



**NATIONAL FILM AND
TELEVISION INSTITUTE**

STUDENT HANDBOOK

DEGREE

NATIONAL FILM AND TELEVISION INSTITUTE

STUDENTS' HANDBOOK

(2018/2019-2021/2022)

June, 2018.

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For all enquiries in connection with this Handbook, write to:

The Dean of Studies

National Film and Television Institute

PMB General, Post Office

Accra.

NATIONAL FILM AND TELEVISION INSTITUTE

Established: AD 1978

(Motto: Observe and Reckon Ahead)



GENERAL INFORMATION

Particulars of the Institute

Postal Address	-	Private Mail Bag, General Post Office, Accra, Ghana.
Fax	-	233-302-774522
Telephone	-	233-302-777610 / 777159 / 774522
E-mail	-	info@nafti.edu.gh
Website	-	www.nafti.edu.gh
Academic Year	-	From August to July
Language of Instruction	-	English
Solicitor	-	Mr. Victor Adawudu Adawudu Law Consult Dzorwulu-Accra
Bankers	-	Bank of Ghana, Accra, Ghana
Auditors	-	Johnson Arkaah & Co Chartered Accountants P.O. Box NK 273 North Kaneshie, Accra

All communications should be addressed to:

**The Registrar
National Film and Television Institute
Private Mail Bag
General Post Office
Accra, Ghana.**

Board Members:

Ms. Juliet Asante	Chairperson
Dr. Samuel A. Nai	Member
Mr. John Yaw Adjei	Member
Mr. Ernest Boateng	Member
Mr. Daniel Owusu	Member
Mr. Ernest Abbeyquaye	Member
Prof. Kofi Agyekum	Member
Mr. George Oppong	Member
Mr. Ivan Quashigah	Member

Principal Officers:

Rector	Dr. Samuel A. Nai
Dean of Studies	Ms. Ramatu Mustapha Dadzie
Registrar	Mr. Doria B. Z. Danuor
Director of Finance	Mr. Emmanuel Brown
Director of Technical	Mr. Stanley Opoku Yeboah

Heads of Academic Departments

Film Artistic	Mr. Eugene Odame
Film Techniques	Ms. Sarah N. B. Kuntoh
Broadcast Journalism	Mrs. Mary Ayim-Sgebefia
Multimedia Production	-

Unit Heads

Film Directing	Mr. George Bosompim
Television Production	Mr. Baba Haruna
Animation	Mr. Gilbert Sena Johnson
Art Direction	Mr. Gilbert Sena Johnson
Motion Picture Photography	Mr. Yao Ladzekpo
Film Sound Production	Mr. George Dougan
Editing	Ms. Adjoa Prah
Multimedia Production	Mr. Kofi Attah Yorke

Establishment of NAFTI

The Government of Ghana by a Supreme Military Council (SMC) Decree, recognizing the important role of film and television for the purposes of mass education and resource mobilization established the National Film and Television Institute (NAFTI) in 1978 as a public Institution of Higher Learning under the Supreme Military Council Decree (SMCD) 151 of 1978 to:

1. Train young men and women in the skills and techniques of film production
2. Train film and television producers and actors in the production and publication of feature films for adult education on national international basis and
3. Organise classes, lectures, seminars, demonstrations, experiments, researches and practical training in all aspects of film production.

The Friedrich-Ebert-Foundation (FEF) of the Federal Republic of Germany provided the initial technical assistance to the establishment of the Institute.

In January 1979, the first batch of students was admitted for a three year professional Diploma Programme in Film Directing, Television Production, Motion Picture Photography, Editing, Film Sound Recording, Set Design, Graphics and Animation. NAFTI, providing the grounds for training skilled professionals for both film and Television, has trained 214 Diploma students. The Institute has trained students from Ghana and other African countries such as Nigeria, Swaziland, South Africa, Zimbabwe, Zambia, Cameroon, Benin, Gambia and Ethiopia. The last batch of these Diploma students graduated in 2001.

