- Know the grammar of editing
- Be able to apply the knowledge and skills to the practice of editing
- Have their creative skills in practice honed

Content

- Understand the definition of editing
- The Role of the editor
- Understand the editing footage
- Basic Shot Types
- Criteria for evaluating a shot
- Visual Space in Film
- Categories of an Edit

Mode of Delivery

- Lectures, Viewings, Discussions and Hands on Practice

Reading Materials

- Keast, G. (2015) *The Art of the Cut* Kahala Press, Hawaii.

- Rosenburg, J. (2011) *The Healthy Edit: Creative Editing techniques for perfecting your movie* New York, Elsevier Inc.
- R. Thompson and C. J. Bowen (2013). *Grammar of the Edit (3rd Ed)*. Burlington Focal Press.
- Murch, W. (1992) *In the Blink of an Eye. (2nd ed)*. Silverman-James Press.

Film List

- Me Before You (2016)
- Fences (2017)
- My Best Friend's Wedding (1997)
- Kramer vrs Kramer (1971)
- Heritage Africa (1986)
- Angel Heart (1988)

Script Continuity

This is an introductory course which gives students an insight into the importance of script continuity. The course deals with the basics in continuity as a technique in helping create the illusion of bridging time and space. During the course, students will review films for flaws in continuity and learn how to read a script and break it down for daily work. The importance of the relationship between script supervisor, the director, cast and especially the importance of his work for the editor is emphasized.

Objectives

At the end of this course, participants will:

- Know who a script supervisor or continuity clerk is
- Have a checklist for effective script supervision from pre-production to post production
- Know the filmmaking techniques a script supervisor must know
- Know the desired personality for effective script supervision
- Be able to practice the art of script supervision on a production

Content

- Learning the Basics of continuity by understanding shots, scenes etc.
- Preparing for a shoot
- Basics in continuity.

Mode of Delivery

- Lectures and presentations

Reading Materials

- Bordwell, D., Thomson, K. & Smith, J. (2016) *Film art: An introduction* (11th ed.). USA: McGraw Hill.
- Bowen, C. J., & Thompson, R. (2013). *Grammar of the shot*. New York: Taylor & Francis.
- Dmytryk, E. (1984). *On film editing*: New York: Butterworth- Heinemann Publications.

Film List

- Lolita (1962)

- Pretty Woman (1990)
- My Best Friend's Wedding (1997)
- The Encounter (2010)

Digital Editing

Film and Television production as collaborative art forms have become more dynamic due to successive technological change. The industry expects a lot more from a postproduction editor now than before. Today's Editor and those who will survive the digital era must be creative collaborators as well as have absolute control over the technical aspect of the working material from input to output. The Digital Editing course introduces students to the professional and industry standard skills in planning and executing an edit, creating graphics and working on postproduction sound for film and television. Students will develop their own creative skills through work on individual and shared projects.

Objectives

At the end of the course the student is expected to:

- Demonstrate mastery of digital editing tools to produce appropriate narrative forms.
- Demonstrate the ability to work collaboratively and independently to produce projects that display creativity and originality, whilst fulfilling the prerequisites of the professional and evolving production industry.
- Demonstrate an ability to critically discuss how editing techniques are used to achieve a high level of stylistic and aesthetic production.
- Demonstrate a thorough understanding of technology and technical theory related to post-production editing.

Content

- Introduction to postproduction 2 course
- Creating a project in Adobe Premiere
- Introduction to interface and basic editing tools
- Creating a 3-point edit

Mode of Delivery

- Workshops, tutorials and lectures.

Reading Materials

- Keast, G. (2015). *The art of the cut: editing concepts every filmmaker should know* (1st ed.) .New Delhi: Kahala Press.
- Lewis, J. (2014). *Essential cinema: An introduction to film analysis*. USA: Lachina Publishing Services.
- Murch, W. (2012). *In the blink of an eye: Perspectives in film editing* (2nd ed.). New York:

2.5.5. Sound Programme

History of Cinema and Television

This course is a panoramic overview of the histories of cinema and television from the early discoveries of film techniques and aesthetics. This course focuses on the 'silent era' of filmmaking with selected interest in the contribution of personalities such as Thomas Edison, Lumiere Brothers, the development of the studio and story systems and how these systems influence the film and styles.

Objectives

- To understand the development of filmmaking
- To appreciate early forms of filmmaking in relation to the technological development.
- To understand and appreciate the simultaneous incremental growth of technology and to the development of filmmaking.

Content

- Early Discoveries of Film Techniques and Aesthetics (silent era).
- Thomas A. Edison & The Lumiere Brothers.
- Studio system, the star system.
- Film form and styles (Classical Hollywood narrative).

Mode of Delivery

- Lectures, viewing of films, group presentations.

Reading Material

- Bordwell, D. and Thompson, K. (2008), FILM ART An Introduction. 8th Edition, U.S.A. McGraw Hill Publisher.
- Barnouw, E. (1993) Documentary, A History Of The Non-Fiction Film, Oxford University Press.
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Objectives

At the end of course students will be able to:

- Understand their knowledge, skills and judgement in cinematography to create shots that would elicit the right responses from its target audience.
- To expedite their ability to work individually or collaboratively with others to realize the film by visualizing the words of the script into image sizes for writing film.
- Understand visual vocabulary.
- Carefully choose the appropriate usual vocabulary when writing a script

Content

- Visualization of script

- Psychology of framing and composition
- The use of creative and evocative vocabularies
- Expository vs. Evocative description

Mode of Delivery

- Lectures and viewing of films

Reading Materials

- Meirelles, I. (2013). *Design for information: An introduction to the histories, theories and best practices behind effective information visualization*. USA: Rockport Publ.
- Messaris, P. (1997). *Visual literacy: Image, mind, & reality*. Massachusetts: MIT Press.
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Introduction to Film Aesthetics

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Objective

At the end of the course, student will be able to understand the need for the formal study of cinema.

Content

- What is Film Aesthetics?
- Why do we watch Films?
- Why do we study Films?
- Analyzing Film

Mode of Delivery

- Lectures and Presentations

Reading Material

- Boggs, J. M. (1996). *The art of watching films*. California: Mayfield Publishing Company.
- Carroll, N. and Choi, J. (2006). *Philosophy of film and motion pictures* (pages. 7-17). Routledge Publishing: London.
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Objectives

- To create awareness among students on the importance of ICT in Media.

- To be able to identify IT systems and services that supports the practice of Media professionals.
- To understand how the computer works

Content:

- The Computer (classes, types, peripherals, hardware/software)
- Computer & Environment (networking, internet, intranet, computer security, social media, digital broadcasting etc.)
- Data processing, basic troubleshooting in computer systems, typing skills, using software tools for communications.

Mode of Delivery:

- Lectures and practical.

Reading Materials

- Long, L. & Long, N. (2004). *Computers: information technology in perspective*. (11th ed.). New Jersey: Prentice Hall.
- Pfaffenberger, B. & Daley, B. (2004). *Computers in your future*. New Jersey: Prentice Hall .
- Stair, R.M. & Baldauf, K.J. (2007). *Succeeding with technology: Computer system concepts for real life*. (2nd ed.). United States of America: Thomson Course Technology.

Digital Photography

This course introduces students to digital still cameras, techniques and skills in still photography, where students are taught how to apply the basic skills and techniques in still photography that will offer students basic grounding to turn snapshots into great photographs. This course introduces students to, history of photography, how still photography developed during the 19th and 20th centuries, parts and function of the still camera, types of still cameras, basic terminologies and new technology behind the current digital still cameras. Students will also be introduced to image sizes, still photographic styles such as portrait photography, landscape photography and street photography.

Objective:

At the end of the course, students will be able to:

- Know the origins and early history of photography.
- Know different photographic styles.
- Identify the various parts of a digital camera single lens reflex (DSLR).
- Understand Skill, techniques and terminologies in still photography
- Describe image sizes
- Understand portrait, landscape and street photography.

Content

- History and development of still photography
- Why do we take Photographs
- What is camera Obscure

- The three (3) main types of still cameras
- Parts and functions of digital still camera
- Framing and composition.
- Terminologies and techniques in still photography
- Image size.
- Portrait, landscape and street photography

Mode of Delivery:

- Lectures and presentations

Reading Materials

- Giannetti, L. (1999) *Understanding Movies* New Jersey. A&A Press.
- Kodak E. (1991) *The Joy of photography staff*, Canada Addison Wesley Press.
- Medoff N J. & Tanquary, T. (2002) *Portable Video*. London, Focal Press.

Sound Production for the Moving Image

This course introduces the students to the basics of sound such as the nature of sound, the various modes of sound generation, and the technique of capturing sound. The course also introduces to the student the technical aspect of the tools of sound recording and other application.

