

## **B. Sc Film & Multimedia**

The rationale for the Bachelor Degree in Film and Multimedia is informed by the need to bridge the gap between the needs of industry and what the Nigerian university system can offer in this regard. In other words, it is a programme in consonance with the dynamics of industry standards and needs. There are two variants to this programme. 1. The variant that seeks to match the academic with the professional; and 2. The variant that contextualises the expediency of the local practice of film and multimedia against global best practices. These two variants define the scope and depth of knowledge, skills and competences in the programme.

### **Philosophy**

The philosophy of the BSc in Film & Multimedia programme is structured on two broad premises:

1. nothing is as practical as a good theory; and
2. film, like multimedia, occurs at the intersection of theory and practice.

The philosophy of the programme, therefore, is the judicious combination of theory and practice in how film and multimedia create value, distribute value and earn value.

### **Objectives**

The programme aims to animate the intersection of theory and practice in: 1. the philosophical/ethical; 2. the aesthetic/creative; 3. the entrepreneurial/managerial; and 4. the technological dimensions of film and multimedia.

Towards achieving its overall aim, the objectives of the programme are to:

1. equip students with the skills and competences to exploit the resources at the intersection of the theory and practice of film and multimedia;
2. produce industry-ready graduates with requisite skills and competences in film and multimedia content creation;
3. produce graduates targeted at the rarefied manpower needs of the film and multimedia industry;
4. produce graduates who can deploy and exploit their skills and competences in film and multimedia to source viable employment opportunities for self and others;
5. produce graduates who are imbued with the spirit of entrepreneurship, innovation and creativity in film and multimedia;
6. impart the education in film and multimedia that competently equips the student to deploy and exploit current technologies and or the convergence of media technologies in the design, production and distribution of information, education and entertainment contents;
7. raise and sustain professional integrity in the film and multimedia industry;
8. foster and sustain a strong relationship with the film and multimedia industry;
9. impart the education in film and multimedia that is in tune both with international best practices and the needs of the nation; and
10. prepare the products for post-graduate studies in film, multimedia or other cognate disciplines.

### **Unique Features of the Programme**

1. each semester of the programme culminates in two capstone courses: one for film and the other for multimedia;
2. film and multimedia have been combined in a programme that is as academic as it is industry-oriented;
3. the programme draws its resources from the intersection of theory and practice; and
4. technology has been structured into the programme as its sustenance—much in the same way as it is the sustenance of the industry

### **Employability skills**

The film and multimedia are twin industries that are growing exponentially. This growth is a direct response to the impact of technology and globalisation on communication, entertainment and education. And the more the growth, the more the need for the rarefied manpower to sustain it. The programme, therefore, opens up vast career opportunities in all areas of the film and multimedia value chain, both nationally and internationally. Employability skills emphasised are of two kinds:

1. Those which cover all aspects of the syntax, grammar and aesthetics of content creation for film and multimedia; and
2. Those which cover the ethical, creative, entrepreneurial and technological vectors of the arts. In consequence, those entrepreneurial/employability skills encoded in the programme, ensure that any product of the programme can source gainful employment for self and others.

### **21st Century skills**

The programme will lead to the acquisition of the following 21st century skills by the students:

1. Creativity;
2. Innovation;
3. Critical thinking;
4. Advocacy for ethical values;
5. Digital literacy;
6. Team work;
7. Networking; and
8. Social engagement.



**2<sup>ND</sup> SEMESTER 100 LEVEL**

S/N	CODE	DESCRIPTION	UNIT	STATUS
1	GST 104	Computer Certification	1	C
2	GST 112	Nigerian People and Culture	2	C
3	FMM 102	Film, multimedia & culture I	2	C
4	CUL-FMM 104	Filming Creative Ideas and Concepts Design	2	C
5	CUL-FMM 106	Introduction to Film Theory and Aesthetics	2	C
6	CUL-FMM 108	Foundations of Film, Cinema and Literature	2	C
7	CUL-FMM 112	Film Celebrities, Audiences and Fans	2	C
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13				
14				
<b>Total Core</b>			<b>13</b>	
<b>Total Elective</b>			-	
<b>Total</b>			<b>15</b>	

S/N	CODE	DESCRIPTION	UNIT	STATUS
1	GST 212	Philosophy, Logic and Human Existence	2	C
2	FMM 202	Digital literacy	2	C
3	FMM 204	Film, multimedia & culture II	2	C
4	FMM 206	Elements of multimedia production	2	C
5	CUL-FMM 208	Acting and Role Play	3	C
6	CUL-FMM 214	Camera Work	3	C
7				
8				
<b>Total Core</b>			<b>14</b>	
<b>Total Elective</b>			-	
<b>Total</b>			<b>14</b>	

**1<sup>ST</sup> SEMESTER 200 LEVEL**

S/N	CODE	DESCRIPTION	UNIT	STATUS
2	ENT 211	Entrepreneurship and innovation	2	C
3	CMS 201	History of Nigerian media	2	C
4	FMM 201	Film analysis & criticism	2	C
5	FMM 203	Economics & management of film & multimedia	3	C
6	FMM 205	Elements of film production	2	C
7	CUL-FMM 221	Film and Multimedia Experience	2	C
8	CUL-FMM 223	Basic Videography	3	C
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16	<b>Total Core</b>		<b>16</b>	
17	<b>Total Elective</b>		-	
18	<b>Total</b>		<b>16</b>	

## 2<sup>ND</sup> SEMESTER 200 LEVEL

## 1<sup>ST</sup> SEMESTER 300 LEVEL

S/N	CODE	DESCRIPTION	UNIT	STATUS
1	CMS 301	Theories of Communication	2	C
2	CMS 303	Data Analysis in Communication Research	2	C
3	FMM 301	Film scripting & directing I	2	C
4	FMM 303	Cinematography, motion picture sound & digital technology I	2	C
5	FMM 305	Film & multimedia production design & editing 1	2	C
6	FMM 307	Capstone projects I: Film & multimedia	3	C
7	CUL-FMM 311	Film Animations	3	C
8	CUL-FMM 317	Film Theory and Aesthetics	2	C
9	CUL-FMM 331	Film and Multimedia Experience	2	C
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16	<b>Total Core</b>		<b>20</b>	
17	<b>Total Elective</b>		-	
18	<b>Total</b>		<b>20</b>	

**2<sup>ND</sup> SEMESTER 300 LEVEL**

S/N	CODE	DESCRIPTION	UNIT	STATUS
1	GST 312	Peace and Conflict Resolution	2	C
2	ENT 312	Venture Creation	2	C
3	CMS 302	Foundations of Communication Research	2	C
4	FMM 302	Digital storytelling I	2	
5	FMM 304	Cinematography, motion picture sound & digital technology II	2	
6	FMM 306	Film & multimedia production design & editing II	2	
7	FMM 308	Capstone projects II: Film & multimedia	3	
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16	<b>Total Core</b>		<b>15</b>	
17	<b>Total Elective</b>		-	
18	<b>Total</b>		<b>15</b>	

**1<sup>ST</sup> SEMESTER 400 LEVEL**

S/N	CODE	DESCRIPTION	UNIT	STATUS
1	CMS 401	International communication	2	
2	FMM 401	Film scripting & directing II	2	
3	FMM 403	Cinematography, motion picture sound & digital technology III	2	
4	FMM 405	Film & multimedia production design & editing III	2	
5	FMM 407	Capstone projects III: Film & multimedia	3	
6	FMM 411	Internship	3	
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16	<b>Total Core</b>		<b>14</b>	
17	<b>Total Elective</b>		-	
18	<b>Total</b>		<b>14</b>	

**1<sup>ST</sup> SEMESTER 400 LEVEL**

S/N	CODE	DESCRIPTION	UNIT	STATUS
1	CMS 402	Communication and Society	2	C
2	FMM 402	Digital storytelling II	2	C
3	FMM 404	Cinematography, motion picture sound & digital technology IV	2	C
4	FMM 406	Film & multimedia production design & editing IV	2	C
5	FMM 408	Capstone projects IV: Film & multimedia	3	C
6	FMM 410	Final project.	4	C
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16	<b>Total Core</b>		<b>15</b>	
17	<b>Total Elective</b>		-	
18	<b>Total</b>		<b>15</b>	

**Course Contents & Learning Outcomes****100 Level****GST 111: Communication in English (2 Unit C: LH 15; PH 45)****Learning Outcomes**

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

1. identify possible sound patterns in English Language;
2. list notable Language skills;
3. classify word formation processes;

4. construct simple and fairly complex sentences in English;
5. apply logical and critical reasoning skills for meaningful presentations;
6. demonstrate an appreciable level of the art of public speaking and listening; and
7. write simple and technical reports.

### **Course Contents**

Sound patterns in English Language (vowels and consonants, phonetics and phonology). English word classes (lexical and grammatical words, definitions, forms, functions, usages, collocations). Sentence in English (types: structural and functional, simple and complex). Grammar and usage (tense, mood, modality and concord, aspects of language use in everyday life). Logical and critical thinking and reasoning methods (logic and syllogism, inductive and deductive argument and reasoning methods, analogy, generalisation and explanations). Ethical considerations, copyright rules and infringements. Writing activities: (pre-writing, writing, post writing, editing and proofreading; brainstorming, outlining, paragraphing, types of writing, summary, essays, letter, curriculum vitae, report writing, note making etc., mechanics of writing). Comprehension strategies: (reading and types of reading, comprehension skills, 3RsQ). Information and communication technology in modern language learning. Language skills for effective communication. Major word formation processes. Writing and reading comprehension strategies. Logical and critical reasoning for meaningful presentations. Art of public speaking and listening. Report writing.

