BUK-Communication & Media Studies -B.Sc. Film and Multimedia

Bayero University Kano

Department of Film and Multimedia

30% Additional Courses for CCMAS

**100 Level**

| **S/N** | **Level** | **Course Code** | **Course Title** | **Units** | **Status** | **LH** | **PH** |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | 100 | BUK-FMM 101 | Foundation of Film and Multimedia | 3 | Core | 30 | 60 |
|  | 100 | BUK-FMM 102 | Elements of Film Narrative Styles | 3 | Core | 30 | 60 |
|  | 100 | BUK-FMM 103 | Fundamental of Digital Film Production | 3 | Core | 30 | 60 |
|  | 100 | BUK-FMM 104 | Introduction to Multimedia and Film Studies | 3 | Core | 30 | 60 |
|  | 100 | BUK-FMM 105 | Basic Multimedia Technologies | 3 | Core | 30 | 60 |
|  |  |  | **Total** | 15 |  |  |  |

**200 Level**

| **S/N** | **Level** | **Course Code** | **Course Title** | **Units** | **Status** | **LH** | **PH** |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | 200 | BUK-FMM 201 | Film Acting and Performance | 3 | Core | 30 | 60 |
|  | 200 | BUK-FMM 202 | Introduction to Theories of Film and Multimedia | 3 | Core | 30 | 60 |
|  | 200 | BUK-FMM 203 | Editing and Continuity in Film | 3 | Core | 30 | 60 |
|  | 200 | BUK-FMM 204 | Visual Research Methods | 3 | Core | 30 | 60 |
|  | 200 | BUK-FMM 205 | West African Cinemas | 3 | Core | 30 | 60 |
|  |  |  | **Total** | **15** |  |  |  |

**300 Level = Nil**

**400 Level**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | 400 | BUK-FMM 401 | Entertainment Film Marketing and Promotion | 3 | Core | 30 | 60 |
|  | 400 | BUK-FMM 402 | Film and Multimedia Law and Regulations | 3 | Core | 30 | 60 |
|  | 400 | BUK-FMM 403 | Film Grading/Rating Techniques | 3 | Core | 30 | 60 |
|  | 400 | BUK-FMM 404 | Film Reading Techniques | 3 | Core | 30 | 60 |
|  |  |  | **Total** | **12** |  |  |  |

Bayero University, Kano (BUK)

Communication

Information and Media Studies

B.Sc. Information and Media Studies

BUK-FMM 101 **Foundation of Film & Multimedia,** (3 Units; Elective); L = 30; P = 60)

**Senate-approved relevance**

Multimedia is heavily used in the entertainment industry, especially to develop special effects in movies and animations (VFX, 3D animation, etc.). Multimedia games are a popular pastime and are software programs available either as CD-ROMs or online. The element of interactivity makes them a striking example of interactive multimedia. Interactive multimedia refers to multimedia applications that allow users to actively participate instead of just sitting by as passive recipients of information. The course holds the potential to promote sustainable economic growth, social development, and cultural preservation in Nigeria, which is in line with BUK’s vision and mission.

**Overview**

Film is a remarkably effective medium in conveying drama and especially in the evocation of emotion. The art of motion pictures is exceedingly complex, requiring contributions from nearly all the other arts as well as countless technical skills (for example, in sound recording, photography, and optics). Multimedia is a form of communication that uses a combination of different content forms such as text, audio, images, animations, or video into a single interactive presentation, in contrast to traditional mass media, such as printed material or audio recordings, which features little to no interaction between users.

The overall aim of this course is to expose students to the basic concepts of film, television, new media and other related forms of contemporary culture. Includes classical and contemporary Hollywood cinema, and alternatives in international cinema. Course requirements include both written work and elementary projects. The course will also involves both media studies and production. Students will use their own mobile devices to complete a series of creative projects (short films), while learning theoretical and practical aspects of mobile and multimedia media communications.

**Objectives**

The objectives of the course are to:

1. Demonstrate good understanding of Multimedia in Film Production
2. Identify and understand forms of Multimedia
3. Acquire Skills necessary to take part film production
4. Understand the relationship between varying media and its audiences
5. Understand the importance of Multimedia in Film Production and Distribution
6. Understand the debates surrounding digital technologies.
7. Understand basic principles of filmic design

**Learning outcomes**

After completion of this course, the student should be able to:

1. Identify and explain four components of Multimedia
2. Identify five uses of Multimedia in film production
3. Produce three short films
4. Provide five different types of media and their audiences
5. List ten importance of Multimedia in Film Production and Distribution
6. Identify and explain five digital technologies.
7. List basic five principles of filmic design

**Course contents**

An Overview of Film and Multimedia. Elements of Film. Basic Equipment in Film Production. Fundamentals of Film Production. Stages of Film Production. Script and Screenplay. Scenic Design for Film. Film Genre. Digital Editing. Creativity, Branding and Strategy. Components of Multimedia. Types of Multimedia. Multimedia Technologies. Multimedia Processing Techniques. Image Editing Using Various Techniques. Digital image/audio/video software. Copyright issues in Multimedia.

**Minimum Academic Standards**

To get the best out of the course, students are required to have access to relevant course materials such as textbooks, academic articles, research papers, and other relevant reading materials. Students should also get access to scholarly databases such as JSTOR, Project MUSE, or EBSCOhost to find academic articles related to the course content. Consequently, students will have to multimedia laboratory. Equally important, students will be encouraged to establish appropriate connections with relevant stakeholders in Kannywood Film industry.