Objectives

By the end of the course, the student should be able to

Appreciate and understand the nature of sound

Identify the various modes of sound generation

Know the basic techniques of capturing sound

Understand and appreciate the technical aspects of the tools of the trade

Content

- Sources of sound generation
- The nature of sound
- Introduction to sound equipment
- Types of cables and connectors XLR, DIN, Phono /Jack and Mini jack
- Connection of Hot and Cold Leads. Care of equipment
- The practical use of sound equipment in the TV studio/on location

Mode of Delivery

- Classroom lectures and demonstrations

Reading Materials

- Bartlett, B., & Bartlett, J. (2009). *Practical recording techniques: The step-by-step approach to professional audio recording* (5th ed.). London: Focal Press.
- Bryan, M. S. (2009). *Filmmaking for dummies* (2nd ed.). Indiana: Wiley Publishing Inc.
- Eargle, J. (2005). *The Microphone book* (2nd ed.). USA: Focal Press.

Introduction to Film Sound Appreciation

As an introductory course, this course introduces students to the fundamental aesthetics of sound in cinema and teaches the theoretical underpinning of sound and moving images. The course will

be taught through lectures and discussions with analyses of various films as to their musical and sound design properties; the techniques of the use of sound for the narrative film. Students will be taught to conceptualize and organize a soundtrack for a short story, which will consist of only sound effects, as part of their practical exercises.

Objectives

By the end of the course, students should be able to:

- Explain the importance of the various sound elements that make up the motion picture soundtrack and their narrative value in any production.
- Analyze any production with respect to the theoretical underpinning of sound and the moving images.

Content:

- Discuss the process involve in sound postproduction and develop strategic sound editing plan for a production.
- Develop creative skills through practical work.
- Evaluate what good motion picture soundtrack is and the factors associated with a motion picture soundtrack considered to have sound challenges.

Mode of Delivery

- Power point presentations Activity base teaching Film viewing and analyzing sessions.

Reading Materials

- Altman, R. (1992). *Sound theory, Sound Practice*. Routledge.
- Rose, J. (2003).
- Holman, T. (2010). *Sound for film and television* (3rd ed.). Oxford: Elsevier.
- Hopkins, C. (2007). *Sound insulation* (1st ed.). Burlington: Elsevier Ltd.

Post Production Sound

The course is designed for those already practicing in the media who may not have the requisite professional training. The emphasis is particularly on post-production sound for film, television, animation, etc. The software programme to be used is Pro tools.

Objectives

At the end of this course, the students will be able,

- To acquaint students with various professional sound recording formats, techniques of recording, editing and mixing styles, etc
- To enable students to creatively and confidently use Pro tools to produce good sound design work for both screen and audio projects.

Content

- Introduction and Orientation
- Digital Technology
- Audio Production with Pro tools
- Post-Production Techniques
- Sound Design Exercises

Mode of Delivery

- Lectures, discussions, screenings and practical excercises.

Reading Material

- Lyver, D. (1999). *Basics of Video Sound* (2nd ed.). Oxford: Focal Press.
- Rose, J. (2003). *Producing great sound for film and video* (3rd ed.). Focal Press.
- Zettl, H. (1999). *Sight, sound, motion: Applied media aesthetics* (3rd ed.). Wadsworth publishing Company.

2.5.6. Animation Programme

History of Cinema and Television

This course is a panoramic overview of the histories of cinema and television from the early discoveries of film techniques and aesthetics. This course focuses on the 'silent era' of filmmaking with selected interest in the contribution of personalities such as Thomas Edison, Lumier Brothers, the development of the studio and story systems and how these systems influence the film and styles.

Objectives

- To understand the development of filmmaking
- To appreciate early forms of filmmaking in relation to the technological development.
- To understand and appreciate the simultaneous incremental growth of technology and to the development of filmmaking.

Content

- Early Discoveries of Film Techniques and Aesthetics (silent era).
- Thomas A. Edison & The Lumiere Brothers.
- Studio system, the star system.
- Film form and styles (Classical Hollywood narrative).

Mode of Delivery

- Lectures, viewing of films, group presentations.

Reading Material

- Bordwell, D. and Thompson, K. (2008), *FILM ART An Introduction*. 8th Edition, U.S.A. McGraw Hill Publisher.
- Barnouw, E. (1993) *Documentary, A History Of The Non-Fiction Film*, Oxford University Press.
- Bordwell, D. (1997) , *On the History of Film Style*, Harvard University Press.

Scripting for Visual Narrative

Words are the tools of every writer. However, choice of words will differentiate between any writer from a scriptwriter. Thus, this course introduces students to the art of scriptwriting. The centrality of this course is designed to help focus the mind of the student to the use of vocabulary to evoke a visual imagery of the action in scripting.

Objectives

At the end of course students will be able to:

- Understand their knowledge, skills and judgement in cinematography to create shots that would elicit the right responses from its target audience.
- To expedite their ability to work individually or collaboratively with others to realize the film by visualizing the words of the script into image sizes for writing film.
- Understand visual vocabulary.
- Carefully choose the appropriate usual vocabulary when writing a script

Content

- Visualization of script
- Psychology of framing and composition
- The use of creative and evocative vocabularies
- Expository vs Evocative description

Mode of Delivery

Lectures and viewing of films

Reading Materials

- Meirelles, I. (2013). *Design for information: An introduction to the histories, theories and best practices behind effective information visualization*. USA: Rockport Publ.
- Messaris, P. (1997). *Visual literacy: Image, mind, & reality*. Massachusetts: MIT Press.
- Walter, E. and Gioglio, J. (2015). *The power of visual storytelling: how to use visuals, videos, and social media to market your brand*. Canada: McGraw-Hill Education.

Introduction to Film Aesthetics

This is an introductory course to the art of understanding a film or video movie. In this course, students are introduced to the formal study of film beyond its entertaining value. The course introduces to the students, who the film audience is, why it is necessary to study film and its importance to the society.

Objective

At the end of the course, student will be able to understand the need for the formal study of cinema.

Content

- What is Film Aesthetics?
- Why do we watch Films?
- Why do we study Films?
- Analyzing Film

Mode of Delivery

- Lectures and Presentations

Reading Material

- Boggs, J. M. (1996). *The art of watching films*. California: Mayfield Publishing Company.
- Carroll, N. and Choi, J. (2006). *Philosophy of film and motion pictures* (pages. 7-17). Routledge Publishing: London.
- Cubitt, S. (2005). *The cinema effect*. Massachusetts: MIT Press.

Introduction to ICT and Media

This course defines ICT. It also traces the historical development of ICT, its impact on the present as well as future media delivery system as a whole and Film and TV industry in particular. It also looks at the development of ICT capabilities (hardware, software and infrastructure) as well as shift from media or television broadcasting and the internet and the www as a source of media information. The course also introduces to students the importance of security in computer systems. Cyber security and the safety of data in media industry.

Objectives

- To create awareness among students on the importance of ICT in Media.
- To be able to identify IT systems and services that supports the practice of Media professionals.
- To understand how the computer works

Content:

- The Computer (classes, types, peripherals, hardware/software)
- Computer & Environment (networking, internet, intranet, computer security, social media, digital broadcasting etc.)
- Data processing, basic troubleshooting in computer systems, typing skills, using software tools for communications.

Mode of Delivery:

- Lectures and practical.

Reading Materials

- Long, L. & Long, N. (2004). *Computers: information technology in perspective*. (11th ed.). New Jersey: Prentice Hall.
- Pfaffenberger, B. & Daley, B. (2004). *Computers in your future*. New Jersey: Prentice Hall .
- Stair, R.M. & Baldauf, K.J. (2007). *Succeeding with technology: Computer system concepts for real life*. (2nd ed.). United States of America: Thomson Course Technology.

Digital Photography

This course introduces students to digital still cameras, techniques and skills in still photography, where students are taught how to apply the basic skills and techniques in still photography that will offer students basic grounding to turn snapshots into great photographs. This course introduces students to, history of photography, how still photography developed during the 19th and 20th centuries, parts and function of the still camera, types of still cameras, basic terminologies and new technology behind the current digital still cameras. Students will also be introduced to image sizes, still photographic styles such as portrait photography, landscape photography and street photography.

Objective:

At the end of the course, students will be able to:

- Know the origins and early history of photography.
- Know different photographic styles.

- Identify the various parts of a digital camera single lens reflex (DSLR).
- Understand Skill, techniques and terminologies in still photography
- Describe image sizes
- Understand portrait, landscape and street photography.