In 1998, NAFTI became affiliated to the University of Ghana, Legon and upgraded its three-year Diploma Programme to a four-year Degree Programme. The Institute, through the University of Ghana, Legon, now awards Bachelor of Fine Arts (BFA) degrees in:

- Film Directing
- Television Production
- Motion Picture Photography
- Editing
- Film Sound Production
- Animation
- Production Design
- Broadcast Journalism
- Multimedia Production

In addition, the Institute runs 26 weekend professional Certificate courses and 52 weekday evening Diploma courses in Screenwriting, Film Directing, Cinematography, Sound, Editing, Art Direction, Animation, Broadcast Journalism and Multimedia Production in professional media and creative art. This is in affiliation with National Board for Professional and Technical Examination (NABPTEX).

Theoretical and Liberal Studies Courses such as Mass Communication, Social Psychology, African Studies, Adult Education, Research Methods, and Advertising etc. are still taught to support the professional training programme. Currently, NAFTI is the only institution in the country that offers a Bachelor of Fine Arts Degree in internationally recognized production-based programmes in film and television. In 2002 NAFTI established the African Cinema Research and Documentation Centre (ACREDOC) to work towards a language of film and television that will contribute to notions of socio-cultural development by researching into, and documenting indigenous African story telling for the screen and research purposes.

Philosophy

The National Film and Television Institute is directed towards training in the techniques and aesthetics through theory and practice of film, television and other related media to meet the dynamic standards of the profession without compromising cultural identity.

Vision

To be one of the best media arts training institutions in the world.

Mission

Creating a centre of excellence in media arts education in Africa; with equal emphasis on scholarship and professional development, that promotes critical reflection and appropriate representation of African cultures and to develop graduates who are engaged, enquiring, enterprising, ethically and globally aware.

Core Values

NAFTI believes in impressing on students that film and television are expressions towards the development of the intellectual, philosophical and cultural ideals of our people, and with CREATIVITY, PROFESSIONALISM, and INTEGRITY and DISCIPLINE as core values, the Institute aims to:

- promotes professional education that produces high caliber media personnel who will effect change in perception and attitude of society;

- Provide students with the ability to use problem solving skills effectively in creative team work situations.
- To guide students in research and debating skills that encourages students to engage in constructive criticism of productions.
- Provide fulfillment of aspirations by preparing students for careers in Film, TV, and other related media industries.
- encourage students to be confident and to acquire skills to develop their areas of specialization and
- Imbibe students with entrepreneurial skills

Associations and Links

NAFTI is:

- A full member of Centre International de Liaison des Ecoles de Cinema et Television (CILECT) the renowned global organization of Film and Television Schools.
- A member of CILECT Africa Regional Association of Film and Television schools (CARA).
- an executive member of CILECT TDC (Training for Developing Countries)
- A member of FEPACI (Federation of Pan Africa Filmmakers).

Precincts

The Institute is located in Accra in the residential neighbourhood of East Cantonments, just one-and-a-half kilometres from the sea. The campus is spread over three buildings (Studios 1-3) and the NAFTI Hostel which are within walking distance.

Studio one houses the offices of the Rector, the Registry, the Finance Department, Heads of Department and a few lecture halls.

Admission Requirements

Preamble

The National Film and Television Institute (NAFTI) is a co-educational secular institution of higher learning, offering a wide range of academic programmes to which it admits applicants with different academic back-grounds. The Institute's academic programmes cover sub-degree certificates/diplomas and bachelor's degrees. As a policy, the Institute admits applicants from all races and nationalities, irrespective of their religious, cultural, social or ethnic persuasions.

- **Certificate Programmes**

- i. Applicants for admission must have a minimum qualification of BECE.
- ii. Mature students aged 25 and above whose qualification do not meet the regular requirements for admission into tertiary institutions as set by the National Accreditation Board (NAB).
- iii. People already in the media industry with two years working experience or those with a passion for working in media related areas may apply.

- **Diploma Programmes**

- i. **SSSCE Holders:**

Five (5) passes (A-D) in three core subjects, including English Language, Mathematics and two (2) electives.

- ii. **WASSCE Holders:**

Five (5) passes (A1-D7) in three core subjects, including English Language, Mathematics and two (2) electives.

- iii. **NAFTI Certificate Holders**

Applicants with a pass in the Part 1 of the NAFTI certificate program will be admitted to the part two (2) of the Diploma program.