Bayero University, Kano (BUK)

Communication

Information and Media Studies

B.Sc. Information and Media Studies

BUK-FMM 102 **Elements of Film Narrative Styles,** (3 Units; Elective); L = 30; P = 60)

**Senate-approved relevance**

While narrative is universal, it is also infinitely variable. Narrative is the art and craft of constructing a

story through a particular plot and point of view. The main features of a narrative film are story, plot,

character, diegetic and non-diegetic elements, time, space, and narrative perspectives.

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story through a particular plot and point of view. The main features of a narrative film are story, plot,

character, diegetic and non-diegetic elements, time, space, and narrative perspectives.

While film narrative is universal, it is also infinitely variable. Narrative is the art and craft of constructing a story through a particular plot and point of view. The main features of a narrative film are story, plot, character, diegetic and non-diegetic elements, time, space, and narrative perspectives. The course holds the potential to promote understanding of film as a means of cultural preservation, which is in line with BUK’

**Overview**

The purpose of this course is to assist in the critical reading of narratives and to help students explore how the effect is created and meaning is made. Fiction is best understood by breaking down and discussing terms common to most stories, be they novels, short fiction, movies, TV shows, etc. These terms include plot, characters, point of view, setting, theme, conflict, and style. Understanding how these elements work helps us better analyze narratives and to determine meanings.

This course provides student with an introductory aspect of film narrative as a distinct art form that has the ability to reflect, critique, reshape, and impact society and culture. In the first half of the course, we will consider how film narrative is formulated (as opposed to other forms of art – e.g. photography, theatre, the novel) and explore the major formal elements of film. In the second half of the course, we will expand this terminology to critically examine and analyze film, across a variety of genres, in its relationship to various aspects of society and culture (violence, race, class, gender and sexuality, etc.).

**Objectives**

The objectives of the course are to:

1. Demonstrate good understanding of Film Narrative
2. Develop their abilities to analyze, write about, and discuss cinema as a cultural artifact,

both informally and through formal group presentation.

1. Understand basic concepts regarding the relationship between film and culture, including:

concepts of national and regional identity.

1. Demonstrate understanding of the relationship between film “text” and audiences of differing perspectives and backgrounds.
2. Identify the Narrative elements in film

**Learning outcomes**

After completion of this course, the student should be able to:

1. List and explain the three Film Narrative Structure.
2. Select two Films and explain their narrative structure
3. Enumerate any three relationship between film and culture.
4. Identify and explain three relationship between film “text” and audiences of differing perspectives and backgrounds.
5. Identify five Narrative elements in film

**Course contents**

Introduction to Film Narrative. Film as art and Narrative. Cinematography. Film Style and Film Form. Film Genre. Film Plots. Film Characters and Character Development. Conflict in Film. Film Setting. Film Point-of-View. Diegetic & Non-diegetic Elements. Narrative Patterns of Time. Narrative Space. Narrative Perspectives. Film Narrative Traditions. Aesthetics of Interactive Narrative Elements. Narrative and Screenwriting.

**Minimum Academic Standards**

Students taking this course will be utilizing the “lab” portion of this class to view films, these viewings will be framed by the critical context of the readings and lecture material. In other words, you will be expected to actively engage the films in the class discussions that follow. Part of the expectation of this course is that your writing level be appropriate to a university-level course in the humanities. If you are not confident in your writing ability, arrange now to take advantage of the university’s various writing assistance programs.

**Bayero University Kano**

**Communication and Media Studies**

**Film and Multimedia**

**B.Sc. Film and Multimedia**

BUK-FMM 103 **Fundamentals of Digital Film Production** (3 units, Core); L= 30, PH =60.

**Senate-approved relevance**

The relevance of the course "Fundamentals of digital film production" for Senate approval lies in its alignment with Bayero University's vision and mission of producing quality graduates who are committed to advancing knowledge and contributing to the socio-economic development of Nigeria and the world at large. The course exposes students to the innovative knowledge and competencies of creating digital media content that promotes education, gender equality, and social justice, as well as developing the technical skills necessary for a career in the digital media industry.

**Course Overview**

The course "Fundamentals of digital film production" is designed to provide students with a comprehensive understanding of the key principles and techniques involved in producing high-quality digital media content for the ever-expanding digital market place.

Fundamentally, the course aims to prepare students to become skilled professionals in the field of digital media, with the technical and creative skills necessary to create content that can promote education, gender equality, and social justice. The course will also emphasize the importance of responsible and ethical digital media production, promoting environmental sustainability, and creating a global partnership for development. Throughout the course, students will learn the key elements of digital film production, including camera operation, lighting, sound recording, editing, and post-production. They will also gain an understanding of the creative and critical aspects of digital media content creation, such as story development, visual storytelling, and sound design. Additionally, students will be introduced to the legal and ethical issues surrounding digital media production, including copyright, privacy, and accessibility.

**Course objectives**

1. To provide students with a comprehensive understanding of the key principles and techniques involved in digital film production.
2. To develop students' practical skills in camera operation, lighting, sound recording, editing, and post-production.
3. To equip students with the theoretical knowledge necessary to create compelling digital media content that can strongly compete in the global digital landscape
4. To encourage critical thinking and creativity in digital media content creation, including story development, visual storytelling, and sound design.
5. To introduce students to the legal and ethical issues surrounding digital media production, including copyright, privacy, and accessibility.
6. To provide students with hands-on experience in digital media production, enabling them to conceptualize, plan, and produce digital media content.
7. To prepare students for careers in the digital media industry or related fields, as well as for further study in digital media production.