### **GST 112: Nigerian Peoples and Culture (2 Unit C: LH 30)**

#### **Learning Outcomes**

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

1. analyse the historical foundation of the Nigerian culture and arts in pre-colonial times;
2. list and identify the major linguistic groups in Nigeria;
3. explain the gradual evolution of Nigeria as a political unit;
4. analyse the concepts of trade, economic and self-reliance status of the Nigerian peoples towards national development;
5. enumerate the challenges of the Nigerian State towards nation building;
6. analyse the role of the judiciary in upholding people's fundamental rights;
7. identify acceptable norms and values of the major ethnic groups in Nigeria; and
8. list and suggest possible solutions to identifiable Nigerian environmental, moral and value problems.

#### **Course Contents**

Nigerian history, culture and art up to 1800 (Yoruba, Hausa and Igbo peoples and culture; peoples and culture of the ethnic minority groups). Nigeria under colonial rule (advent of colonial rule in Nigeria; colonial administration of Nigeria). Evolution of Nigeria as a political unit (amalgamation of Nigeria in 1914; formation of political parties in Nigeria; Nationalist movement and struggle for

independence). Nigeria and challenges of nation building (military intervention in Nigerian politics; Nigerian Civil War). Concept of trade and economics of self-reliance (indigenous trade and market system; indigenous apprenticeship system among Nigeria people; trade, skill acquisition and self-reliance). Social justices and national development (law definition and classification. Judiciary and fundamental rights. Individual, norms and values (basic Nigeria norms and values, patterns of citizenship acquisition; citizenship and civic responsibilities; indigenous languages, usage and development; negative attitudes and conducts. Cultism, kidnapping and other related social vices). Re-orientation, moral and national values (The 3R's – Reconstruction, Rehabilitation and Re-orientation; Re-orientation strategies: Operation Feed the Nation (OFN), Green Revolution, Austerity Measures, War Against Indiscipline (WAI), War Against Indiscipline and Corruption (WAIC), Mass Mobilisation for Self-Reliance, Social Justice and Economic Recovery (MAMSER), National Orientation Agency (NOA). Current socio-political and cultural developments in Nigeria.

### **CMS 101: Introduction to Human Communication (2 Units C: LH 30)**

#### **Learning Outcomes**

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

1. explain the different meanings of communication;
2. highlight the various elements of the communication process;
3. distinguish between different types of human communication and their features;
4. explain the roles of communication; and
5. outline the different forms of African traditional forms of communication.

#### **Course Contents**

A global overview of the history, institutions and functions of communication in human society; an examination of the concepts, levels/categories and elements of human communication; survey of the role and influence of cultural beliefs and practices as well as changing technologies in human communication. The development of different types of communication media, their uses and influences in social and political development. The course introduces the students to various types of communication, communication process, communication modes, African communication system, African oral traditional communication, structure, the role of the media in the development of African cultures, society and civilisation, factor that have influenced the development of human communication, communication as channels for the cultural values and ideas.

### **CMS 103: Writing for the Media (2 Units C: LH 30)**

#### **Learning Outcomes**

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

1. explain the writing process and sources of information;

2. outline the different forms of media writing - newspaper stories, blogging, ethics of mass media writing, news release, advertorial, press statement, backgrounder, speech writing, rejoinder, letter to editor, advertising copy, internet advertising; and
3. demonstrate different writing styles for the media.

### **Course Contents**

Instruction and practice in writing for the various media including social media with the major emphasis on development of effective styles in professional communications and proficiency in grammar and the use of language. The course will discuss the basics of writing for print, broadcast, public relations and advertising. Students will learn writing formats for newspapers, magazines, radio and television as well as for online media. The students will also be introduced to the differences between media writing & creative writing, basics of film scripting and other forms of fiction writing.

### **FMM 101: History of Film & Multimedia (2 Units C: LH 30)**

#### **Learning Outcomes**

Student should be able to:

1. list the landmarks in the evolution of the narrativity of film, the business of film and the technology of film;
2. list the landmarks in the evolution of the multimedia as a communication medium; and
3. contrast film and multimedia as products of a historical process.

### **Course Contents**

There are two aspects to this course:

1. History of film; and
2. History of multimedia.

#### **Film**

A critical survey of the evolution of film from then till now. Crucial landmarks in the growth of film in the following areas: film as a narrative medium; film as business; and the technology of film. Hollywood. Nollywood. Bollywood.

#### **Multimedia**

The composite nature of the multimedia content—brief survey of the evolution of: computing; printing; and telecommunications. Detailed appraisal of how these technologies have converged into a communication system that combines text, graphics and sound—and how this medium has evolved from then till now.

Screenings of films that represent the various epochs in the development of film.

Exhibition of multimedia contents from the representative eras.

## **FMM 102: Film, Multimedia & Culture I (2 Units C: LH 30)**

### **Learning Outcomes**

Student should be able to:

1. analyse the various definitions of culture;
2. analyse the characteristics of culture; and
3. analyse film and multimedia as cultural expressions.

### **Course Contents**

Film and multimedia productions within the defining context of culture—within the peculiarities and dynamics of culture. The critical examination of the concept of culture; the characteristics of culture; etc. Cultural expressions like: myths; folktales; fables; hair adornment; body graphics; scarification etc. are critically examined. Major expressions of popular culture—movies; etc. In other words, film and multimedia productions are positioned as cultural expressions.

Screening of films and multimedia contents that are adjudged significant on account of how they have incorporated identifiable aspects of specific cultures.

## **CUL-FMM 103- Life Skills and Critical Thinking for Undergraduates (2 Units C: LH 30, PH Nil)**

### **Overview**

The complexities of the contemporary world have placed a huge demands on young people who have to navigate divergent, conflicting and sometimes confusing situations as they make their ways through life. As such it is pragmatic that young people entering the university system be exposed to the rudiments of decision making that will impact their lives during their programme in the university and thereafter as graduates.

This is the major rationale for introducing them to Life Skills and Critical Thinking as a course of study at the first year which is not available in most social science programmes in Nigerian universities.

### **Objectives**

The objectives of the course are to:

1. Explain the concept of critical thinking.
2. Identify and develop critical thinking skills
3. Identify critical thinking processes.
4. Explain critical thinking techniques.
5. Describe life problems and coping methods
6. Determine a systematic plan for goal setting and attainment
7. Identify success principles and learning techniques to enhance goal attainment

### **Learning Outcomes**

On completion of the course, students should be able to:

1. Define the concept of critical thinking.
2. Identify at least five (5) critical thinking skills
3. Identify at least five (5) critical thinking processes.
4. Describe at least five (5) critical thinking techniques
5. Describe life problems and coping methods
6. Explain Goal setting process
7. Determine a systematic plan for reaching their goals.
8. Outline at least five (5) motivation needed to attain goals.

### **Course Contents**

What is critical thinking? Why is critical thinking important for undergraduates?, Demonstrating critical thinking, The critical thinking processes, Identifying life problems and coping methods, Investigating and evaluating thinking, Effective Goal Setting, Challenges of Goal Setting, Ben Carson Risk Assessment Guide, Mapping an Argument, Evaluating Arguments, Inductive Reasoning and Analogies, Sources and Causes, Causal and Deductive Arguments, Fallacies and Biases, Using evidence critically, Displaying critical thinking in reading and writing, General Strategies for critical writing.

### **CUL- FMM 104 Filming, Creative Ideas and Concepts Design (3 Units C: LH30, PH 45)**

#### **Overview**

This course introduces the core concepts for producing dramatic narrative film and video. It is designed to help students develop creative passion and talent in filming and acquire critical thinking, creative writing and designing as well as visual critical awareness skills and other skills needed to invent, visualize and design ideas and concepts and to successfully them into standard finished products.

Therefore, students who successfully complete this course will become thinkers and creators who can solve problems through inventing, building or designing ideas and concepts in the film industry.

#### **Objectives**

The objectives of the course are to:

1. Explain the concept of creative thinking and writing
2. Describe how to pitch creative ideas and concepts
3. Illustrate how to develop and design creative ideas and concepts
4. Explore filming creative ideas and concepts design principles
5. Describe how to market creative film ideas and concepts design

#### **Learning Outcomes**

On completion of the course, students should be able to:

1. Define the concept of creative thinking and writing
2. Describe how to pitch creative ideas and concepts
3. Demonstrate how to develop and design creative ideas and concepts
4. Describe principles of filming creative ideas and concepts design
5. Propose a business plan for the delivery of a well-designed creative film idea and concept

### **Course Contents**

Definition of creative thinking and writing. Definition of film concepts design. Reasons for writing and designing film creative ideas and concepts. Qualities of a creative thinker and concept designer. Sources of creative ideas and concepts for film. Researching your film creative ideas and concepts. Fundamentals of creative writing and concepts design. Principles of creative ideas and concepts selection. How to develop effective film ideas and concepts. Mechanics of creative ideas and concepts design. Characteristics of creative film manuscript. Components of creative ideas and concepts design. Editing creative film manuscript. Types and meaning of editing typography marks. Samples of effective film manuscript. Exercises in film creative ideas and concepts design. Creative writing and concept design as a career. How to protect creative film ideas and concepts designs. How to market creative film ideas and concepts designs.