Content

- History and development of still photography
- Why do we take Photographs
- What is camera Obscure
- The three (3) main types of still cameras
- Parts and functions of digital still camera
- Framing and composition.
- Terminologies and techniques in still photography
- Image size.
- Portrait, landscape and street photography

Mode of Delivery:

- Lectures and presentations

Reading Materials

- Giannetti, L, (1999) *Understanding Movies* New Jersey. A&A Press.
- Kodak E. (1991) *The Joy of photography staff*, Canada Addison Wesley Press.
- Medoff N J. & Tanquary, T. (2002) *Portable Video*. London, Focal Press.

Introduction to Animation

This course introduces students to a brief history of animation and also the basic principles of animation which cuts across both 2D and 3D. This gives students a general idea of how things work in animation and prepare them for the course. Theoretical material will include a brief introduction to movement, animation timing and some selected principles of animation. Practical work will focus on how to understand movement by constructing a flipbook, phenakistiscope, zoetrope or thaumatrope and how to animate motions such as ball bounce, paper falling etc. This course will have a project emphasis with students creating a series of short animations during the 7weeks.

Objectives

By the end of this course students should be able to,

- Know the early forms of animation techniques
- Know the principles of animation
- Understand the difference between 2D and 3D animation
- Animate a series of shorts

Content

- Optical Toys
- Timing
- Anticipation

- Squash and Stretch
- Lip Sync

Mode of Delivery

- Lectures, Power point presentation, video referencing/tutorials and internet streaming

Reading Material

- Engler, R (1981). *Film Animation Workshop*, Germany: Braunschweig-Druck.
- Halas J. & Whitaker H.(2009) *Timing For Animation* London.: Focal Press.
- Taylor,R.(1996)*The Encyclopedia of animation techniques*, London :Focal Press.
- Williams, R.(2001) *The Animation Survival kit*, USA:Saber &Saber.

Introduction to Techniques of Animation

This session of the course is designed to introduce participating students to existing and trending animation techniques. This will include Pixilation, Object Animation and 2-Dimensional Drawn Animation techniques.

Objectives

By the end of this course, students should be able to:

- Know the fundamental animation techniques.
- Possess the needed skills to execute short animated pieces using the fundamental animation techniques.
- Gain hands-on experience in the practice of producing short animated movements in 2D drawn animation.
- Gain ability to visualize an animation concept.

Content

- Introduction to selected Animation Techniques
- Idea Generation and Development
- Introduction to 2D Drawn Animation

Mode of Delivery

Lecturing, presentations, instructions and discussions.

Reading Material

- Hart J. (2008). *The Art of the Stryboard: A Filmmaker's Introduction*. USA: Focal Press.
- Johnson O. & Thomas F. (1981). *The Illusion of Life, Disney Animation* (Disney Ed). New York: Library of Congress Cataloging-In-Publication
- Whitaker H. & Halas John (2009). *Timing for Animation* (2nd Ed). USA: Focal Press, Elsevier Ltd.

Introduction to 3D Animation

This course is aimed at equipping students with practical as well as theoretical knowledge in the areas of 3d modeling and animation. The course is delivered through practical assignments, demonstrations and presentations.

Objectives

The aim of this course is to develop understanding of theories and skills that are pertinent to the design and production of 3D animations for advertising, television, film and web using the appropriate modeling and animation techniques and best production workflow.

Content

By the end of this course students should be able to:

- Create 3D models
- Animate in the 3D space
- Render realistic materials and animations for production
- Create animated concepts and stories using 3D as the medium

Mode of Delivery

- Lectures and presentations.

Reading Material

- Gauthier, J.M. (2005). Building Interactive Worlds in 3d. Burlington, MA: Focal Press.
- Lanier, L. (2015). Advanced Maya Texturing and Lighting. Hoboken, New Jersey: John Wiley & Sons Inc.
- Roy, K. (2014). How to Cheat in Maya. Burlington, MA: Focal Press.

2.5.7. Production Design Programme

History of Cinema and Television

This course is a panoramic overview of the histories of cinema and television from the early discoveries of film techniques and aesthetes. This course focuses on the 'silent era' of filmmaking with selected interest in the contribution of personalities such as Thomas Edison, Lumiere Brothers, the development of the studio and story systems and how these systems influence the film and styles.

Objectives

- To understand the development of filmmaking
- To appreciate early forms of filmmaking in relation to the technological development.
- To understand and appreciate the simultaneous incremental growth of technology and to the development of filmmaking.

Content

- Early Discoveries of Film Techniques and Aesthetics (silent era).
- Thomas A.Edison & The Lumiere Brothers.
- Studio system, the star system.
- Film form and styles (Classical Hollywood narrative).

Mode of Delivery

- Lectures, viewing of films, group presentations.

Reading Material

- Bordwell, D. and Thompson, K. (2008), *FILM ART An Introduction*. 8th Edition, U.S.A. McGraw Hill Publisher.
- Barnouw, E.(1993) *Documentary, A History Of The Non-Fiction Film*, Oxford University Press.
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Words are the tools of every writer. However, choice of words will differentiate between any writer from a scriptwriter. Thus, this course introduces students to the art of scriptwriting. The centrality of this course is designed to help focus the mind of the student to the use of vocabulary to evoke a visual imagery of the action in scripting.

Objectives

At the end of course students will be able to:

- Understand their knowledge, skills and judgement in cinematography to create shots that would elicit the right responses from its target audience.
- To expedite their ability to work individually or collaboratively with others to realize the film by visualizing the words of the script into image sizes for writing film.
- Understand visual vocabulary.
- Carefully choose the appropriate usual vocabulary when writing a script

Content

- Visualization of script
- Psychology of framing and composition
- The use of creative and evocative vocabularies
- Expository vs Evocative description

Mode of Delivery

Lectures and viewing of films

Reading Materials

- Meirelles, I. (2013). *Design for information: An introduction to the histories, theories and best practices behind effective information visualization*. USA: Rockport Publ.
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Objective

At the end of the course, student will be able to understand the need for the formal study of cinema.

Content

- What is Film Aesthetics?
- Why do we watch Films?
- Why do we study Films?
- Analyzing Film

Mode of Delivery

- Lectures and Presentations

Reading Material

- Boggs, J. M. (1996). *The art of watching films*. California: Mayfield Publishing Company.
- Carroll, N. and Choi, J. (2006). *Philosophy of film and motion pictures* (pages. 7-17). Routledge Publishing: London.
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Introduction to ICT and Media

This course defines ICT. It also traces the historical development of ICT, its impact on the present as well as future media delivery system as a whole and Film and TV industry in particular. It also looks at the development of ICT capabilities (hardware, software and infrastructure) as well as shift from media or television broadcasting and the internet and the www as a source of media information. The course also introduces to students the importance of security in computer systems. Cyber security and the safety of data in media industry.

Objectives

- To create awareness among students on the importance of ICT in Media.
- To be able to identify IT systems and services that supports the practice of Media professionals.
- To understand how the computer works

Content:

- The Computer (classes, types, peripherals, hardware/software)
- Computer & Environment (networking, internet, intranet, computer security, social media, digital broadcasting etc.)
- Data processing, basic troubleshooting in computer systems, typing skills, using software tools for communications.

Mode of Delivery:

- Lectures and practical.

Reading Materials

- Long, L. & Long, N. (2004). *Computers: information technology in perspective*. (11th ed.). New Jersey: Prentice Hall.
- Pfaffenberger, B. & Daley, B. (2004). *Computers in your future*. New Jersey: Prentice Hall .

- Stair, R.M. & Baldauf, K.J. (2007). *Succeeding with technology: Computer system concepts for real life*. (2nd ed.). United States of America: Thomson Course Technology.

Digital Photography

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Objectives:

At the end of the course, students will be able to:

- Know the origins and early history of photography.
- Know different photographic styles.
- Identify the various parts of a digital camera single lens reflex (DSLR).
- Understand Skill, techniques and terminologies in still photography
- Describe image sizes
- Understand portrait, landscape and street photography.

Content

- History and development of still photography
- Why do we take Photographs
- What is camera Obscure
- The three (3) main types of still cameras
- Parts and functions of digital still camera
- Framing and composition.
- Terminologies and techniques in still photography
- Image size.
- Portrait, landscape and street photography

Mode of Delivery:

- Lectures and presentations

Reading Materials

- Giannetti, L, (1999) *Understanding Movies* New Jersey. A&A Press.
- Kodak E. (1991) *The Joy of photography staff*, Canada Addison Wesley Press.
- Medoff N J. & Tanquary, T. (2002) *Portable Video*. London, Focal Press.

Drafting and Model Making for Film & Television

Scenic designers, set designers or draftsmen are responsible for the design of every Film/TV production in detail. This course introduces students to the beginning of film/TV design. Also, students are taken through the fundamentals of Film/TV design ideas including a working knowledge of script analysis, research and drafting presentations.

Objectives

At the end of the course, students will be able

- Have the basic knowledge in drafting for Film/TV.
- To explore various design presentation ideas for construction in Film/TV design.