**Learning outcomes**

1. Review and critique two (2) films on the basis of camera operation, lighting, sound recording and editing,
2. Demonstrate seven (7) practical skills in digital film production that allow for the creation of high-quality digital media content
3. Evaluate five (5) digital media content, including their own work and that of others, based on the principles of effective storytelling, visual communication, and sound design.
4. Identify and make presentations on at least five (5) legal and ethical issues associated with digital media production practices, including copyright, privacy, and accessibility.
5. Analyze five (5) significant impact of digital media on society, including its potential to promote education, gender equality, and social justice, as well as its environmental impact.
6. Develop creatively three (3) effective strategies for conceptualizing, planning, and producing digital media content in a collaborative environment.
7. Identify five (5) career opportunities in the digital media industry or related fields, and develop a portfolio of work that showcases their skills and achievements.

**Course content**

Introduction to digital film production. Understanding cameras and lenses. Image resolution, aspect ratio and frame rate. Lighting and color grading. Sound design and editing. Production design and art direction. Scriptwriting and pre-production planning. Production management and scheduling. Cinematography and camera techniques. Shot composition and visual storytelling. Editing principles and techniques. Post-production workflows and software. Visual effects and compositing. Film festivals and distribution. Marketing and promotion for independent films. Legal considerations for digital film production. Ethics and social responsibility in filmmaking.

**Minimum academic standard**

The course “Fundamentals of Digital Film Production” requires students to have access to relevant course materials such as textbooks, academic articles, user guides, and other relevant reading materials. Students should also get access to online databases such as JSTOR, Project MUSE, or EBSCOhost to find academic articles related to the course content. As a matter of must, students must also have sufficient access to computers, internet and other relevant applications and software for modern digital pedagogy. Equally important, students will be encouraged to establish appropriate connections with relevant stakeholders in the Nigerian film and broadcasting industries, with view to helping them easily connect the dots of town and gown.

Bayero University, Kano (BUK)

Communication and Media Studies

Information and Media Studies

B.Sc. Film and Media Studies

BUK-FMM 104 **Introduction to Multimedia and Film Studies**, (3 Units; Core); L = 30; P = 60)

**Senate-approved relevance**

The convergence between multimedia, social media, film genre is critical an understanding of the ownership of narrative in northern Nigeria. The dynamic changing political and social landscapes clearly point to the need for greater competency in the area of the Bayero University community in taking the narrative of multimedia and re-imagining multimedia and studies.

**Overview**

This course introduces students to both multimedia and film studies. The first part will focus on multimedia studies, while the second part will focus on film studies. In the first, part, attention will be given to the study of mediated communication or “media,” with particular emphasis placed on mass media forms, such as print journalism, radio, television, and film, as well as digital platforms such as Twitter, Facebook, and Snapchat. Students will examine these or other media forms from aesthetic perspectives as narrative forms. The second part of the course will focus on the fundamentals of film study as an academic discipline, including formal analysis of film narrative and cinematic technique (the art of film), contextual approaches to film, study of various film genres, and rudimentary experience with film production.

**Objectives**

After successfully completing this course, students will be able to

1. Describe the roles of media in persuading, informing, entertaining, and socializing individuals and groups
2. Identify problems with current media ownership and dissemination
3. Explain how we use and make meaning with media as part of our everyday lived experiences
4. Analyse the structure of media institutions/industries and differing systems of organization, funding, and regulation
5. Evaluate the implications of technological change and the interactions between humans and technologies
6. Explain media convergence
7. Identify ways in which emerging media technologies exert pressure on traditional systems

**Learning outcomes**

After completion of this course, the student should be able to:

1. Determine the genre of 50 films from YouTube
2. Describe the differences between screenplay and film script of five films
3. Enumerate and explain fives major issues in film production.
4. Demonstrate practical understanding by providing three examples each of script and screenplay
5. Describe three convergent media platforms
6. Identify and explain three types of technologies to be used independent filmmaking.
7. Explain five user-generated concepts

**Course contents**

Principles of Film Form. Genres. Elements of Narrative. Thinking about Images: Mise-en-Scène. Thinking about Moving Images: Cinematography. Acting and Performance. Editing: Continuity and Disjunction. Sounding out the Image. Media Convergence. Representation. Digital Humanities. Constructing the Audience. Mobile Media. User-Generated Content. Media Criticism. Gender, Media & Representation. Streaming Media in Web Publishing.

**Minimum Academic Standards**

All course participants must have access to a most updated Smartphone, either iPhone or Android device. They must also have accounts with major social network and social media platforms as these platforms will constitute our main training ground.

**Bayero University Kano**

**Communication and Media Studies**

**Information and Media Studies**

**B.Sc. Film and Multimedia Studies**

BUK-FMM 105 **Basics of Multimedia Technologies** (2 units, Core); L = 15, PH = 45.

**Senate-approved relevance**

Multimedia Technologist are involved in various aspects of visual communication, such as graphics editing, video and audio production, photography, special effects, animation, design, multimedia, and graphic designing. They can also opt to specialize in media management, international media, television production, visual design, radio programming, and media trends.

**Overview**

This course is aimed at giving the students a strong background on multimedia systems and applications. It gives an overview of the role and design of multimedia systems which incorporate digital audio, graphics and video, underlying concepts and representations of sound, pictures and video, data compression and transmission. It equally covers the principles of multimedia authoring systems. The course provides insight into the applications of multimedia technologies in data presentation, communications and networking. It will boost the expertise of students in handling multimedia systems. It is hoped that the knowledge gained from this course would enhance students’ proficiency in using multimedia applications.

**Objectives**

1. Describe the relevance of multimedia systems.
2. Describe the underlying infrastructure of multimedia systems.
3. Differentiate between the different types of Multimedia elements.
4. Identify core multimedia technologies and standards.
5. Demonstrate proficiency in using multimedia applications.