## **CUL- FMM 106 Introduction to Film Theory and Aesthetics (2 Units C: LH 30, PH Nil)**

### **Overview**

The course is designed to provide students with the basic concepts in the theoretical debates on film and film as an art form. It examines film as art and artifact. Students will be able to develop the skills necessary to engage in formal academic assessment of cinematic texts. The course will therefore equip students with relevant skills to conduct academic research specific to film studies, to formulate a persuasive argument, and to express their ideas effectively and coherently in written form. These are skills needed for higher studies and engagement with the world of film practice.

### **Course Objectives**

The objectives of the course are to:

- 1) Explain the difference between, the film-maker as theorist and the theorist as film-maker
- 2) Explain the term, "auteur"
- 3) Demonstrate the differences between denotation and connotation
- 4) Explain Barthes' five codes or systems of meaning
- 5) Explain the concept of form in film and its principles

### **Learning Outcomes**

On completion of the course, students should be able to:

- 1) Identify at least two (2) differences between, the film-maker as theorist and the theorist as film-maker
- 2) Define the term, "auteur"
- 3) Identify at least three (3) differences between denotation and connotation
- 4) Identify at least four (4) of Barthes' codes or systems of meaning
- 5) Define the concept of form in film and identify its basic principles

### **Course Contents**

Definition of film theory. The film-maker as theorist. The theorist as film-maker. Formalism. Realism. Neorealism. Expressionism. Nouvelle Vogue. Structuralism. Barthes' five codes, or 'systems of meaning'. Phenomenology. Post-structuralism. Semiotics. Psychoanalysis. Cognitivism. Marxism. Feminism. Montage. Film as queer text. Auteur. Multiculturalism. Third cinema. The concept of form in film. Principles of film form. Film as art and artifact.

## **CUL- FMM 107 Audio-Visual Language (2 Units C: LH 30, PH Nil)**

### **Overview**

Audio-visual language represents the language of movie and television, composed of lights and sounds instead of words or symbols but conveying emotions and meanings just like any language does. It represents both a way of thinking of movies and a technique of expression in movies. It is also a system of sign coding for movies as is revealed in the shots cuts, shots reorganizations and sounds making, etc.

This course therefore teaches students how audiovisuals are put together to tell stories, negotiating between the possibilities of the “abc” of contemporary media language and the practicalities of identifying and working with the essential equipment necessary for producing audiovisuals.

### **Objectives**

The objectives of the course are to:

1. Explain the concept of audiovisual language
2. Identify elements of audiovisual languages
3. Identify the basic equipment used in the production of audiovisuals
4. Describe the guidelines for producing a selected audiovisual content
5. Explain audiovisual presentation as story telling

### **Learning Outcomes**

On completion of the course, students should be able to:

1. Define the concept of audiovisual language
2. Describe audiovisual presentation as story telling
3. Identify at least three (3) elements of audiovisual languages
4. Identify at least five (5) basic equipment used in the production of audiovisuals
5. Produce a good slide as a typical example of an audiovisual content

### **Course Contents**

Man as an audiovisual being. Definition of audiovisual language. The elements of audiovisual languages. Definition of slide. How to prepare a slide. Characteristics of a good slide. Advantages of audiovisual in teaching and learning. Audiovisual presentation as storytelling. The audio language. Definition of sound. The physical elements of sound. The basic sound structures. Audio and microphone operations. Audio recording instruments. The visual language. Differences between image, photography and picture. The photo camera. Basic structures of a photo-camera. Types of photo-camera. Photographic exposure. Photographic composition.

## **CUL- FMM 108 Foundations of Film, Cinema and Literature (2 Units C: LH 30, PH Nil)**

### **Overview**

The course explores the boundaries between film, cinema and literature as well as their relevance to each other. It equally examines kinds of film, film as a medium of communication and the cinema as a communication setting with particular reference to literature and its various forms. Lastly, the course x-rays the role of the cinema in urban and rural communities. It is necessary for students to understand the trends in film making from time to time and to understand the developmental trends that form the foundation for modern production.

### **Objectives**

The objectives of the course are to:

1. Explain the concepts of film, cinema and literature.

2. Describe the functions and types of film and literature.
3. Explain literary elements and literary devices as they relate to film, cinema and literature.
4. Describe how to review films and literatures orally and in written compositions.
5. Explain how to review films and literatures in written compositions

### **Learning Outcomes**

On completion of the course, students should be able to:

- (i) Explain the concepts film cinema and literature
- (ii) State at least four main functions of film and literature
- (iii) State at least three types of film and literature
- (iv) Identify at least seven (7) literary elements and literary devices used to create good stories.
- (v) Identify how literary elements and literary devices were used in film and literature.

### **Course Contents**

Definition of film and cinema. Differences between film and cinema. Functions of film. Major categories of film. Film genres. Impact of film on society. Definition of literature. Genres of literature. The main literary elements in literature. Types of characters in literary works. Types of point of views used in writing. Elements of plot in every good story. Types of dialogue. Differences between literary elements and literary devices. Common literary devices in prose. Common literary devices in poetry. Identification and appreciation of literary elements and devices in films and literature.

## **CUL-FMM 109 – Introduction to Public Speaking, Mannerism and Visuals (3 Units C: LH 30, PH 45)**

### **Overview**

Speaking is both a skill, and an artform, and at every level, members of society are expected to encapsulate and present their ideas in simple, clear, coherent, and cohesive forms. This skill does not happen overnight; it takes imbibing the right knowledge about what public speaking is, and the necessary skillset to do it.

This course will thus imbue Caleb University students with the rudimentary knowledge they need to do get started in their public speaking journey as a critical component of their involvement in management positions, public relations activities, media management etc.

### **Course Objectives**

The objectives of the course are to:

1. Explain Public Speaking
2. Describe the types of Speeches/Speaking
3. Highlight ways to make Public Speaking Content Memorable and Compelling
4. Explain ways for students to be an Effective Listener
5. Describe the Parameters of Public Speaking.
6. Explain how to Manage Speech Anxiety.

### **Learning outcomes**

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

1. Define Public Speaking

2. Identify at least four (4) types of Speeches/Speaking
3. Highlight four (4) ways to make Public Speaking Content Memorable and Compelling
4. Describe three (3) ways to be an Effective Listener
5. Explain the four (4) Ps of Public Speaking.
6. Pinpoint two (2) ways to Manage Speech Anxiety.

### **Course Contents**

Definitions – Public Speaking. Theories of Persuasion. Understanding Speech. Types of Speeches/Speaking. Differences between Speaking and Writing. Understanding your Setting. Analysing the Audience. Selecting a Topic and Purpose. Making Ideas Compelling and Memorable. Illustrating and Delivering your Ideas. Barriers to Effective Public Speaking. Importance of Active Listening. Hindrances/Barriers to effective listening. Techniques/tips to becoming a better active listener. Understanding your audience. Principles of Effective Public speaking. P's of Public speaking: planning, preparation, practice, performance. Ethical Public Speaking. Managing Speech Anxiety. Demonstrating Public Speaking. Mannerism and Public Speaking. Public Speaking Posture and Mannerism.

### **CUL- FMM 111 Nollywood and African Film (2 Units C: LH 30, PH Nil)**

#### **Overview**

The course is designed to look at the representation of African historical moments in her home videos and films, the production of cinematic stereotypes and gradual evolution of multiculturalism in Africa's believe system.

Therefore, critical analysis of Nollywood and African films through various frameworks including, genre, gender, aesthetics, transnationality etc will be carried out. Students will develop the skill to use film texts to develop a critical understanding of important issues in African history and culture.

#### **Objectives**

The objectives of the course are to:

1. Explain the concept of Nollywood
2. Describe history and development of Nollywood
3. Identify major structures of the Nigerian video film industry
4. Familiarize students with the nature of the film industry in Africa
5. Explore the ways in which African films dramatize the social conditions and political crisis of Africa
6. Expose students to the directing styles of some selected film makers in African cinema.

#### **Learning Outcomes**

On completion of the course, students should be able to:

1. Define the concept of Nollywood
2. Highlight the history and development of Nollywood
3. Identify at least three (3) major structures of the Nigerian video film industry
4. Outline at least three (3) major film making traditions in the African film industry
5. Identify at least seven (7) thematic trends of African films
6. Identify at the directing styles of at least five (5) selected film makers in African cinema.