Content

- Evolution of Film/TV Design
- Perspective Drawing
- Floor Plan Drawing

Mode of Delivery

- Lectures and presentations

Reading Materials

- Albrecht, D. (1986), *Designing dreams: modern architecture in the movies*. Rutgers University Press.
- Bergfelder, T., Harris, S., & Street, S. (2007), *Film architecture and the transitional imagination*. Amsterdam: Amsterdam University Press.
- Etedgui, P. (1999), *Production design and art direction*. Woburn: Focal Press.

Set Dressing/Deco & use of Props

This course will introduce students to Production Designing and basic fundamental of the course in TV and Film design.

Objectives:

By the end of the lesson the student should be able to,

- Understand and appreciate the concept of TV Designing and Dressing in the filmmaking process.
- Understand the designer in the filmmaking process

Content

- Introduction to Film and TV Design
- Understanding Colour as a Designer
- The use of Props and their roles in TV and Film Design
- Practical project work

Mode of Delivery

- Lectures, demonstrations and discussions

Reading Material

- Affron, C., and Affron, M.J. (1995). Sets in motion: Art Direction and film narrative. New Jersey: Rutgers University.
- Albrecht, D. (1986). Designing dreams. Modern architecture in the movies. New York: Harper & Row.
- Barnwell, J. (2004). Production Design: Architects of the screen. London: Wall Flower

Costume Make-Up Design

This course introduces to students to film and video costume and make-up. This course will be taught through interactive demonstrations followed by a practical session to ensure students grasp the skill required to achieve the end result of each course. The learning environment will simulate how it is like to work in a studio or location; and how to work safely and produce high quality costumes, accessories and makeup that meet production design.

Objectives

- At the end of the course, students should be able to
- Understand what constitutes the visual content in film and television production.
- Know and appreciate how costume and make –up define, establish and develop the character’s role in film and television production.
- Know some basic makeup and its application in productions.
- Know the basic procedure in analyzing a script for production.

Content

- Introduction to costume and Makeup
- Clothing as a medium of Communication and cultural identity
- Prosthetic / Special effect Makeup workshop
- Styling and Acquisition of Costume
- Costume logistics, constraints, shooting, portfolio building

Mode of Delivery:

- Lectures, class discussions, demonstrations, film viewing, and assignments

Reading Materials

- Davis M. L. (1980) Visual Design In Dress, New Jersey: Prentice Hall, Inc.
- Ingham Rosemary, L.C (1992). The Costume Designer’s Handbook 2nd ed. USA: Heinemann.
- J. Michael Gillette (2000). Theatrical Design and Production, 4th ed. Mayfield Publishing Company.

2.5.8. Multimedia Production Programme

History of Multimedia

Multimedia offers many career paths that can lead to occupation in fields such as graphic design, web design, and animation, audio and video production. History of Multimedia is an introductory

course designed to introduce students to the building blocks of text, images, sound, animation and video in order to appreciate the synergy they bring to effective communication. The course covers the historical perspectives on multimedia production, elements, execution, delivery and the impact of the internet on multimedia.

Objectives

At the end of this course, students will be able to,

- Equip themselves with an understanding and appreciation of milestones in the development of Multimedia, key definitions and technologies,
- Understand the production workflow and sets of skills required for one to develop into a multimedia developer.

Content

By the end of this course students should be able to:

- Define and explain key terms and definitions in multimedia.
- Appreciate key milestones in the development of Multimedia.
- Develop an understanding of the production workflow of Multimedia projects.
- Appreciate skill sets necessary to be developed to be effective in creating multimedia projects.

Mode of Delivery

- Lectures and presentations

Reading Materials

- Shapiro, E. (2014). *The Graphic Designer's Guide to Clients*. New York: Allworth Press.
- Smiciklas, M. (2012). *The Power of Infographics*. Indianapolis: Que Publishing.
- Vaughan, T. (2011). *Multimedia: Making It Work, 8th Edition*. New York: McGraw-Hill.
- Whitbread, D. (2009). *The Design Manual*. Sydney: University of New South Wales Press.

Scripting for Visual Narrative

Words are the tools of every writer. However, choice of words will differentiate between any writer from a scriptwriter. Thus, this course introduces students to the art of scripting. The centrality of this course is designed to help focus the mind of the student to the use of vocabulary to evoke a visual imagery of the action in scripting.

Objectives

At the end of course students will be able to:

- Understand their knowledge, skills and judgement in cinematography to create shots that would elicit the right responses from its target audience.
- To expedite their ability to work individually or collaboratively with others to realize the film by visualizing the words of the script into image sizes for writing film.
- Understand visual vocabulary.
- Carefully choose the appropriate usual vocabulary when writing a script

Content

- Visualization of script

- Psychology of framing and composition
- The use of creative and evocative vocabularies
- Expository vs. Evocative description

Mode of Delivery

Lectures and viewing of films

Reading Materials

- Meirelles, I. (2013). *Design for information: An introduction to the histories, theories and best practices behind effective information visualization*. USA: Rockport Publ.
- Messaris, P. (1997). *Visual literacy: Image, mind, & reality*. Massachusetts: MIT Press.
- Walter, E. and Gioglio, J. (2015). *The power of visual storytelling: how to use visuals, videos, and social media to market your brand*. Canada: McGraw-Hill Education.

Introduction to ICT and Media

This course defines ICT. It also traces the historical development of ICT, its impact on the present as well as future media delivery system as a whole and Film and TV industry in particular. It also looks at the development of ICT capabilities (hardware, software and infrastructure) as well as shift from media or television broadcasting and the internet and the www as a source of media information. The course also introduces to students the importance of security in computer systems. Cyber security and the safety of data in media industry.

Objectives

- To create awareness among students on the importance of ICT in Media.
- To be able to identify IT systems and services that supports the practice of Media professionals.
- To understand how the computer works

Content:

- The Computer (classes, types, peripherals, hardware/software)
- Computer & Environment (networking, internet, intranet, computer security, social media, digital broadcasting etc.)
- Data processing, basic troubleshooting in computer systems, typing skills, using software tools for communications.

Mode of Delivery:

- Lectures and practical.

Reading Materials

- Long, L. & Long, N. (2004). *Computers: information technology in perspective*. (11th ed.). New Jersey: Prentice Hall.
- Pfaffenberger, B. & Daley, B. (2004). *Computers in your future*. New Jersey: Prentice Hall .
- Stair, R.M. & Baldauf, K.J. (2007). *Succeeding with technology: Computer system concepts for real life*. (2nd ed.). United States of America: Thomson Course Technology.

Introduction to 3D Animation

This course is aimed at equipping students with practical as well as theoretical knowledge in the areas of 3d modeling and animation. The course is delivered through practical assignments, demonstrations and presentations.

Objective

At the end of this course, students will be able to,

- Develop understanding of theories and skills that are pertinent to the design and production of 3D animations for advertising, television, film and web using the appropriate modeling and animation techniques and best production workflow.

Content

By the end of this course students should be able to:

- Create 3D models
- Animate in the 3D space
- Render realistic materials and animations for production
- Create animated concepts and stories using 3D as the medium

Mode of Delivery

- Lectures and presentations.

Reading Materials

- Gauthier, J.M. (2005) *Building Interactive Worlds in 3d*. Burlington, MA: Focal Press.
- Lanier, L. (2015). *Advanced Maya Texturing and Lighting*. Hoboken, New Jersey: John Wiley & Sons Inc.
- Roy, K. (2014). *How to Cheat in Maya*. Burlington, MA: Focal Press.

Graphic Design I

This course is designed to provide students with a strong theoretical foundation in design. The concept of design, semiotic theory, elements and principles of design are extensively explored as well as other thematic areas such as creativity and composition. The course is delivered through practical assignments, demonstrations and presentations. The Course is designed to provide professional training in graphic communication with strong emphasis on design theory, technical and practical skill development.

Objectives

At the end of this course, students will be able to,

- Produce a body of work suitable for seeking professional opportunities.
- Solve creative problems in design, including research and synthesis of technical, aesthetic, and conceptual knowledge.
- Communicate their ideas professionally and connect with their intended audience using visual, oral, and written presentation skills relevant.
- Studied professional techniques in digital design composition using the most current industry software applications.

- Evaluate design projects or works, including their own work, using professional terminology.
- Learn the professional skills and behaviors necessary to compete in the global marketplace for art and design.

Content

- Graphic and visual communication
- Forms of presentations
- Techniques in digital designs

Mode of Delivery

- Lectures and presentations

Reading Materials

- Heller, S. & Fernandes, T. (2005). *Becoming a graphic designer*, (3rd ed.). New Jersey: John Wiley & Sons Inc.
- Hembree, R. (2008). *The complete graphic designer*. Massachusetts: Rockport Publishers.
- Macnab, M. (2011). *Design by nature*. Berkeley, CA: New Riders.