**Learning Outcomes**

1. List four elements of Multimedia.
2. Outline three features of each of the multimedia elements.
3. List two file formats for each of the multimedia elements.
4. List five fields of applications of multimedia.
5. Identify five advantages and five disadvantages of multimedia.

**Course contents**

Introduction. Components of multimedia. Characteristics of multimedia elements. File Formats for Multimedia. Examples of multimedia. Input devices. Output devices. Storage devices. Communication devices. Multimedia Authoring System. Types of Multimedia presentation. Multimedia data compression technology. Multimedia communication and transmission. Content based multimedia retrieval. Applications of Multimedia. Advantages of multimedia. Disadvantages of multimedia.

**Minimum Academic Standards**

Students would be involved in practical knowledge on the applications of multimedia technologies in various topics. They will learn to create ideas and information in visual forms, using various hardware devices and software tools.

Bayero University, Kano (BUK)

Communication

Information and Media Studies

B.Sc. Information and Media Studies

BUK-IMS 201 **Film Acting and Performance,** (3 Units; Elective); L = 30; P = 60)

Senate Approval relevance

In Film language, the term Acting talent and performance is usually used to refer to any person who appears on a conventional camera. The enormous and variety of program formats demands a diversity of talents to fit each production requirement. However, with the frequent changing pattern of cinema, whereby both talent, actor or performer as well as their corresponding production and technical crew, it is important for all students who registered for this course to recognize and entrench knowledge about the current acting ,and performing principles and practice of film and multimedia production. This has also tallied with the philosophy of the media as a form of entertainment, education, information and the mission and vision of BUK.

Overview

This course is a practicum course that instructs the student on how actors and directors work together to build a performance. The course will provide on-hands experience in technical aspects of behind and in front of camera processes in capturing an actor’s performance, exploring the demands and particularities of acting for the camera.

This course will be an intricate study (theoretical and practicum) of the fundamentals of screen or “on-camera” acting techniques. The course will expand upon the student’s theatre foundation and also discover and implement the various techniques involved in on-camera performance. Through readings, voice/speech/movement exercises, on-camera assignments, constructive detailed notes and discourse, and analyzation of on-camera performances, students will gain the essential, foundational on-camera acting tools and techniques necessary to continue on their journey to becoming professional actors.

Objectives

1. Demonstrate understanding of the specific roles of actor, talent and performance
2. Identify the factors, characteristics and requirements needed to for one to become a talent, actor or performer.
3. Identify and understand specific knowledge of fundamental terminology involved in the TV, & Film space.
4. Gain specific understanding of all areas behind-the-camera, all invaluable information for the actor in performance.
5. Gain basic knowledge of screenwriting basics; from screenplay structure to short list, concept to print, also pertinent to the actor in performance.
6. Comprehend the relationship between the ‘below the line and above the line’ film production staff.

**Learning outcomes**

After completion of this course, the student should be able to:

1. List three specific roles each of actor, talent and performance
2. Identify and explain two factors needed to for one to become a talent, actor or performer
3. Explain five terminologies involved in the Film space.
4. Identify and explain three areas involved in behind-the-camera.
5. Write two scripts and turn them into screenplay
6. Provide two examples of below the line and above the line production staff

Course content

An Overview of Film Production. The role of talents, actors or performers in film. Basic film production equipment. Stages of Film Production. Set-up and Rehearsals. Pictures Framing and Composition. Audio and Video effects. Camera Blocking. Scripting and Screenplay. Film Directing. Film Production Team. Continuity Editing. Film Make-up. Lighting. Microphone Placements. Film Audio. Ethical Considerations.

**Minimum Academic Standards**

All registered course participants must have access to both basic film production equipment like camera, microphone light props and costumes. Knowledge of film production process, past students’ film and get involved in movie premier, road show and film promotion and marketing. In addition, students should be required to use the departmental and university main library for reading materials and be getting connected with film industry.

**Bayero University Kano**

**Communication and Media Studies**

**Film and Multimedia**

**B.Sc. Film and Multimedia Studies**

BUK-FMM 202 **Introduction to Theories of Film and Multimedia** (3 units, Core); L = 30, PH = 60.

**Senate-approved relevance**

Rapid developments of digital technologies have impacted the film business across the world. Film and cinema have evolved from the traditional photographic era to the digital era. Film, television, and digital media have become increasingly ubiquitous and complex in the 21st century. This underscores the need to understand, control, and create media in the workplace and professional, civic and private lives with a view to adapting to evolving trends in the society.

**Overview**

The course is structured to develop skills of students in film analysis, expose them to the vocabulary of film form and how to construct an argument about what a film’s sounds and images mean, including how it structures and achieves its meanings. At the end, students will be conversant with an introduction to the theories, methods, and concerns of film and media studies as a discipline, and they would have been equipped with the requisite practical knowledge to work in the field. The course will prepare them for careers in media and technology, education, journalism, filmmaking, and audio-visual archives.

**Objectives**

1. Demonstrate an understanding of the basic concepts associated with film and the cinema.
2. Describe the history, functions, and specificity of media forms.
3. Demonstrate an understanding of relevant film/media theories.
4. Identify various multimedia film production equipment.
5. Demonstrate an understanding of the basics of film production.

**Learning Outcomes**

1. List three types of film.
2. Outline five dimensions of film.
3. Describe five steps in the production of a multimedia film project.
4. Identify five members of a multimedia film production team.
5. List five online based multimedia platforms.

**Course contents**

Introduction. Three basic types of films. Film theories. Dimensions of film. Film style. Film genre. Film narrative. Contextual approaches to film. Film criticism. Specificity of media forms. Brief look at major film industries across the world. New technologies and the film industry: multimedia technology. Genesis of multimedia. Steps in multimedia film production. Multimedia film production team. Multimedia on internet. Mise en scene. Film careers.