## **Course Contents**

Definition of Nollywood. The history and development of Nollywood. Structure of Nigerian video film industry. The Igbo video films. Themes and cultural synchronization in the Igbo video films. The Yoruba video films. Themes and cultural synchronization in the Yoruba video films. The Hausa home video films. Themes and cultural synchronization in Hausa movies. Nollywood and Nigeria's image. History of drama, theatre and filmmaking in Africa. Nature of the film industry in Africa. Anglophone video filming tradition. Basic elements of video films. The Francophone celluloid film making tradition. The South African film making tradition. Thematic trend of African films. Genres of Nollywood and African films. Nollywood and African films aesthetics. Major trends in the African film industry. Impact of globalization on African film industry. Challenges of home video and film production in Africa. Opportunities in the African film industry. Case studies of some select African women directors. Analysis and appreciation of some selected African films. The national film and video censor's board (NFVCB).

## **CUL- FCF 112 Film Celebrities, Audience and Fans (2 Units C: LH 30, PH Nil)**

### **Overview**

The course focuses on the film star system. It will explore stardom in relation to celebrity and consumerism especially how "stardom" is created by a system that seeks to create effects in film viewers whether conceived as audiences or fans. The course will also discuss how the construction of stardom intersect with gender representation, age, sexuality, ideology, race, nationality, ethnicity and other contemporary interests in film studies as well as how to build a loyal fan base.

The course therefore looks at the development of celebrities and their fans, the unique relationship of both concepts to the film industry in the contemporary society especially their influence on film production and innovation within the media marketplace.

### **Objectives**

The objectives of the course are to:

1. Explain the concept of celebrity
2. Explain the types of film audience
3. Outline the objectives of film audience research
4. Explain what film audience can do with their favourite celebrities.
5. Describe how to build a loyal fan base

### **Learning Outcomes**

On completion of the course, students should be able to:

1. Define the concept of celebrity
2. Identify at three (3) types of film audience
3. Identify at least four (4) objectives of film audience research
4. Evaluate the fan power, the benefits of fan base clubs and networks
5. Implement the guidelines on how to build a loyal fan base

## **Course Contents**

Concept of celebrity. Film and stardom. The film users and audience. Types of film audience. Film audience identification strategies. Film audience research strategies. The objectives of film audience research. Audience as a partner in production. Film art and fandom. Fan cultures. Film and youth culture. Fans and message appropriation. Influence of fandom on film production, promotion and distribution. Role of stardom in marketing of film. Managing public image of celebrities. Managing relationship between the film celebrities and fans. How to build a loyal fan base. Fan base clubs and networks. Fans and the internet. BB Naija stars and their fan and other selected case studies. .

## **200 Level**

### **GST 212: Philosophy, Logic and Human Existence (2 Units C: LH 30)**

#### **Learning Outcomes**

A student who has successfully gone through this course should be able to:

1. know the basic features of philosophy as an academic discipline;
2. identify the main branches of philosophy & the centrality of logic in philosophical discourse;
3. know the elementary rules of reasoning;
4. distinguish between valid and invalid arguments;
5. think critically and assess arguments in texts, conversations and day-to-day discussions;
6. critically assess the rationality or otherwise of human conduct under different existential conditions;
7. develop the capacity to extrapolate and deploy expertise in logic to other areas of knowledge, and
8. guide his or her actions, using the knowledge and expertise acquired in philosophy and logic.

#### **Course Contents**

Scope of philosophy; notions, meanings, branches and problems of philosophy. Logic as an indispensable tool of philosophy. Elements of syllogism, symbolic logic— the first nine rules of inference. Informal fallacies, laws of thought, nature of arguments. Valid and invalid arguments, logic of form and logic of content — deduction, induction and inferences. Creative and critical thinking. Impact of philosophy on human existence. Philosophy and politics, philosophy and human conduct, philosophy and religion, philosophy and human values, philosophy and character molding, etc

### **ENT 211: Entrepreneurship and Innovation (2 Unit C: LH 15; PH 45)**

#### **Learning Outcomes**

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

1. explain the concepts and theories of entrepreneurship, intrapreneurship, opportunity seeking, new value creation, and risk taking;
2. state the characteristics of an entrepreneur;
3. analyse the importance of micro and small businesses in wealth creation, employment, and financial independence;
4. engage in entrepreneurial thinking;
5. identify key elements in innovation;
6. describe stages in enterprise formation, partnership and networking including business planning;

7. describe contemporary entrepreneurial issues in Nigeria, Africa and the rest of the world; and
8. state the basic principles of e-commerce.

### **Course Contents**

Concept of entrepreneurship (entrepreneurship, intrapreneurship/corporate entrepreneurship,). Theories, rationale and relevance of entrepreneurship (Schumpeterian and other perspectives, risk-taking, necessity and opportunity-based entrepreneurship and creative destruction). Characteristics of entrepreneurs (opportunity seeker, risk taker, natural and nurtured, problem solver and change agent, innovator and creative thinker). Entrepreneurial thinking (critical thinking, reflective thinking, and creative thinking). Innovation (concept of innovation, dimensions of innovation, change and innovation, knowledge and innovation). Enterprise formation, partnership and networking (basics of business plan, forms of business ownership, business registration and forming alliances and joint ventures). Contemporary entrepreneurship issues (knowledge, skills and technology, intellectual property, virtual office, networking). Entrepreneurship in Nigeria (biography of inspirational entrepreneurs, youth and women entrepreneurship, entrepreneurship support institutions, youth enterprise networks and environmental and cultural barriers to entrepreneurship). Basic principles of e-commerce.

### **CMS 201: History of Nigerian Media (2 Units C: LH 30)**

#### **Learning Outcomes**

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

1. highlight the origin and development of media in Nigeria;
2. explain the factor that have influenced the development of the media; and
3. outline the roles the media have played in Nigeria's development

### **Course Contents**

Major trends in the development of the communication and media in Nigeria and their contemporary situation; as well as their adaptation and contribution to the political, religious, economic and social development in Nigeria. It examines the factors that have influenced their development, their roles in the Nigerian society. The focus of the course should not be limited to the press and broadcasting but should include film, advertising, PR, new/social media.

### **FMM 201: Film Analysis & Criticism (2 Units C: LH 30)**

#### **Learning Outcomes**

Student should be able to:

1. identify and explain key critical terms in cinematic language and film analysis;
2. identify, illustrate, create, and appraise content created in class exercises;
3. identify, explain, exemplify, compose, and justify critical positions in writing and/or oral presentations;
4. recognise, summarise, and compose written and oral presentations about motion picture aesthetics and the cultural context of production; and
5. develop and reflect on personally and cultural ethical positions when reviewing motion pictures.

#### **Course Contents**

Introduction to film analysis and criticism. Exploration of critical approaches to narrative, non-narrative films, as well as critical lenses such as genre, authorship, and ideology with which motion pictures can be analysed. Introduction to the craft and art of film, including the methods used to shoot, portray reality, develop engaging characters, and construct expressive content through creative manipulation of image and sound. Analyses of mise-en-scène, cinematography, editing, and sound in motion pictures. Examination of the social, cultural, and political contexts of motion pictures as a medium. Systematic interpretation and analysis of film/motion pictures. Main topic areas: motion picture formal systems: [narrative/narration; rhetorical and categorical; associational abstract] motion picture stylistic systems: [aspects of mise-en-scène; properties of cinematography; dimensions of editing; properties of sound]; analysis of style; basic approaches to motion picture analysis [cultural analysis; race; gender]; genre analysis and authorship analysis.

### **FMM 202: Digital Literacy (2 Units C: LH 15; PH 45)**

#### **Learning Outcomes**

Student should be able to:

1. identify and describe major components of a computer system and evaluate its potentials and limitations;
2. identify, explain, and demonstrate ways to organise and manipulate databases in a variety of locations;
3. create, modify, and export documents, spreadsheet, and digital presentations documents using diverse and appropriate applications;
4. explain and demonstrate the use of search techniques to locate information and evaluate reliability sources;
5. describe and evaluate a variety of social networking and digital media forms; and
6. describe and demonstrate best, safe, and ethical uses of online and interactive communication tools.

#### **Course Contents**

The basics of computer hardware and software; hands-on exercises on word processing, spreadsheets, presentations, databases, Internet, e-mail, and social media uses. Through class exercises students will use digital technologies and develop skills to think critically, collaborate, and create content. Introduction to basic information literacy, interactive media, and social networking safety and ethics. Major content areas: computers—hardware and software fundamentals; intro to the Internet; basics of online communication, interactive, and social media tools; intro to Word processing and Spreadsheets; basics of Database concepts; intro to Data visualisation, presentation graphics, and digital aesthetics.

### **FMM 203: Economics & Management of Film & Multimedia Projects & Enterprises (3 Units C: LH 45)**

#### **Learning Outcomes**

Student should be able to:

1. make the distinction between film-multimedia production as art and as business.
2. analyse the film-multimedia production marketplace;

3. explain the process of setting up the film-multimedia production enterprise and outline the challenges in running it;
4. anatomise the film-multimedia industry;
5. explain how copyright works; and
6. develop grant-oriented proposals and co-production deals.

### **Course Contents**

Film and multimedia as commodities and as enterprises that relate to market forces. General survey of the film-multimedia marketplace. Analysis of how film and multimedia produce value, distribute value; and earn value. The process of and challenges in setting up and running film and multimedia production companies. The organisation of the film-multimedia production industry. Copyright, contracts and rights and releases. Challenges of working with artistes, production crew, marketers/advertising agents, networks, etc. Proposals and processes of sourcing funds. Co-production deals.