Motion Graphics

Our modern society is now driven by visual media. Motion Graphics play a key force in this digital media change and is already affecting the way we communicate through digital media. This course is designed to introduce students to Motion Graphic Design Process. Through a series of class lectures, project and studio practices, student will acquire the skills of combining cinematic conventions and graphic design practices to produce videos for Television broadcasting, film, advertising.

Objective

At the end of this course, students will be able to,

- Acquire both theoretical and technical skills of planning, designing and produce Motion Graphics for advertising, television, film and web using the appropriate technologies of image manipulation and best production workflow.

Content

- Motion Design Process
- Introduction to Time-based Visual communication
- Motion Graphics Technology: After effects, Cinema 4D
- Image and Vector Graphics for digital production: Adobe Illustrator and Photoshop
- Production and Post-Production for Motion Design
- Broadcasting Design
- Film Graphics
- Advertising

Mode of Delivery

- Courses presented through Lectures, Demonstrations, Studio practices and Projects

Reading Materials

- Macnab, M. (2011). *Design by nature*. Berkeley, CA: New Riders.

- Shapiro, E. (2014). *The Graphic designer's guide to clients*. New York: Allworth Press.
- Whitbread, D. (2009). *The design manual*. Sydney: University of New South Wales Press.

3D Modelling

This course is aimed at equipping students with practical as well as theoretical knowledge in the areas of 3d modeling and animation. The course is delivered through practical assignments, demonstrations and presentations.

Objectives

At the end of this course, students will be able to,

- Develop understanding of theories and skills that are pertinent to the design and production of 3D animations for advertising, television, film and web using the appropriate modeling and animation techniques and best production workflow.

Content

By the end of this course students should be able to:

- Create 3D models
- Animate in the 3D space
- Render realistic materials and animations for production
- Create animated concepts and stories using 3D as the medium

Mode of Delivery

- Lectures and Presentations

Reading Material

- Gauthier, J.M. (2005). *Building Interactive Worlds in 3D*. Burlington, MA: Focal Press.
- Lanier, L. (2015). *Advanced Maya Texturing and Lighting*. Hoboken, New Jersey: John Wiley & Sons Inc.
- Roy, K. (2014). *How to Cheat in Maya*. Burlington, MA: Focal Press.
- Todd Palamar, T. (2015). *Mastering Autodesk Maya*. Hoboken, New Jersey: John Wiley & Sons Inc.
- Watkins, A. (2012). *Getting Started in 3d with Maya*. Burlington, MA: Focal Press.

Web Design

This course is aimed at equipping students with practical as well as theoretical knowledge in the areas of web concepts and Design. The course is delivered through practical assignments, demonstrations and presentations. The course introduces to students to the theories and skills that are pertinent to the design and development of Web Design, Publishing and Hosting, Content management and Website maintenance using the appropriate web technologies tools.

Objective

At the end of this course, students will be able to,

- Acquire the skills and competence in creating websites using web technologies as well as managing and maintenance of websites.

Content

- Form giving skills
- Presentation skills
- Participation and Preparation

Mode of Delivery

- Lectures and Presentations

Reading Material

- Morville, P. & Rosenfeld, L. (2002). *Information Architecture for the World Wide Web*. Boston: O'Reilly Media Inc.
- Robbins, J. N. (2012). *Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript and Web Graphics*, Boston: O'Reilly Media Inc.
- Robson, E. & Freeman, E. (2012). *Head First HTML and CSS*. Boston: O'Reilly Media Inc.

2.5.9. Broadcast Journalism Programme

History of Broadcasting Journalism

This course takes students through the history of broadcasting from the Gold Coast to present day Ghana. Students are taken through how radio and television started, the various factors that lead to installation of the facilities as well as the technological transitions. The course also examines the key political struggles that media practitioners and advocates went through and how these struggles have helped shaped the law, form and nature of broadcasting in Ghana today. The course is designed to provide the basic theoretical understanding of the history of broadcasting in Ghana.

Objective

By the end of the course, students will be able to,

- Know the history of broadcast media in Ghana.
- Understand the nature broadcasting during the colonial and post-colonial eras and how they differ from each other.
- Understand and appreciate the conditions that led to liberation of the airwaves under the fourth republic.

Content

- State ownership of Media in Ghana.
- Privatization of Media in Ghana.
- The relationship between political environment and the media.

Mode of Delivery

- Class lectures, case studies, and presentations.

Reading Material

- Asante, A. (1996). *The Press In Ghana: Problems and Prospects*. Lanham, MD: University Press of America
- Hasty, J. (2005). *History and Political Culture in Ghana*. Indiana: Indiana University Press.

- Quartey J. (1974). *A Summary History of Ghana Press 1822 – 1960*. Accra: Information Service

Scripting for Visual Narrative

Words are the tools of every writer. However, choice of words will differentiate between any writer from a scriptwriter. Thus, this course introduces students to the art of scriptwriting. The centrality of this course is designed to help focus the mind of the student to the use of vocabulary to evoke a visual imagery of the action in scripting.

Objectives

At the end of course students will be able to:

- Understand their knowledge, skills and judgement in cinematography to create shots that would elicit the right responses from its target audience.
- To expedite their ability to work individually or collaboratively with others to realize the film by visualizing the words of the script into image sizes for writing film.
- Understand visual vocabulary.
- Carefully choose the appropriate usual vocabulary when writing a script

Content

- Visualization of script
- Psychology of framing and composition
- The use of creative and evocative vocabularies
- Expository vs Evocative description

Mode of Delivery

Lectures and viewing of films

Reading Materials

- Meirelles, I. (2013). *Design for information: An introduction to the histories, theories and best practices behind effective information visualization*. USA: Rockport Publ.
- Messaris, P. (1997). *Visual literacy: Image, mind, & reality*. Massachusetts: MIT Press.
- Walter, E. and Gioglio, J. (2015). *The power of visual storytelling: how to use visuals, videos, and social media to market your brand*. Canada: McGraw-Hill Education.

Introduction to ICT and Media

This course defines ICT. It also traces the historical development of ICT, its impact on the present as well as future media delivery system as a whole and Film and TV industry in particular. It also looks at the development of ICT capabilities (hardware, software and infrastructure) as well as shift from media or television broadcasting and the internet and the www as a source of media information. The course also introduces to students the importance of security in computer systems. Cyber security and the safety of data in media industry.

Objectives

- To create awareness among students on the importance of ICT in Media.
- To be able to identify IT systems and services that supports the practice of Media professionals.

- To understand how the computer works

Content:

- The Computer (classes, types, peripherals, hardware/software)
- Computer & Environment (networking, internet, intranet, computer security, social media, digital broadcasting etc.)
- Data processing, basic troubleshooting in computer systems, typing skills, using software tools for communications.

Mode of Delivery:

- Lectures and practical.

Reading Materials

- Long, L. & Long, N. (2004). *Computers: information technology in perspective*. (11th ed.). New Jersey: Prentice Hall.
- Pfaffenberger, B. & Daley, B. (2004). *Computers in your future*. New Jersey: Prentice Hall .
- Stair, R.M. & Baldauf, K.J. (2007). *Succeeding with technology: Computer system concepts for real life*. (2nd ed.). United States of America: Thomson Course Technology.

Media and Society

The media and society course explores the complex underlying forces such as economic, governmental, historical and technologies in media products. This course introduces to the students, the core concepts of media weary, transmedia and how media, as a cultural industry seek to influence behavior and how the effects values societies.

Objectives

- Gain understanding of mass media as cultural industries that influences values and societies.
- Analyse mass communication and its effects.

Content

- Media Weary
- Types of media contents
- Effects of media
- Media and social values

Mode of Delivery

- Lectures

Reading Material

- Baran, S.J. and Dennis K.D. (2009). *Mass Communications Theory: Foundation, Ferment and Future* (5th ed.). Belmont: Wadsworth.
- Griffin, E.A. (2012). *A First Look at Communication Theory* (8th ed.). Boston: McGraw-Hill Higher Education.
- Littlejohn, S.W. and Foss, A.K. (2011). *Theories of Human Communication* (10th ed.). Illinois: Waveland Press.

Radio News Writing, Reporting, Interviewing and Performance Skills

This course cements students' skills acquired in professional broadcast news writing, storytelling and interviewing during the certificate programme. Students are taken through more nuanced practical aspects of news production, storytelling and interviewing. A lot of emphasis is placed on in-studio production and field work. The course is designed to provide adequate practical skills in radio news writing, reporting and interviewing.