**Minimum Academic Standards**

Students will be trained to comprehend, analyze, and participate in local and global film and screen media cultures and industries. The training would encompass both theoretical and practical knowledge of the many ways of making and distributing screen media, including video production, computer animation, and studies and practices in multimedia, interactive media, and new technologies.

Bayero University, Kano (BUK)

Communication

Film and Multimedia

B.Sc. Film and Multimedia

BUK- FMM 203 **Editing and Continuity in Film**, (3 Units; Core); L = 30; P = 60)

**Senate Approved Relevance**

Film has manages to survive in Nigeria after many years of its inception in the country. Apparently, from the look of it, it has come to stay even in the near future. The film industry is one of the biggest industry in Nigeria, and if the film industry is utilized and appropriately used, it will contribute to a great extent to the economic growth of the country just like in the case of India. Hence, this course will impart greatly in the area of economic growth and will help to reduce unemployment, which is part of the vision and mission of B.U.K.

**Overview**

Film as a medium of communication goes through the process of editing and continuity in order to ensure that film/TV show is consistent from shot and from scene to scene. Continuity editing is the process of arranging and rearranging shot and scenes in films to create a sequence that makes sense to its audience.

The overall aim of this course is to expose students to the concept of editing and continuity in film so that they will know and learn the process film and video pass through before it became the final product. The course will also involves students to use their own mobile devices to complete a series of editing (short films), while learning theoretical and practical aspects of mobile and multimedia media communications.

**Objectives**

The objectives of the course are to:

1. To demonstrate understanding on the different types of editing and continuity in film
2. To acquire the skills necessary in editing and continuity
3. To demonstrate understanding of what editing and continuity is in film
4. To acquire the practical knowledge of editing and continuity techniques
5. To demonstrate understanding of the elements of editing and continuity in film

**Learning outcome**

1. To be able to list and explain at least three different types of editing
2. To be able to demonstrate understanding of the skills necessary for editing and continuity
3. To be able to discuss what editing and continuity is in film
4. To demonstrate the practical knowledge of editing and continuity
5. To be able to list and explain the elements of editing and continuity in film

**Course content**

Overview of Editing & Continuity. Principles of Editing and Continuity. Editing Grammar / Concepts. Types of Editing & Continuity. Difference between Continuity & Discontinuity. Elements of Editing and Continuity. Impact of Editing in Narration Film. Techniques of Editing and Continuity. Effects of Editing & Continuity in Film. The Invisible Art & Role of the Editor. Editing Basics & Vocabulary. Intro to Premiere Pro Editing / Basic Cuts. Importing Music. Audio Editing – fades & keyframes. Titles / Exporting Quicktimes / Mp4s. Stages of Editing / Project Management. Style - Cutting for Genre: Reality & Documentary.

**Minimum Academic Standards**

To get the best out of the course, students are required to have access to relevant course materials such as textbooks, academic articles, research papers, and other relevant reading materials. Students should also get access to scholarly databases such as JSTOR, Project MUSE, or EBSCOhost to find academic articles related to the course content. Consequently, students will have to multimedia laboratory where they will conduct practicals. Equally important, students will be encouraged to establish appropriate connections with renowned editors in Kannywood Film industry.

Bayero University, Kano (BUK)

Communication

Film and Multimedia

B.Sc. Film and Multimedia

BUK-IMS 204 **Visual Research Methods**, (3 Units; Core); L = 30; P = 60)

**Senate-approved relevance**

Visual research is broadly understood to include collecting, producing, organizing and interpreting imagery in all its various forms for research purposes. Imagery can originate from

multitude of sources, including photographs, film, and other forms of visual art such as drawings or sculpture. Beyond a basic definition of what visual means, however, there is little consensus among researchers about what the options are, or when, how or why to use them. The course is fits in with BUK’s mission of becoming a centre of excellence in media studies.

**Overview**

Visual methods have received the most attention in ethnography and other forms of qualitative fieldwork. Visuals can be employed to represent meaning constructs as a form of cultural analysis.

This course will introduce visual research methods to enable innovative research projects, drawing on frameworks in visual anthropology, new media and cultural research. It provides conceptual and methodological tools for incorporating visual techniques into interdisciplinary social science research. The course provides a general conceptual overview of visual methods, examples of the application of specific strategies to research endeavors, practical skill-building exercises to prepare students for adapting these methods, and the opportunity to implement pilot projects throughout the course. The purpose of the course is to develop students’ theoretical and practical foundation `1 incorporating visual methods into their own research, and to identify and practice the skills and resources needed to do so.

**Objectives**

The objectives of the course are to:

1. Demonstrate understanding of the reflexive nature of visual methodologies.
2. Identify appropriate visual research topics
3. Explain how images are used to have a social impact.
4. Identify and examine visual digital media.
5. Conceptualize and conduct visual research (advanced project) in a more appropriate manner
6. Recognize the theoretical and practical considerations behind the range of visual research techniques.

**Learning outcomes**

After completion of this course, the student should be able to:

1. Identify and explain three visual methodologies.
2. List ten appropriate visual research topics
3. Provide two explanations on how images can have social impact.
4. Identify and examine visual digital media.
5. Conceptualize and conduct one visual research
6. Provide one practical considerations behind each of visual research techniques.