Case studies of successful, not-too-successful; and distressed film and multimedia projects and enterprises.

### **FMM 204: Film, Multimedia & Culture II (2 Units C: LH 30)**

#### **Learning Outcomes**

Student should be able to:

1. illustrate/assess the relationship of culture and film/multimedia productions;
2. analyse film and multimedia productions as cultural production; and
3. evaluate the interdependence of culture and technology in relation to cultural productions like motion picture and multimedia productions.

### **Course Contents**

Critical evaluation of the interplay of film, multimedia and culture in society. Main areas of focus: the impact of culture on creativity; culture as a creative resource: the creativity of culture and the culture of creativity; how technology enhances cultural productions like movies, etc.; and how cultural productions make technology more relevant.

Screening of films that adequately illustrate the issues raised in this course.

### **FMM 205: Elements of Film Production (2 Units C: LH 15; PH 45)**

#### **Learning Outcomes**

Student should be able to:

1. analyse how the audio-visual media interface audio and visual images/files/contents;
2. analyse the elements and techniques of film;
3. describe the nature of film in relation to the film value chain and the film production process
4. execute a simple film project; and
5. compare the different types of film.

## **Course Contents**

The constituents of the audio-visual media: how the audio-visual media combine the visual image; print and other graphics with music; speech and sound effects. Elements of film—plot; theme; structure; characterisation; scenes; visuals; dialogue; conflict and resolution. Techniques of film—camera angles; camera movement; lighting; editing; sound; and music. The film value chain against the background of the film production process—pre-production; production; and post-production. Types of film—feature; documentary; feature length animated films; live action short films; special venue films, etc. Basic techniques of filmmaking.

Screening of appropriate films for illustration.

Films selected for screening should not be restricted to those films that got it right. Films that serve as examples of how-not-to-do-it should also be screened.

## **FMM 206: Elements of Multimedia Production (2 Units C: LH 15; PH 45)**

### **Learning Outcomes**

Student should be able to:

1. identify, describe, and apply basic skills and tools in multimedia development process planning, scripting, storyboarding, production, and evaluation;
2. demonstrate basic design, composition, and layout skills across print and electronic formats.
3. describe and analyse multimedia products and issues;
4. critique and appreciate historical and cultural contexts of visual design aesthetics; and
5. exemplify and demonstrate collaborative skills.

## **Course Contents**

Process and techniques of creating multimedia content that combines multiple elements, including texts, interactive graphics, photography, video, audio; and that can be presented on multiple media formats, such as, CD-ROMs, DVDs, websites, posters, papers, etc. Essentials of design, basic coding skills, and software authoring. Exercises in projects that advance skills in Adobe CC and Mac computers. Major content areas: multimedia production technologies; fundamental graphic and visual design; basic software and web authoring; adobe InDesign, Photoshop, Illustrator, etc; basic skills in photography and video; brainstorming, researching, ideating, and sketching; and teamwork and online collaboration.

Screening of appropriate multimedia contents for illustration.

Multimedia contents selected for screening should not be restricted to those that got it right. Those that serve as examples of how-not-to-do-it should also be screened.

## **CUL- FMM 208 ACTING AND ROLE PLAY (3UNITS C: LH 30, PH 45)**

**Overview:**

It has been said that film has the capacity to push both awareness and change, as it has to do with all the SDG. Since the film story is presented by actors and actresses, their training ought to occupy a key position in any worthwhile film training programme.

This course will therefore subject the body, voice and mind to high levels of capacity in order to produce actors and actresses who are versatile and convincing. When this is finally demonstrated in the industry, it would attest to the mission and vision of CUL.

**Objectives:**

The objectives of this course are to:

1. Explain Acting and Role play in the medium.
2. Describe scripted and unscripted story- telling.
3. Teach voice and the actor
4. Explain character and characterization.
5. Demonstrate Relaxation and Concentration
6. Teach students to act for the camera.

**Learning Outcome**

On completion of the course, students should be able to:

1. Define Acting and Role play.
2. Outline differences between scripted and unscripted story- telling
3. Describe character and characterization
4. Do voice exercises.
5. Demonstrate Relaxation and Concentration in acting
6. Act for the camera.

**Course Content:**

Story telling. Reading the script. Preparing to Act. Voice and the actor, speech and the actor. Concentration and relaxation. Imagination: Character and characterization. Control. Getting into character. Getting out of character. Acting without a script. Acting for the camera. Acting to direction. Acting in front of the mirror. Self-assessment. Improving on your Act. The Physiognomy. Histrionics. Preparing for the Role. Use of Space to draw tears. Happiness. Joy. Worry. Concern. Despair. Hope. Confusion. Confidence. Guilt. Innocence. Peace. Age Roles Framing Practices.

**CUL-FMM 214 Camera Work (3 Units C: LH 30, PH 45)****Over view**

Producers and film – makers pay great attention to the choice of camera as well as the shots captured by the equipment. The ability of the cameraman and the DOP to compose compelling footages in line with the director’s vision cannot be underrated. The need arises, therefore, to train students to explore and exploit the film camera to its outermost limits. When this distinction is accomplished, it would be a credit to the Communication and Media Studies Programme of CUL.

**Objectives:**

The objectives of the course are to:

1. Teach the recording of moving images.
2. Explain the recording of static images
3. Outline how to search for a hidden object in the midst of others.
4. Explain framing and composition
5. Teach close, medium, long and wide shots.
6. Demonstrate camera-on-drone.

**Learning Outcomes**

On completion of this course, students should be able to:

1. Carry out good recordings of moving images.
2. To take good camera shots of static images
3. Search for a hidden object with a camera.
4. Engage in good framing and composition.
5. Describe Dolly and Tracking with the camera.
6. Do the dolly and Tracking shots.
7. Demonstrate good Close Medium, Long and Wide camera shots.
8. Operate the drone.

**Contents:**

Cameras and how they work. Shooting slowly moving images. Shooting fast-moving of images. Tracking shots. Dolly shots. Framing and composition. Extreme close-up. Medium shot. Long shot. Wide shot. Extreme wide shot. Fast drone. Slow drone. Static drone. POV shots. Slow pans. Fast pans. Tilting.

**CUL-FMM 221 –Film and Multimedia Experience 1 (2 Units C: LH Nil, PH 90)****Overview**

This is a requirement for students to be exposed to the media for practical experience. They are expected to put in a minimum of 12 weeks of intensive industrial attachment. Each student is expected to keep a log book duly signed by the supervising officer and the Departmental Supervisor.

**Objectives**

The objectives of the course are to:

- i. It exposes the student to practical training which will majorly dwell on any arm of Film and Multimedia (radio, television, cablecasting, online casting, cinema, etc.)

**Learning Outcomes**

On completion of the course, students should be able to:

- i. Would have acquired a first-hand-on experience in the specialized area of study.
- ii. Should be able to, based on the practical training exposed to, endeavour to venture into the possibility of being self-employed in the area of study.

**Course Contents**

This is basically a practical oriented course which is to be undertaken by the student in any arm of Film and Multimedia (radio, television, cablecasting, online casting, cinema, etc.)

## **CUL-FMM 223 Basic Videography (3UNITS C: LH 30, PH 45)**

### **Overview:**

Globally big, professional film makers tend to focus on feature films. The smaller ones take advantage of videography to stay relevant and profitable. The training of CUL students in video coverage / productions will ensure that they take advantage of all worthwhile options in the nibbling environment. Nigerians are socially- minded and they invest in weddings, launchings, house - warmings and other ceremonies regularly. At another level, television stations welcome independent productions which are either paid for by the stations or positioned to attract advertising support for mutual benefit.

### **Objectives:**

The objectives of the course are to:

1. Teach the production of lectures and public speeches.
2. Explain how to cover and produce magazine programmes
3. Demonstrate how to produce interview programmes.
4. Explain the production of short comedies.
5. Describe the production of musical videos

### **Learning Outcomes:**

On completion of this course, students should be able to:

1. Describe how audience participation programmes are produced
2. Outline the process of producing interview programmes
3. Highlight how to cover and produce social Diary programmes.
4. Produce short comedies
5. Cover and produce lectures/Public speeches

### **Course Content:**

Definition and meaning, History and Background, Lectures and Public Speeches, Panel Discussions, Magazine Programmes. Audience Participation productions. Short comedies, Short dramas, Concerts, Annual General Meetings. Musical Videos, Television Commercials. Weddings. Launchings. Parties. Educational Programmes. Case studies I. Case Studies II. Company Videos.