Objectives

By the end of the course, students must:

- Demonstrate adequate practical knowledge of sound broadcasting; an understanding of sound elements and values of sound and how these can be variously used in the broadcast copy.
- Demonstrate adequate knowledge of major principles and techniques of radio news gathering, writing/reporting/presentation.
- Demonstrate the capacity to write radio news copy from interviews, presentations and print copies.

Content

- Be able to write broadcast copies from print copies, interviews and presentations.
- Be able to do live reporting.
- Be able to do field reports.
- Be able to present broadcast news.

Mode of Delivery

- Class lectures, case studies, screenings, and laboratory work.

Reading Materials

- Chantler, P. & Stewart, P. (2009) *Essential Radio Journalism: How to Produce and Present Radio News*. USA: A&C Black.
- Hewitt, J, (1997) *Air Words: Writing for Broadcast news, (2nd ed.)* Massachusettes: Gin and Company
- Moyes, N (1984) *Journalism*. Massachusettes: Gin and Company

Television News Writing and Reporting

“Great stories hang in the viewer’s ear and catch the viewer’s eye. Great stories aim straight for the viewer’s heart. The best TV news stories don’t just inform; they teach, illuminate, and inspire viewers.” Al Tompkins. A journalist’s mission is to serve the public by seeking and reporting the facts as accurately as possible .The course introduces students to the basics of television news writing and reporting. Students will research, gather, and analyze information to create broadcasts to a variety of audiences. This course encompasses the principles and foundation of newsgathering and production. Topics include: Story ideas and development, research, and basic reporting skills. Classes are geared towards preparing students for their own productions within the period.

Objective

At the end of the course, students are expected to:

- Know the basic qualities of broadcast journalists.
- Be able to gather and write great stories
- Be able to identify and effectively critique a news item
- Have skills to be more resourceful news reporters
- Know how to identify and build good news sources

Content

- Pre broadcast meeting
- Choosing a story
- Treatment
- Gathering the news
- Producing the TV news
- Post broadcast meeting

Mode of Delivery

- Lectures and presentation

Reading Materials

- Diefenbach, D. L. (2009). *Video Production Techniques: Theory and Practice from Concept to Screen*. USA: Lawrence Elbaum Associates.
- Kindem, G., & Musburger, R.B. (2012). *Introduction to Media Production: The Path to Digital Media Production*. London: Focal Press.
- Musburger, R. B. (2012) *An Introduction to Writing for Electronic Media: Script Writing Across the Genres*. London: Focal Press

Online News Writing and Reporting

The merging of online-print newsrooms, the new methods of online reporting and podcasting as well as the new possibilities of mobile reporting challenge journalists' professional skills and editorial management. This course is meant to introduce students to the basics of New Media and convergence. It is also aimed at strengthening the professional and ethical standards of multimedia journalists. It is an answer to the increasing demand for well-trained online journalists who understand the technical features and the journalistic opportunities of the digital medium.

Objectives

By the end of the course:

- Students will be familiar with the technical background of the Internet and multimedia news reporting and editing.
- Students will enhance their skills in online research, online writing for the web and in multimedia storytelling.
- Students will be able to understand how to monetize content on the web.

Content

- Analysing media websites: design, usability, interactivity, photos
- Basics of Internet technology

- Writing for the web
- Mobile reporting
- Blogging
- Podcast
- Online terminology and Strategies for efficient online research

Mode of Delivery

- Lectures and practical.

Reading Materials

- Bradshaw, P. & Rohumaa, L. (2013). *The Online Journalism Handbook: Skills to Survive and Thrive in the Digital Age*. London: Routledge
- Friend, C. & Singer, S. (2015) *Online Journalism Ethics: Traditions and Transitions*. London: Routledge.
- Miller, E. A. (2009) *Digital Storytelling*. London: Sage Publications.

Television and Radio Studio Management

This course is intended to equip students with an appreciable understanding of the workings and management of radio news rooms and studios. In this course, students will be introduced to the broad concept of management and its application in radio newsroom and studio settings. The organizational structure including roles, responsibilities, and reporting relationships among the various key players in a typical radio newsroom will be examined, and other salient issues relating to the effective and efficient utilization of organizational resources will also be discussed. In this course also, students will learn how to operate and maintain studio equipment. Other important topics this course explores include time management, teamwork dynamics, as well as, the management of conflicts in journalism teams.

Objectives

At the end of this course, students will be able to,

- Practice online journalism professionally
- Work in a team
- Treat news story ideas into broadcast news
- Know news reading and presentation skills

Content

- Operation and maintenance of radio studio equipment
- Teamwork dynamics and conflict management in journalism teams
- A day in the life of a newsroom
- Practical news story pitching exercises by students
- Treatment of news story ideas for final practical project
- News reading/presentation techniques and mechanics
- Important news reading/presentation mechanics and techniques.

Mode of Delivery

- Classroom lectures, audio visual presentations, discussions, and students' group presentations.

READING MATERIAL

- Besse, B. and Desormeaux D. (2007). *Television News Reporting from Design to Delivery*, (Victoires-Editions), Paris : Charles-Henry Dubail,
- Boyd, A, (2001) *Broadcast Journalism Techniques of Radio and Television News*, (5th ed.)
- Coleman, J. S. & Karweit, N. L. (1972) *Information Systems and Performance Measures in Schools*. New York, NY: Educational Technology.

2.5.10. Acting for the Screen Programme

History of Cinema and Television

This course is a panoramic overview of the histories of cinema and television from the early discoveries of film techniques and aesthetes. This course focuses on the 'silent era' of filmmaking with selected interest in the contribution of personalities such as Thomas Edison, Lumier Brothers, the development of the studio and story systems and how these systems influence the film and styles.

Objectives

- To understand the development of filmmaking
- To appreciate early forms of filmmaking in relation to the technological development.
- To understand and appreciate the simultaneous incremental growth of technology and to the development of filmmaking.

Content

- Early Discoveries of Film Techniques and Aesthetics (silent era).
- Thomas A.Edison & The Lumiere Brothers.
- Studio system, the star system.
- Film form and styles (Classical Hollywood narrative).

Mode of Delivery

- Lectures, viewing of films, group presentations.

Reading Material

- Bordwell, D. and Thompson, K. (2008), *FILM ART An Introduction*. 8th Edition, U.S.A. McGraw Hill Publisher.
- Barnouw, E.(1993) *Documentary, A History Of The Non-Fiction Film*, Oxford University Press.
- Bordwell, D. (1997) , *On the History of Film Style*, Havard University Press.

Scripting for Visual Narrative

Words are the tools of every writer. However, choice of words will differentiate between any writer from a scriptwriter. Thus, this course introduces students to the art of scriptwriting. The

centrality of this course is designed to help focus the mind of the student to the use of vocabulary to evoke a visual imagery of the action in scripting.

Objectives

At the end of course students will be able to:

- Understand their knowledge, skills and judgement in cinematography to create shots that would elicit the right responses from its target audience.
- To expedite their ability to work individually or collaboratively with others to realize the film by visualizing the words of the script into image sizes for writing film.
- Understand visual vocabulary.
- Carefully choose the appropriate usual vocabulary when writing a script

Content

- Visualization of script
- Psychology of framing and composition
- The use of creative and evocative vocabularies
- Expository vs Evocative description

Mode of Delivery

Lectures and viewing of films

Reading Materials

- Meirelles, I. (2013). *Design for information: An introduction to the histories, theories and best practices behind effective information visualization*. USA: Rockport Publ.
- Messaris, P. (1997). *Visual literacy: Image, mind, & reality*. Massachusetts: MIT Press.
- Walter, E. and Gioglio, J. (2015). *The power of visual storytelling: how to use visuals, videos, and social media to market your brand*. Canada: McGraw-Hill Education.

Introduction to Film Aesthetics

This is an introductory course to the art of understanding a film or video movie. In this course, students are introduced to the formal study of film beyond its entertaining value. The course introduces to the students, who the film audience is, why it is necessary to study film and its importance to the society.

Objective

At the end of the course, student will be able to

- Understand the need for the formal study of cinema.

Content

- What is Film Aesthetics?
- Why do we watch Films?
- Why do we study Films?
- Analyzing Film

Mode of Delivery

- Lectures and Presentations

Reading Material

- Boggs, J. M. (1996). *The art of watching films*. California: Mayfield Publishing Company.
- Carroll, N. and Choi, J. (2006). *Philosophy of film and motion pictures* (pages. 7-17). Routledge Publishing: London.
- Cubitt, S. (2005). *The cinema effect*. Massachusetts: MIT Press.

Introduction to ICT and Media

This course defines ICT. It also traces the historical development of ICT, its impact on the present as well as future media delivery system as a whole and Film and TV industry in particular. It also looks at the development of ICT capabilities (hardware, software and infrastructure) as well as shift from media or television broadcasting and the internet and the www as a source of media information. The course also introduces to students the importance of security in computer systems. Cyber security and the safety of data in media industry.