**Course contents**

An Overview of Visual Research. History and Development of Visual Research. Iconography and Iconology. Semiology and Semiotic Analysis. Texts and Textual Analysis. Psychoanalysis. Discourse Analysis. In-depth Interviews. Focus Group Discussion. Researching Digital Objects. Audience Research. Inductive and Deductive Reasoning. Identity Construction. Validity in Visual Research. Visual Data Collection. Visual Data Analysis Software. Ethical Considerations

**Minimum Academic Standards**

As the course is all about Trends in Online Visual Research Methods, there will be continuous engagement with visually inclined offline and online media platforms. This makes it vary essential for all the students to have access to internet and computers or smart phones. Students will also be expected as groups, to summarize and critique two books “Visual Communication: Images with Messages” by Paul Martin Lester and “Visual Communication: Understanding Images in Media Culture” by Rick Williams).

Bayero University, Kano (BUK)

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BUK-Communication & Media Studies- B.Sc. Film and Multimedia

Bayero University Kano

30% Additional Courses for CCMAS

BUK-FMM 205 **West African Cinema**, (3 Units; Core); L = 30; P = 60)

**Senate-approved relevance**

While Nigeria has a viable film industry (Nollywood, Kannywood, Yorubawood), there is still scant attention paid to the cinema from Francophone African countries. These cinemas have proven to be revolutionary postcolonial critiques of West African societies. In line with the mandate of the University, this course was created to compliment the dominant narrative about African cinema seen through the prism of Nollywood and Kannywood.

**Overview**

This course is an overview of francophone African cinema, featuring representative films and directors from Senegal, Mali, Chad, Cameroon, Algeria, and Morocco, and spanning from 1966 to 2016. We will study directors from the pioneering African wave (Sembène, Mambéty) and also contemporary artistic voices (Bekolo, Sissako, Saleh etc.). Students will learn about both the history and the aesthetics of francophone African cinema. Thematically, the course is split in three major strands to be explored in depth through film and theoretical readings: the African city and space, aesthetics of image and sound, and the African body.

**Objectives**

The objectives of the course are to:

1. familiarize students with the range and diversity of post-independence filmmaking in West Africa
2. expose students to the major directors of African cinema
3. make students aware of the distinctions between Francophone celluloid filmmaking, Anglophone video -film,
4. explore the ways in which African films dramatize the social conditions and political crises of Africa
5. develop students’ critical thinking, writing, and communication skills through presentations, academic essays, and class discussionenable students to practice writing in the internet age through blogs and twitter updates
6. cultivate independent thinkers who learn to analyze “foreign” media on their own terms and will be unafraid to continue doing so after the course ends

**Learning outcomes**

After completion of this course, the student should be able to:

1. Provide ten differences between Francophone and Anglophone African filmmaking
2. Describe five characteristics of Francophone African films
3. Compare the cinematic styles of five Francophone African filmmakers
4. Analyze 15 Francophone African films

**Course contents**

Introduction to the cinema medium in Africa. General overview of the focus of African cinema. Anglophone cinema. Francophone cinema. Postcolonial theory in cinema. The varieties of film medium. The evolutionary trend in Francophone African cinema. European influence on African cinema. The narrative structure of Francophone African cinema. Realism, Avant-gardism in narrative Francophone African cinema. Cinematography of Francophone African cinema. Challenges of Francophone African cinema. Audiences and Receptivity of Francophone African cinema. Panafrican Film and Television Festival of Ouagadougou (FESPACO) and African cinema. Case Studies of Francophone African filmmakers: Ousmane Sembène (Senegal). Case Studies of Francophone African filmmakers: Mahmat Saleh Harun (Tchad). Case Studies of Francophone African filmmakers: Idrissa Ouédraogo (Burkina Faso).

**Minimum Academic Standards**

Multimedia laboratory with a NUC-MAS requirement facilities. However, our laboratory is a Film Laboratory of 50 films from Francophone African cinema. There will also be a field trip to Burkina Faso to participate in any current FESPACO event.

**Bayero University Kano**

**Communication and Media Studies**

**Film and Multimedia**

**B.Sc. Film and Multimedia**

**BUK-FMM 401 Entertainment Film Marketing and Promotion** (3 Units, Optional); L= 15, PH = 45.

**Senate-approved relevance**

The course "Entertainment Film Marketing and Promotion” is consistent with the mission and vision of Bayero University, Kano, because it holds potential for the development of creative industries, which is one of the key priority areas for the university. The course is designed to equip students with the necessary skills and knowledge to produce, market and promote entertainment films, while promoting cultural diversity, creative expression, and social development. Evidently, the course aligns with the MDGs 5 and 8 because it promotes cultural diversity, gender equality, and sustainable development.

**Course Overview**

This course is designed to provide students with an in-depth understanding of the marketing and promotion strategies involved in the entertainment film industry. It covers a wide range of topics, including audience analysis, brand management, advertising, public relations, social media, and event management. As a course, "Entertainment Film Marketing and Promotion” will also cover the impact of cultural and societal factors on film marketing, including the role of censorship and the importance of diversity and inclusivity in entertainment.

Through this course, students will develop the skills necessary to create effective marketing and promotion campaigns for films, including analyzing target audiences, identifying key selling points, and utilizing various marketing tools to reach and engage audiences. They will also learn how to manage brand identity and reputation, as well as how to use social media and other digital platforms to promote films effectively. Students will also gain an understanding of the business side of film marketing, including distribution strategies and revenue models.

**Course Objectives**

1. Understand the principles of entertainment film marketing and promotion, including target audience identification, market research, and brand positioning strategies.
2. Analyze the relationship between film marketing and various media platforms, such as traditional media, social media, and online advertising, and develop effective campaigns to reach a wider audience.
3. Explore the role of public relations and publicity in film marketing and promotion, and develop skills to create engaging content, including press releases, interviews, and events.
4. Develop an understanding of the financial and economic aspects of film marketing, including budgeting, forecasting, and ROI analysis, and use this knowledge to create effective marketing strategies.
5. Evaluate the impact of digital technology and new media on film marketing and promotion, and identify emerging trends and innovations in the field.