## **300 Level**

### **GST 312: Peace and Conflict Resolution (2 Unit C: LH 30)**

#### **Learning Outcomes**

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

1. analyse the concepts of peace, conflict and security;
2. list major forms, types and root causes of conflict and violence;
3. differentiate between conflict and terrorism;

4. enumerate security and peace building strategies; and
5. describe roles of international organisations, media and traditional institutions in peace building

### **Course Contents**

Concepts of peace, conflict and security in a multi-ethnic nation. Types and theories of conflicts: ethnic, religious, economic, geo-political conflicts; structural conflict theory, realist theory of conflict, frustration-aggression conflict theory. Root causes of conflict and violence in Africa: indigene and settlers phenomenon; boundaries/boarder disputes; political disputes; ethnic disputes and rivalries; economic inequalities; social disputes; nationalist movements and agitations; selected conflict case studies – Tiv-Junkun; Zango Kartaf, chieftaincy and land disputes etc. Peace building, management of conflicts and security: peace & human development. Approaches to peace & conflict management --- (religious, government, community leaders etc.). Elements of peace studies and conflict resolution: conflict dynamics assessment scales: constructive & destructive. Justice and legal framework: concepts of social justice; The Nigeria Legal System. Insurgency and terrorism. Peace mediation and peace keeping. Peace & security council (international, national and local levels). Agents of conflict resolution – conventions, treaties community policing: evolution and imperatives. Alternative Dispute Resolution, ADR. Dialogue b). arbitration, c). negotiation d). collaboration etc. Roles of international organisations in conflict resolution. (a). The United Nations, UN and its conflict resolution organs. (b). The African Union & Peace Security Council (c). ECOWAS in peace keeping. Media and traditional institutions in peace building. Managing post-conflict situations/crisis: refugees. Internally Displaced Persons, IDPs. The role of NGOs in post-conflict situations/crisis

### **ENT 312: Venture Creation (2 Unit C: LH 15; PH 45)**

#### **Learning Outcomes**

At the end of this course, students, through case study and practical approaches, should be able to:

1. describe the key steps in venture creation;
2. spot opportunities in problems and in high potential sectors regardless of geographical location;
3. state how original products, ideas, and concepts are developed;
4. develop business concept for further incubation or pitching for funding;
5. identify key sources of entrepreneurial finance;
6. implement the requirements for establishing and managing micro and small enterprises;
7. conduct entrepreneurial marketing and e-commerce;
8. apply a wide variety of emerging technological solutions to entrepreneurship; and
9. appreciate why ventures fail due to lack of planning and poor implementation.

#### **Course Contents**

Opportunity identification (sources of business opportunities in Nigeria, environmental scanning, demand and supply gap/unmet needs/market gaps/market research, unutilised resources, social and climate conditions and technology adoption gap). New business development (business planning, market research). Entrepreneurial finance (venture capital, equity finance, micro finance, personal savings, small business investment organisations and business plan competition). Entrepreneurial marketing and e-commerce (principles of marketing, customer acquisition & retention, B2B, C2C and B2C models of e-commerce, first mover advantage, e-commerce business models and successful e-

commerce companies). Small business management/family business: leadership & management, basic book keeping, nature of family business and family business growth model. Negotiation and business communication (strategy and tactics of negotiation/bargaining, traditional and modern business communication methods). Opportunity discovery demonstrations (business idea generation presentations, business idea contest, brainstorming sessions, idea pitching). Technological solutions (the Concept of Market/Customer Solution, Customer Solution and Emerging Technologies, Business applications of new technologies - Artificial Intelligence (AI), Virtual/Mixed Reality (VR), Internet of Things (IoTs), blockchain, cloud computing, renewable energy etc. Digital business and e-commerce strategies).

### **CMS 301: Theories of Communication (2 Units C: LH 30)**

#### **Learning Outcomes**

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

1. identify, explain and compare theoretical concepts;
2. apply theories to real communication and media situations;
3. critique theories, pointing out their strengths and limitations; and
4. explain and apply any of the theories in research and practice.

#### **Course Contents**

Exploration and analysis of major theories and approaches that deal with the nature, uses and effects of media and communication as applied to various types of communication and elements of the communication process (source, message, channels, receiver (audience)); the relationship between theory and research and the relevance of the latter to the success of the former are discussed. The student will be expected to understand the key concept of each theory and to be able to apply them to real communication and media issues and events. The course will explore the historical and contemporary development of the theories.

### **CMS 302: Foundations of Communication Research (2 Units C: LH 30)**

#### **Learning Outcomes**

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

1. explain the meaning and features of scientific research;
2. distinguish between scientific research and other ways of knowing;
3. discuss the various types of research methods;
4. explain the practical applications of conducting research;
5. outline the process of conducting research;
6. explain sampling procedure, population, sample; and
7. explain the importance of ethics in media and communication research.

#### **Course Contents**

The primary aim of this course is to introduce students to the logic and methods of research in communication. Principles of research design, instrumentation, data collection and analysis are taught to enable students apply them effectively. The course will discuss qualitative and quantitative

research methods (Focus Group Discussion, Interview, Participant Observation, Ethnography, Content Analysis, Textual Analysis, survey, sampling, and research ethics.

### **CMS 303: Data Analysis in Communication Research (2 Units C: LH 30)**

#### **Learning Outcomes**

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

1. distinguish between qualitative and quantitative data;
2. outline the different ways of presenting research data;
3. apply different software for data analysis; and
4. discuss how to draw inferences, from data and significance of research findings.

#### **Course Contents**

Students are introduced to how to analyse both quantitative and qualitative data, particularly the use of tables, graphs and other statistical techniques and procedures, the use of various software, e.g., SPSS. They are taught how to present and interpret data, and draw relevant inferences using these techniques.

### **FMM 301: Film Scripting & Directing I (2 Units C: LH 15; PH 45)**

#### **Learning Outcomes**

Student should be able to:

1. analyse any definition of the documentary;
2. script a documentary in any given format; and
3. direct a documentary.

#### **Course Contents**

There are two aspects to this course:

1. Film scripting; and
2. Film directing.

#### **Film scripting**

The camera as a narrator in the hands of the documentary scriptwriter. The functional definition of the documentary. Types of the documentary. Structure of the documentary. The use of the interview and the narration in the documentary. Techniques of ending the documentary. Styles of the documentary script. Exercises in scripting the documentary.

#### **Film directing**

The camera as a narrator in the hands of the documentary film director. The process and techniques of directing the documentary. Exercises in directing the documentary.

Screenings.

### **FMM 302: Digital Storytelling I (2 Units C: LH 15; PH 45)**

## **Learning Outcomes**

Student should be able to:

1. demonstrate an understanding of digital storytelling in comparison with other traditional storytelling formats;
2. describe and analyse the relationship of digital storytelling formats to design and audience.
3. research, develop, plan, and create a digital story in group(s); and
4. demonstrate practical skills in several digital storytelling techniques.

## **Course Contents**

The exploration of the use of new technologies to create narratives. Survey of the art of storytelling on digital platforms, such as interactive fictions, podcasting, animations, story maps, road maps, listicles, videos, 360-degree immersive photography, swipe-able slides, web stories, etc. Elements of a story, similarities and differences between stories on different media, and the effect of new technologies on stories. Working in groups, students will participate in digital storytelling exercises to create compelling content. Major content areas—elements of storytelling; narrative construction; basic structural features of digital storytelling; types of digital storytelling formats; and uses and functions of digital storytelling.

## **FMM 303: Cinematography, Motion Picture Sound & Digital Technology I**

**(2 Units C: LH 15; PH 45)**

## **Learning Outcomes**

Student should be able to

1. identify and categorise the tools of cinematography;
2. illustrate the elements of cinematography;
3. identify and categorise the tools of motion picture sound design;
4. illustrate the elements of motion picture sound;
5. identify and categorise the elements of digital technology; and
6. identify and categorise the elements of digital colour technology.

## **Course Contents**

There are three components to this course:

1. Cinematography;
2. Motion picture sound; and
3. Digital technology.

## **Cinematography**

Elements of cinematography—against the background of the place of cinematography in the form/structure of film as a creative means of communication. Working with the tools of cinematography: camera; lenses; filters; and camera support/mounts/tripods.

## **Motion picture sound**

The place of motion picture sound in the form/structure of film as a creative means of communication. Basic elements of motion picture sound: dialogue; background/ambient sound; sound effects; Foley; and music. Motion picture sound design tools.

### **Digital technology**

Elements of digital technology. Elements of digital colour technology.

Screenings.

## **FMM 304: Cinematography, Motion Picture Sound & Digital Technology II**

**(2 Units C: LH 15; PH 45)**

### **Learning Outcomes**

Student should be able to:

1. create narratives with the motion picture camera;
2. record/design sound for film; and
3. carry out basic exercises in digital photography.

### **Course Contents**

There are three aspects to this course:

1. Cinematography;
2. Motion picture sound; and
3. Digital technology.

### **Cinematography**

Engagement with all on-scene visual elements: lighting; framing; composition; camera motion; camera angles; lenses; depth of field; zoom; focus; colour; exposure; and filtration.

### **Motion picture sound**

Further engagement with motion picture sound design tool: sound recorders; microphones. Sound design on location/set. Sound design in the studio.

### **Digital technology**

Practical study of the concepts, technologies and practices of digital photography.

## **FMM 305: Film & Multimedia Production Design & Editing I**

**(2 Units C: LH 15; PH 45)**

### **Learning Outcomes**

Student should be able to:

1. execute basic film production design projects;
2. execute basic multimedia projects, combining: audio special effects with video special effects and motion graphics; and
3. execute basic film editing projects.

### **Course Contents**

There are three aspects to this course:

1. Production design for film;
2. Multimedia design; and
3. Editing the motion picture.

### **Production design for film**

Discussion of production design as the creation of the world in which a film exists. Understanding production design vis-a-vis the production design value chain: Art Director—AD; Production Illustrator/Supervisor; Set Decorator; Set Dresser; Costume Designer; and Make-up Artist. Process of production design; concept; planning; fabrication. Basic principles of production design.