Objectives

- To create awareness among students on the importance of ICT in Media.
- To be able to identify IT systems and services that supports the practice of Media professionals.
- To understand how the computer works

Content:

- The Computer (classes, types, peripherals, hardware/software)
- Computer & Environment (networking, internet, intranet, computer security, social media, digital broadcasting etc.)
- Data processing, basic troubleshooting in computer systems, typing skills, using software tools for communications.

Mode of Delivery:

- Lectures and practical.

Reading Materials

- Long, L. & Long, N. (2004). *Computers: information technology in perspective*. (11th ed.). New Jersey: Prentice Hall.
- Pfaffenberger, B. & Daley, B. (2004). *Computers in your future*. New Jersey: Prentice Hall .
- Stair, R.M. & Baldauf, K.J. (2007). *Succeeding with technology: Computer system concepts for real life*. (2nd ed.). United States of America: Thomson Course Technology.

Introduction to Acting for Film and Television

In this course, students are introduced to the art of screen acting for TV and film. The course takes the students through the concepts of auditioning for roles, the differences and similarity between acting for stage and the screen and the appreciation for both. Students are also introduced to a brief history of acting and its development. The course also give students the panoramic view of careers in acting and the social development of acting in Ghana.

Objectives

At the end of the course all students will be able to;

- Know the difference between acting for the screen and acting for the stage
- Know how to prepare for auditioning
- Know the different career paths in acting

Content

- Types of styles and forms of acting
- Elements of drama and principles of acting
- Auditioning
- Careers in acting

Mode of delivery:

- Lecturers, presentations, demonstrations and discussions

Reading materials:

- Arnold, S. (2001). *The creative spirit: An introduction to theatre*. USA: Mayfield Publishing Company.
- McCauley, K. (2011). *An introduction to screen acting*. Ghana: Unik Image Limited.
- Nicholas, A. (1999). *99 film scenes for actors*. USA: Avon Books.

Improvisation I

Improvisation is another aspect of acting that requires imagination and creativity. To create text and embellishment even as one performs, is something that each actor needs to know. We devote a great many class room hours to improvisation exercises and emphasize the importance of 'logical fantasy' in an actor's mind.

Objectives

At the end of this course, students will be able to;

- Improvise voices.
- Create believable characters.
- Understand the different types of movements and their relationship to the screen and stage.
- Components of voice and speech.
- Acting techniques.

Content

- Voice
- Improvisation
- Character Creation
- Performance Discipline
- Movement

Mode of delivery

- Lectures and practical sessions

Reading Material

- Arnold, S. (2001). *The creative spirit: An introduction to theatre*. USA: Mayfield Publishing Company.
- McCauley, K. (2011). *An introduction to screen acting*. Ghana: Unik Image Limited.
- Nicholas, A. (1999). *99 film scenes for actors*. USA: Avon Books.

Characterization and Role Analysis I

In order to essay a role well, it is important for an actor to delineate and articulate the specific contours of a character. Characterization means understanding not only a role from inside out, but also from outside in. This way one arrives at a great unity between thought, expression and gesture. Role analysis exercises are an extension of the characterization process. In this an actor, not only articulates the dramatic arc of a role, but also places the role within the larger dramatic plan and its contextual relationship with dramatic meaning.

Objectives

At the end of the course all students will be able to;

- Know how acting/characterization has evolved throughout history to the contemporary times.
- Understand and apply the fundamentals of a character and performance in acting.
- Know acting techniques as tools of creation and uniqueness.

Content

- History: Origin and evolution of the Actor:
- Stage Acting: A Historical Perspective
- The rise of the Actor
- Screen acting
- Characterization

Mode of delivery:

- Lecturers, presentations, demonstrations and discussions

Reading materials:

- Arnold, S. (2001). *The creative spirit: An introduction to theatre*. USA: Mayfield Publishing Company.
- McCauley, K. (2011). *An introduction to screen acting*. Ghana: Unik Image Limited.
- Nicholas, A. (1999). *99 film scenes for actors*. USA: Avon Books.

Emotional and Dialogue Delivery I

The final test of an actor's caliber is his or her ability to express emotion in the exact manner and degree that a particular role requires. Emotions are expressed in many different ways but the face and especially the eyes are perhaps most communicative in conveying an emotion. Our exercises are aimed at helping students control the degree of emotional expression and establish an 'intellectual' framework within which emotions must be expressed. Dialogue delivery goes hand in hand with emoting and a good actor knows how to create specific emotional effects using both facial expressions and dialogue.

Objectives:

At the end of this course, student will be able to;

- Development themselves as a creative artists with the flexibility to work across all performance mediums, specialising in screen performance.
- Have a high skill level, with the necessary technique to apply to a screen context.
- Prepare professionally on selecting photographs, writing CVs, self-marketing and promotion.

Content:

- Performance before the camera
- Screen techniques
- Adapting to shot sizes
- Audition
- Preparing the show reel.

Mode of delivery:

- Lectures and practical sessions

Reading material:

- McCauley, K. (2011). *An introduction to screen acting. Ghana: Unik Image Limited.*
- Stanislavsky, C. (1988). *An actor prepares.* London: Methuen.
- Wilson, E. & Goldfarb, A. (2000). *Living theatre, a history.* USA: McGraw Hill.

Body Language, Movement of the Body and Acting on Cue I

One of the greatest problems faced by Film and Television actors is to learn how to perform while being surrounded by the artificial atmosphere of cameras, lights, crewmembers and non-existent fellow performers. Added to this is the more difficult task of summoning up real emotions again and again, whenever the Director so wishes. Our exercises help the students deal with this critical aspect of Film and Television acting. Over a period of time students become used to the artificial and technical nature of film shooting and are able to perform effortlessly.

Objectives

At the end of this course, students will be able to;

- Learn how to perform while being surrounded by the artificial atmosphere of cameras, lights, crewmembers
- Summon up real emotions again and again, whenever the Director so wishes

Content

- Body language for the screen
- Acting on cue
- Managing stage fright

Mode of Delivery

- Lectures and practical

Reading Materials

- McCauley, K. (2011). *An introduction to screen acting. Ghana: Unik Image Limited.*

- Nicholas, A. (1999). *99 film scenes for actors*. USA: Avon Books.
- Stanislavsky, C. (1988). *An actor prepares*. London: Methuen.

2.2.11. Music Production and Sound Engineering Programme

Survey of Music in Ghana

In this course, students will be introduced to the varied forms of music in Ghana, their evolution and developments. The course will further discuss the development of these music in relation to the trends of social issues and how they inform music of different eras. Musical genres such as, traditional forms of music, Ghanaian highlife, afro beats through recent hip life and dancehall music. The course will also survey the influence of Western music in Ghanaian music and vice versa.

Objectives

At the end of this course, students will be able to,

- Know the different forms of music from Ghana
- Relate music to the social era it was created
- Traditional and Western Music
- Appreciate the creative journey of a musician in Ghana

Content

- The history of music in Ghana.
- Forms of music in Ghana
- Traditional vs Western forms of music
- The influence of music in society

Mode of Delivery

- Lectures, presentations and visiting professionals

Reading Materials

- Nketia, J. H.K (1962) *African music in Ghana: A Survey of Tradition and forms*. USA: Longmans.
- Plageman, N. (2012) *Highlife Saturday: Myth Popular Music and Social Change in Urban Ghana (African Expressive Cultures)* Indiana: Indiana University Press.
- Owusu, K. (2012) *Ghana Highlife Music*. France: Le Castor Astral.

Copyright and Publishing

This course introduces students to the concept of Copyright and Publishing. It covers the origins and developments in the area of copyright and publishing. The course also addresses the various types of copyright, royalties as well as collection management organizations. The issue of royalties and the types of royalties are also discussed in addition to copyright in the digital era.

Objectives

At the end of the course, students will be able to,

- Understand the concept of copyright and publishing
- Know the various types of copyright
- Know the issues of royalties and how they are collected

- Know the types of royalties and what to expect as a musician.

Content

- Copyright and Publishing
- Various types of copyright and royalties
- Royalty collection management organizations
- Copyright in the digital era.

Mode of Delivery

- Lectures and seminars

Reading Materials

- Deazley, R. (2006) *Rethinking Copyright: History, Theory, Language*. USA: Elgar Publishing
- Bell, W.T. (2014) *Intellectual Privilege: Copyright, Common Law, and the Common Good 1st Edition*. USA. Mercatus Center at George Mason University
- Attorney, S. T. (2010) *Getting Permission: How to License & Clear Copyrighted Materials Online & Off 4th Edition* USA. NOLO

Music Theory and Musicianship

This course focuses on the science and art of creating music. It teaches students the rudiments of creating harmonic sounds with both instrumentals and voice controls. In this course students will be introduced to ear-training concept and soft wares. Musical topics such as Intervals, Chords, Scales, Cadences, Jazz Chords, Note Location and Perfect Pitch will be treated alongside how to do software settings such as tempo, volume and the instrument. Students are also taken through the type of classical music of the late nineteenth century, thus introducing to students the twentieth-century musical practices.