**Learning Outcomes**

1. Students will be able to identify and analyze five (5) sets of target audience for five different entertainment genre, and develop effective marketing strategies to reach these audiences.
2. Students will be able to design and implement at least one (1) successful film marketing campaigns that utilize traditional and digital media platforms, including social media, online advertising, and experiential marketing.
3. Students will be able to create ten (10) compelling contents, such as press releases, interviews, and events that generate buzz and publicity for a film.
4. Students will be able to identify and five (5) tools for evaluating the effectiveness of film marketing and promotion campaigns; such as budgeting, forecasting, and ROI analysis.
5. Students will be able to review two (2) books on the emerging trends and technologies in film marketing and promotion.

**Course Contents**

Introduction to entertainment film marketing and promotion. Understanding the film industry and its target audience. Market research and analysis for entertainment films. Brand positioning strategies for entertainment films. Developing and implementing marketing campaigns for entertainment films. Traditional media strategies for entertainment films. Social media marketing for entertainment films. Online advertising for entertainment films. Experiential marketing for entertainment films. Publicity and public relations for entertainment films. Creating effective press releases and media kits. Planning and executing film premieres and events. Budgeting and forecasting for entertainment film marketing. Return on investment (ROI) analysis for entertainment film marketing. Measuring the success of entertainment film marketing campaigns. Emerging trends and technologies in entertainment film marketing. Case studies of successful entertainment film marketing campaigns.

**Minimum Academic Standard**

The course should provide students with a supportive and engaging learning environment that fosters discussion and collaboration. This may include interactive class activities, guest lectures from industry professionals, and online discussion forums. The course should also provide students with relevant and up-to-date materials, such as textbooks, journal articles, case studies, and industry reports. These materials should cover topics such as film distribution, audience segmentation, advertising, social media marketing, and public relations.

BUK-Communication & Media Studies-

B.Sc. Film and Multimedia

Department of Broadcasting and Film

Bayero University Kano

30% Additional Courses for CCMAS

BUK-FMM 402 **Film and Multimedia Legal and Regulatory Frameworks**, (3 Units; Core);

L = 30; P = 60)

**Senate-approved relevance**

This course will provide students with a comprehensive understanding of the legal and regulatory framework governing the film and multimedia content production, marketing and distribution across different platforms and channels. It is intended to in this course, and other stakeholder in the Nigerian entertainment industry, to acquire basic knowledge, skills and competence regarding the legal and regulatory framework governing the practices of film and multimedia industry in Nigeria.

**Overview**

This course provides students with the necessary tools and guidance to aid understanding the complexities of film and multimedia legal and regulatory frameworks, especially in the Nigerian context. It is a four hundred level course meant to improve the students’ knowledge and skills handling issues regarding media law and regulations with specific emphasis on film and multimedia.

**Objectives**

After successfully completing of this course, students will be able to

1. Describe five major legal and regulatory instruments that regulate the conduct of practitioners in film and multimedia industries in Nigeria
2. Identify the major legal and regulatory challenges faced by the film and multimedia industries
3. Explain three major content distribution platforms and their respective legal requirements
4. Analyse the legal procedures to follow in registering trademark and copy right for content distribution protection against piracy
5. Evaluate film proposal to identify possible legal and regulatory implications of the financing options available to a film producer
6. Explain the two major technical requirements of film content distribution agreement between a producer and distributor
7. To impart practical skills and experience in navigating the film and multimedia regulatory landscapes analysing four case studies generated form class discussions.

**Learning outcomes**

After completion of this course, the student should be able to:

1. Describe the major legal and regulatory instruments governing the conduct of practitioners in the film and multimedia industries
2. Identify and describe the major legal and regulatory challenges faced by film and multimedia industry in Nigeria
3. Identify and explain three major content distribution platforms common to film and multimedia industries
4. Demonstrate practical understanding of the procedures to follow in pursuing copyright and trademark protection for film and multimedia contents against piracy
5. Describe how film proposals are evaluated to identify possible legal and regulatory pitfalls in the document
6. Identify and explain three types of distribution agreement between a producer and distributor
7. Explain three ways producers can help support improve legislation to protect the public form the possible over exploitation the potentials of media converging technologies for content distribution.

**Course Content**

This course covers major areas in film and multimedia law and regulations such as, general media law, introduction to Film and Multimedia Laws and Regulations, Legal and Regulatory Framework for Film and multimedia, Copyright law and the Nigerian Film Industry, Film Classification, Rating and Censorship in Nigeria, the guidelines and regulations concerning Film Production business, Contracts and Film Production, Financing and Distribution of Films and multimedia contents, film festivals and Film Exhibition ,the Use of Film and Multimedia in Education, commerce and industry, the Protection of Film and Multimedia Contents, the Liability of Film and Multimedia content Producers, the Internet, Film and Multimedia content marketing, Film and Multimedia regulation in Global Context, the Future of Film and Multimedia Law and Regulation, ethics in Film and Multimedia content production and distribution, approaches in Film and Multimedia Research.

**Minimum Academic Standards**

All course participants must have access to smartphone or tablets (either iPhone or Android) device. This is in addition to the NUC CCMAS requirements for the BSc Film and Multimedia programme. They must also have active accounts with major social networks and social media platforms as these platforms will constitute an aspect of course’s training tools.