- **Bachelor of Fine Arts Degrees (BFA) Programmes**

The general requirements for entry to Level 100 of the Bachelor of Fine Arts Degree programmes are as follows:

1. West African Examinations Council (WAEC) Examinations Category and its equivalents:
 - i. **Senior Secondary School Certificate Examination (SSSCE)** Grade D or better in three (3) core subjects (English Language, Mathematics, Integrated Science or Social Studies) and three (3) elective subjects.

- ii. **West African Senior School Certificate Examination (WASSCE)** Grade C6 or better in three (3) core subjects (English Language, Mathematics, Integrated Science or Social Studies) and three (3) elective subjects.

- iii. General Certificate of Education (GCE) Advanced Level

Passes in three (3) subjects (at least, one of the passes should be Grade D or better). Also, the applicant must have had credit passes (Grade 6) in five GCE Ordinary Level subjects including English Language, Mathematics and a Science subject (for non-science students) and an Arts subject for Science students.

Other Examination Categories

1. Advanced Business Certificate Examination (ABCE)
2. Higher National Diploma (HND) Qualifications

HND holders must have graduated with a good HND certificate (i.e. at least 2nd Class Lower Division).

3. Diploma Holders

Diploma holders with FGPA of 3.0 or better from an institution whose diploma programme has been accredited by the National Accreditation Board (NAB) or from a foreign institution that is recognized by NAB may be considered for admission.

Note: All Applicants must request the West African Examination Council to confirm all their Examination results directly to the Institute.

4. Mature Candidates

Applicants who could not obtain secondary education earlier in their lives may be considered for admission provided they:

- a. are 25 years old;
- b. show proof of age with birth certificate or any legitimate documentary proof of birth date which is at least 5 years old at the time of application;
- c. submit an introductory letter from employer or show any other proof of employment;
- d. Pass the Mature Students' Entrance Examination in English Language, Mathematics and Aptitude Test.

5. Foreign Students

The International reputation of NAFTI draws students to pursue BFA programmes at the Institute.

Registration and Orientation

The Institute requires all freshmen and women to report on the stated date of commencement of the academic year to go through a process of registration and orientation. Orientation is compulsory for all freshmen and continuing students. All students are required to register online and also with Administration, before they proceed to register at the hostel where necessary.

Progression

A candidate shall be deemed to have satisfied the requirements for progression if he/she has obtained a CGPA of 1.50 or better in all examinations.

There shall be no probation.

A candidate who does not qualify to progress to the next level on the basis having a CGPA less than 1.50 shall be asked by the Registrar to withdraw from the Institute.

Graduation

Requirements for Bachelor's Graduation

A student shall be deemed to have satisfied the requirements for graduation if:

- i. He/she has fulfilled all General Institute and Department requirements;
- ii. He/she has accumulated the minimum number of credits required by the School, including core and prescribed electives, productions and long essay.
- iii. He/she has submitted a long essay in partial fulfillment for the award of the BFA.
- iv. The required credit load for graduation is from between 150 to 160 credits.

Long Essay/Project Work, wherever applicable, shall be submitted for assessment before the end of July. In default, the candidate shall be asked to submit the Long Essay/Project Work the following semester and it shall be treated as a Repeat Examination, with all its implications.

All enquiries about admissions should be directed to;

The Registrar
National Film and Television Institute Private Mail Bag
General Post Office
Accra, Ghana

University of Ghana Required Courses

The Institute has, beginning from the 2010/2011 academic year, introduced a unique general education programme which is intended to provide a rewarding experience for all students who undertake undergraduate studies in the Institute. The interdisciplinary courses in the programme, which are intended to foster broad student familiarity with key advances in the humanities, science and technology, are the following:

Course Code	Course Title	Target Group
UGRC110	Academic Writing I	All students entering the Institute at Level 100
UGRC120	Numeracy Skills	Students in the Humanities except those offering Economics, Computer Science, Mathematics and Statistics
UGRC140	Science and Technology in our Lives	Students in the Humanities
UGRC150	Critical Thinking and Practical Reasoning	All First Year Students of the Institute
UGRC210	Academic Writing II	All students who have completed Academic Writing I at Level 100
UGRC	African Culture and Drama	
UGRC220	Liberal and African Studies	All students

It is expected that these compulsory courses will, in combination with students' main areas of study, produce students who are equipped to meet the development needs of Ghana and Africa, and equip graduates of the Institute to be confident, rounded scholars, capable of holding their own with graduates from any part of the world.