### **Multimedia design**

Audio special effects. Video special effects. Motion graphics.

### **Editing**

The motion picture editing process. Motion picture editing techniques: master; continuity edit; jump cut; montage; shot reverse shot.

Screenings.

## **FMM 306: Film & Multimedia Production Design & Editing II**

**(2 Units C: LH 15; PH 45)**

### **Learning Outcomes**

Student should be able to:

1. translate a film script into visual elements;
2. use CGI and to produce animation; and
3. use video and graphics editing packages.

### **Course Contents**

There are three aspects to this course:

1. Production design for film;
2. Multimedia design; and
3. Editing the motion picture.

### **Production design for film**

Techniques of translating the script into visual elements: storyboarding; lighting; camera shots; Transitions.

### **Multimedia design:**

Animation. CGI.

### **Editing the motion picture**

Video and graphics editing packages

Screenings.

## **FMM 307: Capstone Projects I—Film & Multimedia (3 Units: LH 15; PH 90)**

### **Learning Outcomes**

Student should be able to:

1. analyse the film value chain;
2. illustrate how all the discrete units of film combine into one seamless whole;
3. execute a film project from script to screen;
4. analyse the constituents of the multimedia;
5. illustrate how the various elements/constituents of the multimedia combine into one seamless whole; and
6. execute a multimedia content creation project.

### **Course Contents**

There are two aspects to this course:

1. A capstone project in film; and
2. A capstone project in multimedia.

### **Capstone project in film**

The class is split into two or more groups. The number of groups is determined by the number in class and by the need to ensure that every member of the group actively participates in the joint project.

Each group executes an assigned film project, of some 30 min. duration, that goes through all the stages of film production, from the pro-filmic idea, through all the stages of script development, through pre-production, production, post-production to exhibition.

Detailed analysis of completed projects.

### **Capstone project in multimedia**

The class is split into groups. The number of groups is determined by the number in class and by the need to ensure that every member of the group contributes adequately to the project.

Each group executes an assigned multimedia content creation project—on the same theme and of the same duration.

Analysis of completed projects.

### **FMM 308: Capstone Projects II—Film & Multimedia (3 Units C: LH 15; PH 90)**

#### **Learning Outcomes**

Student should be able to:

1. analyse the film value chain;
2. illustrate how all the discrete units of film combine into one seamless whole;
3. execute a film project from script to screen;
4. analyse the constituents of the multimedia;
5. illustrate how the various elements/constituents of the multimedia combine into one seamless whole; and
6. execute a multimedia content creation project.

#### **Course Contents**

There are two aspects to this course:

1. a capstone project in film; and
2. a capstone project in multimedia.

#### **Capstone project in film**

The class is split into two or more groups. The number of groups is determined by the number in class and by the need to ensure that every member of the group actively participates in the joint project.

Each group executes an assigned film project, of some 30 mins duration, that goes through all the stages of film production, from the pro-filmic idea, through all the stages of script development, through pre-production, production, post-production to exhibition.

Detailed analysis of completed projects.

#### **Capstone project in multimedia**

The class is split into groups. The number of groups is determined by the number in class and by the need to ensure that every member of the group contributes adequately to the project.

Each group executes an assigned multimedia content creation project—on the same theme and of the same duration.

Analysis of completed projects.

### **FMM 310: Internship (3 Units C: LH 15; PH 90)**

#### **Learning Outcomes**

Student should be able to

1. demonstrate how industry exposure has enriched his/her orientation to film/multimedia content creation; and

2. demonstrate how industry exposure has enriched his/her orientation to film/multimedia content utilisation.

### **Course Contents**

The student is attached to any organisation that guarantees adequate industry exposure in film, multimedia or both.

### **CUL- FMM 311 Film Animations (3 Units C: LH 30, PH 45)**

#### **Overview**

The course is designed to explore the envisioning and re-envisioning of animation in various media and art forms in global popular culture, including cinema, music, DC and Marvel Comics, games and children's television.

Students will thus through this course develop the skill to explore a variety of techniques and approaches to visual effects and digital arts; to use professional animation software and production methods/equipment.

#### **Objectives**

The objectives of the course are to:

1. Explain the concept of animation
2. Explain techniques and approaches to visual effects and digital arts
3. Describe 2D graphic elements
4. Demonstrate how to sketch and bring 3D assets to life
5. Explain the concept of compose matte paintings
6. Explain the concept of performance capture process

#### **Learning Outcomes**

On completion of the course, students should be able to:

1. Define the concept of animation
2. Master at least three (3) techniques and approaches to visual effects and digital arts
3. Create and animate 2D graphic elements
4. Sketch and bring 3D assets to life
5. Compose matte paintings
6. Demonstrate the techniques that animators use in the film industry such as the performance

### **Course Contents**

Conceptualization of animation. History of animation. Theory of animation. Types of animation. Differences between cartoons and anime. Stop motion and miniatures. Green screen and 3d tracking. 2D creation and animation. 3D assets animations including modeling, texturing and lighting. Character design. VFX supervising and live camera. Motion graphic animation. Camera effects. Animatronics. Visual effects. Visual effects analysis. Visual research for animation. Animation and narrative. Signs and meaning in animation. Creative coding. Motion capture applications. Matte painting and image retouching. Technological arts formats and spaces. Live-action and practical FX. Post production and colour grading.

## **CUL- FMM 317 Costume and Make Ups (2Units C: LH 30, PH Nil)**

### **Overview**

Learning how to design and create unique performances for characters and special effects that sets a movie apart is an exceptional skill. Costume plays casual roles in the plot of films. The course is therefore designed to prepare students offering Film and Multi Media Studies Programme in Caleb University with relevant skills and practical exposure to understand the technicalities of special effect makeup and to properly interpret cast appearance for proper characterization on any production set.

### **Objectives**

The objectives of the course are to:

1. Explain the concept of costume and special make up effects
2. Identify roles of costume and special make up effects in moving images
3. Explain the major types of costume
4. Describe major types of special make up effects
5. Explain the guidelines for creating special make up effects

### **Learning Outcomes**

On completion of the course, students should be able to:

1. Define the concept of costume and special make up effects
2. Identify at least five (5) roles of costume and special make up effects in moving images.
3. Identify at least four (4) major types of costume
4. Identify at least seven (7) ways of creating special make up effects.
5. Implement the guidelines for creating special make up effects

### **Course contents**

Conceptualization of costume. Major types of costume. Functions of costume in film. Conceptualization of makeup. The makeup artist. Qualities of the makeup artist. Types of makeup. Standard/straight makeup. Dramatic make up. Complex/special effects make up. Types of makeup materials. Principles of makeup application. Special effects makeup. How to create flesh injuries. Use of prosthetics. How to make a bald cap. How to develop facial and body ageing. How to create different illness. How to create a tattoo. How to create hair and nails. Character designing.

## **400 Level**

### **CMS 401: International Communication (2 Units C: LH 30)**

#### **Learning Outcomes**

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

1. discuss the structure of international communication, the flow of media/cultural products.
2. explain the concepts of cultural globalization, cultural imperialism;
3. explain the roles/functions of international news agencies and media companies; and
4. explain the role and implications of ICT.

#### **Course Contents**

This course is an overview of the world's media systems. The focus will be on the flow of information between the industrialised and advancing nations; how ideology, culture, economy and international market structure have all contributed either in hindering or advancing the international flow of news and entertainment among nations. The scope, characteristics, peculiarities and current issues in international communication will be exhaustively treated so as to acquaint the student with a thorough knowledge of the politics and ideological nature of international communication. The course will examine issues like globalization, ICTs and communication development, new/social media platforms, ownership and control, cultural imperialism, the role of international News Agencies and such other media organisations like CNN, BBC, Al-Jazeera in global politics. The course will take a critical look at Africa's place in the digital/cyber world.

The course should also discuss relevant theories of imperialism and dependency technological determinism. Discussions in the course should not be limited to the news but should include all the products of the media and cultural industries. The role of the English language should also be considered.

### **CMS 402: Communication and Society (2 Units C: LH 30)**

#### **Learning Outcomes**

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

1. discuss the relationship between the media and other social institutions;
2. highlight the dual character of the media as both commercial and political/ideological organisation;
3. explain how various social groups are represented in the media and the implications of such representation;
4. explain the concept of media power;
5. outline the notions of professionalism in media and communication practice; and
6. explain the concept of mediatisation.

#### **Course Contents**

Examination of the media of communication as social and political institutions with particular attention to pertinent sociological concepts, themes and problems; the role and relationship of the mass media vis-à-vis other major social institutions. Focus on the sociology and professionalism of media communicators, media contents, meaning creation and defining power and the issue of cultural imperialism and media dependency; internal dynamics and control of media organisations and mass communication politics. The role of communication in development is critically examined. The course will also discuss media representation of various social groups, media and gender, ownership and control, the role of advertising and other forms of financing the media and their implications, issue of media access, the place and role of alternative media, the internet and changes in media ecology, mediatisation of social and political processes and activities. Critical attention will be paid to the role of the media as the infrastructural/mechanism of connection, representation, sharing and governing, the role of the media in conflict and the mediatisation of different processes, activities and institutions in contemporary society. Also of interest is the internet and other ICTs, their characteristics and how they have changed the ecology of communication, the public sphere and nature of politics and power.