Bayero University, Kano (BUK)

Communication

Film and Multimedia

B.Sc. Film and Multimedia

BUK-FMM 403 **Film Grading/Rating Techniques**, (3 Units; Elective); L = 30; P = 60)

**Senate-approved relevance**

Film has a uniquely powerful ubiquity within human culture. Film has become a powerful vehicle for culture, education, leisure and propaganda. The evaluation or rating of a film assigns some form of value to a film and the experience you encountered while watching the film. Evaluation can imply the criteria and standards that you can argue about to place value on a film. Thus, giving people a reason to question a film to develop reasons, make such standards are met and to understand the film. The course is fits in with BUK’s mission of becoming a centre of excellence in media studies.

**Overview**

The standards in film grading and rating stem from the classical evaluation and pluralistic-category method, which has given viewers/regulators a blueprint of how film is properly evaluated.

This course will expose students to film theory and history as well as the creative processes of film. It will examine filmmaking traditions in Hollywood, Bollywood and Kannywood and will analyse film as Cultural Products and Producers of Culture. It will also teach the creative processes of film by exposing students to the techniques and organization of production, focusing on the aesthetics and fundamentals of scripting, producing, and directing on location, incorporating multimedia, and post-production for film. The course will also introduce student to aspect of film evaluation, rating and grading.

**Objectives**

The objectives of the course are to:

1. Demonstrate understanding of film history

2. Demonstrate skills in analysis and evaluation

3. Identify film evaluation techniques

4. Demonstrate understanding of film as cultural products

5. Demonstrate Familiarity with the techniques and organization of film production

6. Identify and analyse the different genres of film

7. Demonstrate knowledge of legal and ethical issues pertaining to Film grading/rating

**Learning outcomes**

After completion of this course, the student should be able to:

1. List five major land marks of film and Cinema
2. Identify all the four codes used in film analysis and evaluation
3. Identify and explain 5 tips for evaluating film
4. Provide two relationships between film and culture
5. List five essential film-making techniques
6. Identify and explain three different genres of film
7. List four legal and ethical issues pertaining to film production in Kannywood

**Course contents**

Intro: why study Film? Major land marks in Film and Cinema. Overview of the Nigerian Motion Picture Industry. The Analytical Audience. The Camera as a Storyteller. Elements of Cinematography. Elements of Continuity Editing. Elements of Sound. Realism and formalism. Ideology in Film. Elements of Film Genre. Auteurs and Industry. Functions of Film. Film as narrative. Film as Cultural Product and Producer of Culture. Major Film Genres. Basic Film Vocabularies.

**Minimum Academic Standards**

To get the best out of the course, students are required to have access to relevant course materials such as textbooks, academic articles, research papers, and other relevant reading materials. Students should also get access to scholarly databases such as JSTOR, Project MUSE, or EBSCOhost to find academic articles related to the course content. Consequently, students must also get at least smart phones or computers as well as access to internet. Equally important, students will be encouraged to establish appropriate connections with relevant stakeholders in the Nigerian film industry; with view to helping them get access to first-hand information and gain insights into the Nigerian film industry.

Bayero University, Kano (BUK)

Communication

Film and Multimedia

B.Sc. Film and Multimedia

BUK-FMM 404 **Film Reading Techniques**, (3 Units; Core); L = 30; P = 60

**Senate- approved relevance**

Film is heavily consumed in Nigeria as its one of the means through which the audiences are entertained. Since it’s an entertainment industry, it has alot of audience that get to watch it every time of the day. Fortunately enough, what film need is beyond consumption/watching, it has to pass through the reading process. However, not all who read film acquire the knowledge and technical now how of reading film. Hence the course has the abiity to impart positively to the community in terms of economic growth, societal and cultural development in Nigeria which is in line with the vision and mission of BUK.

**Overview**

Film is basically a medium of communication that uses audio/visual means of sending and imparting information across to its audience. The process of reading a film is entirely different from watching it, hence the technical now how of reading film need to be acquired before a student will be able to read a film. In film, viewing is normal consumption of film by the audience mainly for entertainment purpose. While reading a film requires some skills and some guidelines which will serve as a guide by the person trying to read a film.

The overall goal of this course is to expose students to the techniques and skills of reading a film. At the end of the course, the students will be able to watch film using a critical mind rather than just watching it for entertainment. Therefore, they will be able to look beyond the entertainment aspect but will be able to read and analyse it.

**Objectives**

1. To demonstrate a good understanding of the elements of film reading
2. To acquire skills necessary for reading film
3. To know the steps and guide to be followed in reading film
4. To know the relationship between the different elements in film analysis and how they complement each other
5. To demonstrate a good understanding of the approaches of the film to be read

**Learning outcome**

1. To beable to list and explain at least five elements of reading a film
2. To be able to practically read a particular film
3. To be able to list and explain at least five steps followed n reading a film
4. To be able to discuss at least three elements of reading film and state how they complement each other
5. To be able to list and explain different types of approach to reading a film

**Course content**

An overview of film analysis. The Basic of Films. Elements of film analysis. Techniques of film analysis. Camera & light important element of film analysis. Classical Narrative Structure. Alternative Narrative Structure. Relationship between different elements of reading film. Types of film analysis. Approaches to film analysis. Film genre as one of the determinants of film analysis. Film as an art. The language of film. Transmedia Storytelling. Cinematography. Acting and Characterization. Ideology in Film. Film criticism.

**Minimum Academic Standards**

To get the best out of the course, students are required to have access to relevant course materials such as textbooks, academic articles, research papers, and other relevant reading materials. Students should also get access to scholarly databases such as JSTOR, Project MUSE, or EBSCOhost to find academic articles related to the course content. Consequently, students will have to multimedia laboratory. Equally important, students will be encouraged to establish appropriate connections with relevant stakeholders in Kannywood Film industry.