Objectives

At the end of the course, students will be able to,

- Understand the rubrics of developing music
- Understand the theories that underlie music creation
- Understand musical topics as well as software settings
- Appreciate classical music
- Appreciate 20th century musical practices

Content

- Intervals
- Chords
- Scales
- Cadences
- Jazz Chords
- Note Location
- Perfect Pitch
- Software settings
- Classical music of the late nineteenth century

- Twentieth-century musical practices

Mode of Delivery

- Lectures and practical sessions

Reading Materials

- Taylor, E. (2008) *Music Theory in Practice Grade 3*. Oxford: OUP Oxford.
- Carter, N. (2016) *Music theory from Beginner to Expert - The Ultimate step - by step Guide to understanding and Learning Music Theory Effortlessly*. USA: Create space Independent Publishing Platform.
- Jarrett, S (2008) *Music Composition for Dummies*. USA: For Dummies.

Using ICT for Career Development

The involvement of ICT in the music industry is well entrenched and has revolutionized the industry in so many ways. In this course, focus is placed on the role of ICT in career development in music. The course begins by introducing students to the fundamentals of computer and its accessories. The internet is further explored. Areas such as accessing information, creating web presence, networking, uploading and streaming techniques among related topics are treated. Students also learn the best practices in the use of ICT to enhance their career objectives.

Objectives

At the end of the course, students will be able to,

- Know the fundamental use of the computer and its components
- Knows how to navigate and use the internet profitably
- Know how to access relevant information from the internet
- Understand role of ICT in career development in music

Content

- The computer
- Computer components and accessories
- The internet
- Information access
- The role of ICT in career development

Mode of Delivery

- Lectures and practical sessions

Reading Material

- Mill, D. (2001) *ICT in Music*. USA: Person Publishing.
- Will, S. (2018) *How Music Got free: The Inventor, the Music Man and the Thief*. USA: Vintage.
- Mullijan, J.M. (2015) *Awakening: The Music Industry in the Digital Age*. USA: Create space Independent. Publishing Platform.

Studio Specialization I

This course introduces students to the techniques of studio recordings. The science of recording in relation to human audio reception are explored. As such the course examines human ear and sound perception, the various types of waves and their characteristics and their relation to frequencies. Digital audio technology is explored in its uses to record, store, generate, manipulate, and reproduce sound using audio signals encoded in digital form. The course traces the development of recording from analogue to digital. Students also learn types of digital media, microphone and studio designs and their impact on recordings. Architectural acoustics are learnt by the students.

Objectives

At the end of this course, students will be able to,

- Know the techniques of audio recording
- Understand the science of waves and frequencies
- Be familiar with Digital audio technologies
- Know the use of microphones and how they differ in the way in which they respond to different frequencies.
- Be familiar to architectural acoustic

Contents

- Techniques of studio recording
- Audio recording and the human ear
- Waves
- Types of digital media
- Analogue and Digital
- Architectural acoustics

Mode of Delivery

- Lectures and practical sessions

Reading Materials

- Owsinski, B. (1980) *The Mixing Engineer's Handbook*, USA Cengage Learning.
- White, P. and felon, D. (2011) *The Producer's Manual*. USA, Sample Magic.
- Katz, B. (2014) *Mastering Audio; The Art and the Science*; London; focal press.
- Huber, M. D. and Runstain E.R. (2013) *Modern Recording Techniques (Audio Engineering, Society Presents)* USA; Focal Press.

Music Business I

This course is to equip students with the knowledge and skills to manage music enterprises or manage artistes. The course involves an introduction to management and leadership, marketing and event management.

Objective

At the end of the course, students should be able to,

- Know how to set up and manage teams
- Know how to handle projects

- Know how to manage artistes.

Content

- Management
- Types of artistic enterprises
- Artist management
- Marketing
- Event management

Mode of Delivery

- Lectures and seminars

Reading Materials

- Passman, S. D. (2014). *All you need to know about Music Business: 8th Edition* USA Viking.
- Harrison, A. (2014) *Music: The Business – 6th Edition fully revised and updated, including the latest changes to copyright law*, USA: Virgin Books.
- Allen, P. (2014) *Artist Management for the Music Business* London: Routledge.

Center Stage Grooming I

In this course, students are introduced to the concept of center staging and its importance to a successful performance by an artist. Students are introduced to the different types of stages and the different types of performances. The meaning of center stage is explored in relation to what it takes to be at center stage. In this course the disciplines of acting, singing and dance are brought together to realize what it is meant to be at Centre stage.

At the end of this course, students will be able to,

- Know what a center stage is
- Know the different types of center staging and performances
- Develop and improve their center stage presence

Content

- Center staging
- performances
- Singing and dancing
- Acting to attract

Mode of Delivery

- Lectures and practical sessions

Reading Materials

- Spencer, K. (2009) *Stage and Screen Hairstyles: A practical Reference for Actor, Models, Hairstylists, Photographers, Stage Managers and Directors*. USA: Back Stage Books.
- Manfan, M. (2002) *Staging Masculinities: History, Gender, Performance*, USA; Palgrave.
- Main, L. (2017) *Transmissions in Dance: Contemporary Staging Practices*. USA; Palgrave Macmillan.
- Arendell, D. T. and Barnes, R. (2016) *Dance's Duet with the Camera: Motion Pictures*. USA: Palgrave Macmillan.

APPENDIX A: PRODUCTION INSTRUCTIONS

CERTIFICATE PRODUCTION GUIDELINE FILM PRODUCTION

Requirement

Shooting script

Storyboard

Poster

They have to be approved by signatures of the scriptwriting lecturer or Directing supervisors.

Equipment

The Institute will provide a video camera and sound equipment and it's accessories to each group on a schedule the Production Department publishes

No lights will be provided as all shoots are expected to be DAY EXTERIOR. Shooting commences at 8 30am and is supposed to end latest by 4 : 30pm

Location

Exterior of NAFTI Studios, area around NAFTI, compound of NAFTI Hostel and around Students are NOT allowed to go beyond Susanna lodge junction, the Covenant Family junction, Power House, Free Zones Board and anywhere around the American Embassy.

Shooting and editing days

Each group will be given one day to shoot and two days to edit.

Postproduction

The Institute will provide editing facilities for each group after the shoot.

Each group's work will have only CUTS and FADES as transitions

There will be NO DISSOLVES and WIPES.

Each group's work will NOT have music with lyrics

Budget

The Institute will NOT provide funds for these productions so students are advised to be moderate with the requirements for each production

Bookings

Facilities for Shooting and Editing must be booked at least **two (2) workings days** before the scheduled dates for use

Booking means distributing the required forms for the facility to designated departments.

These forms are to be approved by group or production supervisor before Head of Production, Head of Technical or Head of Editing will endorse.

These forms are to be distributed to:

Head of Security

Production Office

Technical

Editing (This is only the Requisition for Editing forms)

TELEVISION PRODUCTION

Requirement

Proposal

Script

Floor plan

Shooting script or Shot list

They have to be approved by signatures of the scriptwriting lecturer or Directing supervisors.

Equipment

The Institute will provide studio floor with lights and control room

Three (3) video cameras and it's accessories to each group on a schedule the Production Department publishes and sound equipment.

The Institute shall also provide flats for set construction in the TV studio and pro[os where available

Location

Students are NOT allowed to have Exterior shoot. All productions or recordings are done in the NAFTI Studio.

Shooting and editing days

Each group will be given one day to shoot and there will no editing.

Postproduction

There will be no postproduction after recording.

Budget

The Institute will NOT provide funds for these productions so students are advised to be moderate with the requirements for each production

Bookings

Facilities for Shooting must be booked at least **two (2) workings days** before the scheduled dates for use

Booking means distributing the required forms for the facility to designated departments.

These forms are to be approved by group or production supervisor before Head of Production, Head of Technical or Head of Editing will endorse.

These forms are to be distributed to:

- Head of Security
- Production Office
- Technical
- Transportation (where applicable) also has to be booked 2 working days to the scheduled date for a production (only to carry props within the Cantonments area)

Duration of Production

Each production whether FICTION or TELEVISION shall not be more than three (3) minutes in duration as a final work.

GENERAL SCHOOL REGULATIONS: SEE THE GENERAL STUDENTS HANDBOOK:

www.nafti.edu.gh