The course will also discuss media representation of gender, minorities.

## **FMM 401: Film Scripting & Directing II (2 Units C: LH 15; PH 45)**

### **Learning Outcomes**

Student should be able to:

1. build the screenplay story idea into the logline; develop the logline into the synopsis/outline; develop the synopsis/outline into the treatment and develop the treatment into the master scene script;
2. deploy and exploit the compositional language of the screen; and
3. direct a screenplay on location or in the studio.

### **Course Contents**

There are two aspects to this course:

1. Film scripting; and
2. Film directing

#### **Film scripting**

Exploration of the answers to three inter-related questions: What is a story? What is an interesting story? What is an interesting visual story? Exploring the two components of the screenplay: the drama component; and the film component. Exploring different sources, including motion picture genres, for screenplay story ideas. Exploring the techniques of structuring the story idea into: The logline; the synopsis/outline; the treatment; and the master scene script.

Using the industry standards software: Celtex; and Final Draft.

#### **Film directing**

Processes and techniques of lifting the story from the script to the screen—the directorial process and techniques: understanding the script/story; visualisation; casting; working with the cast and crew; and employing the right shots and staging techniques.

Exercises and worked examples in: scripting; and directing.

Screenings.

## **FMM 402: Digital Storytelling II (2 Units C: LH 15; PH 45)**

### **Learning Outcomes**

Student should be able to:

1. identify and explore a variety of digital technologies and utilise them to create stories;
2. develop and demonstrate an understanding of narrative techniques and ways digital elements interact with traditional narratives to alter audience experiences of stories;
3. understand and analyse new techniques of storytelling in the digital age through reflection on digital tools used, subjects, themes, trends, and consumption patterns;
4. describe and analyse the evolving roles of storytellers for news, businesses and governments; and

5. understand and develop a sense of audience and learn how to match different digital narrative techniques to appropriate audiences.

### **Course Contents**

This course is an exploration of the digital storytelling world in terms of creating compelling content that resonates with a variety of audiences. The course provides students new skillsets in digital storytelling ideation, planning, production, and evaluation. With an understanding that digital stories differ from stories in traditional media, students will acquire new skills to create impactful digital stories. To that end, the course examines the evolving roles of storytellers in public relations, promotion, marketing, and news while analysing media consumption behaviours. Consequently, the course exposes students to aspects of mass communication content so as to grasp how to target messages to specific audiences in new and memorable ways. The course will utilise three strategies to realise its goals: creation, production and distribution.

Major content areas: new digital technologies and media; narrative techniques; digital media consumption trends; digital storytelling and audiences; digital storytelling creation, production, distribution, and evaluation.

### **FMM 403: Cinematography, Motion Picture Sound & Digital Technology III**

**(2 Units C: LH 15; PH 45)**

#### **Learning Outcomes**

Student should be able to:

1. execute practical projects in motion picture camera work;
2. execute practical projects in motion picture sound design; and
3. execute practical projects in digital photography and in the use of web-based technology for multimedia content creation.

#### **Course Contents**

There are three aspects to this course:

1. Cinematography
2. Motion picture sound; and
3. Digital technology.

#### **Cinematography**

In-depth study of the principles and practice of: camera angles; camera movement; continuity; close-ups; and composition. Cinematography as the art of telling a story with the camera.

#### **Motion picture sound**

In-depth study of: the process of motion picture sound design; and the principles and practice of motion picture sound design. Motion picture sound design as the art of telling a story with visual elements—as the complementary aspect of visual story telling.

#### **Digital technology**

Web-based technology and multimedia. Further work on digital photography.

Screenings.

### **FMM 404: Cinematography, Motion Picture Sound & Digital Technology IV**

**(2 Units C: LH 15; PH 45)**

#### **Learning Outcomes**

Student should be able to:

1. create compelling visual images with camera and light
2. apply different strategies in motion picture sound design; and
3. apply digital technology to the design and production of multimedia stories.

#### **Course Contents**

There are three aspects to this course:

1. Cinematography
2. Motion picture sound; and
3. Digital technology.

#### **Cinematography**

Intensive practice in the use of: camera; lenses; filters; and camera support/tripods. Intensive exposure to the principles and practice of: lighting design; composition styles; and other on-scene visual elements.

#### **Motion picture sound**

Intensive exposure to the principles and practice of motion picture sound design strategies: speech; sound effects; music—including pre-recorded music; synchronous, nonsynchronous and post synchronous audio. Copyright clearance.

#### **Digital technology**

Applying the resources of digital technology to multimedia authoring: the design and production of multimedia stories and presentations. Hyperlinks—how to create them and what to link to.

Screenings.

### **FMM 405: Film & Multimedia Production Design & Editing III**

**(2 Units C: LH 15; PH 45)**

#### **Learning Outcomes**

Student should be able to:

1. create costume and make-up for film;
2. design animation; and
3. execute tasks in video and audio editing.

#### **Course Contents**

There are three aspects to this course:

1. Production design for film;

2. Multimedia design; and
3. Motion picture editing.

### **Production design for film**

Principles and practice of costuming. Effective costuming for the screen: costuming as a complementary aspect of the audio-visual narrative. Principles and practice of make-up. Effective make-up for the screen: make-up as a complementary aspect of the audio-visual narrative.

### **Multimedia design**

Intensive practice in animation. Intensive practice in computer generated images. Techniques of creating narratives with animation and computer-generated images.

### **Motion picture editing**

Intensive practice in video editing. Intensive practice in audio editing.  
Screenings.

## **FMM 406: Film & Multimedia Production Design & Editing IV**

**(2 Units C: LH 15; PH 45)**

### **Learning Outcomes**

Student should be able to:

1. create the production design for a film
2. design a website; and
3. edit a film.

### **Course Contents**

There are three aspects to this course:

1. Production design for film;
2. Multimedia design; and
3. Motion picture editing.

### **Production design for film**

Intensive practice in all aspects of production design. Intensive practice with production design software.

### **Multimedia design**

Website design. Digital rendering.

### **Editing**

Intensive practice in the techniques of motion picture editing. Applying the resources of motion picture editing to multimedia content creation.

Screenings.

## **FMM 407: Capstone Projects III—Film & Multimedia (3 Units C: LH 15; PH 90)**

### **Learning Outcomes**

Student should be able to:

1. analyse the film value chain;
  2. illustrate how all the discrete units of film combine into one seamless whole;
  3. execute a film project from script to screen;
- analyse the constituents of the multimedia;
4. illustrate how the various elements/constituents of the multimedia combine into one seamless whole; and
  5. execute a multimedia content creation project.

### **Course Contents**

There are two aspects to this course:

1. A capstone project in film; and
2. A capstone project in multimedia.

### **Capstone project in film**

The class is split into two or more groups. The number of groups is determined by the number in class and by the need to ensure that every member of the group actively participates in the joint project.

Each group executes an assigned film project, of some 30 mins duration, that goes through all the stages of film production, from the pro-filmic idea, through all the stages of script development, through pre-production, production, post-production to exhibition.

Detailed analysis of completed projects.

### **Capstone project in multimedia**

The class is split into groups. The number of groups is determined by the number in class and by the need to ensure that every member of the group contributes adequately to the project.

Each group executes an assigned multimedia content creation project—on the same theme and of the same duration.

Analysis of completed projects.

## **FMM 408: Capstone Projects IV—Film & Multimedia (3 Units C: LH 15; PH 90)**

### **Learning Outcomes**

Student should be able to

1. analyse the film value chain;
2. illustrate how all the discrete units of film combine into one seamless whole.
3. execute a film project from script to screen;
- 4 analyse the constituents of the multimedia.;

6. illustrate how the various elements/constituents of the multimedia combine into one seamless whole; and
7. execute a multimedia content creation project.

### **Course Contents**

There are two aspects to this course:

1. A capstone project in film; and
2. A capstone project in multimedia.

### **Capstone project in film**

The class is split into two or more groups. The number of groups is determined by the number in class and by the need to ensure that every member of the group actively participates in the joint project.

Each group executes an assigned film project, of some 30 mins duration, that goes through all the stages of film production, from the pro-filmic idea, through all the stages of script development, through pre-production, production, post-production to exhibition.

Detailed analysis of completed projects.

### **Capstone project in multimedia**

The class is split into groups. The number of groups is determined by the number in class and by the need to ensure that every member of the group contributes adequately to the project.

Each group executes an assigned multimedia content creation project—on the same theme and of the same duration.

Analysis of completed projects.

### **FMM 410: Final Project (4 Units C: PH 180)**

#### **Learning Outcomes**

Student should be able to:

1. combine theory and practice in the creation of a film project;
2. combine theory and practice in the creation of a multimedia project; and
3. analyse the film and multimedia content he/she has created.

#### **Course Contents**

In partial fulfilment of the award of the Bachelor's degree in Film & Multimedia, the student executes an independent project in [1] film and [2] in multimedia content creation.

Both should be on an assigned theme and of a given duration.

Both productions should constitute the basis for a write-up/production report in the manner determined by the Department.