UGRC110: Academic Writing I

The main objective of Academic Writing I is to equip students with the language skills that will enable them to read and write effectively. Students will be taken initially through fundamental issues in grammar and composition in order to consolidate their language skills in these areas. Subsequently, reading and writing skills relevant to Institute work will be introduced. These will include the structure of the essay, unity, completeness and coherence in essay writing; summarizing

as a skill basic to exposition, writing from sources, reference skills and avoiding plagiarism. The course will be taught in small groups and class activities are characterized by group work, oral presentations and extensive practical assignments.

UGRC120: Numeracy Skills

This course is designed for students to acquire basic numeracy skills needed for solving real life problems. It involves the following: review of basic algebraic skills; rates (fractions, proportions and percentages); approximating numbers (rounding up of numbers and significant numbers); mathematical reasoning, (deductive and inductive reasoning); statements; truth tables; necessary and sufficient conditions; basic set theory; nature and uses of statistics; sources of data; data types and measurement scales; methods of data manipulation (aggregation and interpretation); basic probability with illustrations from various disciplines; establishing relationships between variables, and the use of basic computer packages such as Excel in analyzing data. UGRC 140: Science and Technology in our Lives

This course deals with the application of science to everyday life. The course will, therefore, include material to assist students to appreciate the foundations of scientific thought, the application of science and technology and demands of changing societies for scientific and technological advancement. The course is expected to foster broad familiarity with key advances in science and technology. The course will be delivered through lectures, tutorials, class exercises, homework assignments, and examinations.

Course Structure

The course is divided into two modules. All students are required to take both modules. Module I will give a general overview of the application of science and technology to everyday living, and will last for five weeks (Weeks 1 – 5). In Module II, students will select one out of the six on offer. Module II will last for eight weeks (Weeks 8 – 13). The six areas are: Earth Resources, Geohazards, Chemistry and Life, Food and Nutrition in everyday life, Everyday Physics, and Animals as Friends of Humans.

UGRC150: Critical Thinking and Practical Reasoning

An essential element in the training of social studies and humanities students is providing a corrective and diagnostic skill set that enables students to discriminate logically between: rhetorical

loys that give motives vs. arguments providing good logical reasons for believing an assertion. Students need to recognise the contrast between inductive and deductive reasoning and the different types of support yielded by each, to evaluate the quality of evidence confirming an empirical hypothesis about human conduct, to maintain individual professional and scholarly discretion in the face of peer pressure and mob mentality. Those enrolled in this course will be provided the vocabulary and techniques to employ critical thought and practice within the academic arena and beyond

UGRC210: Academic Writing II

Academic Writing II is a follow-up to Academic Writing I and builds upon the skills acquired in the first year. Students will be required to read and critique a variety of academic essays in their areas of study. Writing activities will derive from these reading tasks and students will be guided to develop their writing through process writing which involves: pre-drafting, drafting, re-writing and revising. In this broad context, students will revise and consolidate their grammar through proof reading and editing activities. The course will also involve training students to write from multiple sources as a preparation for doing research-based writing. Activities will be geared towards getting students to develop the skills of extracting and sorting information from multiple sources and synthesizing them into coherent arguments in an essay. Students will be required to write such a synthesis essay for assessment. Subsequently, students will be introduced to academic presentation skills.

UGRC220: Liberal and African Studies

Course Structure

The Liberal and African Studies course seeks to provide basic background knowledge of Africa, its histories, people and cultures. After a general introduction to African Studies, General Studies and Leadership in Africa, students will be required to take one of these five modules: Gender and Culture; Gender and Development; Leadership in Africa; African Art, its Philosophy and Criticism; and Philosophy in African Cultures. The general introduction takes two weeks and involves four hours of lectures, one hour of tutorial and a practical activity – film show. This module is examinable through the electives.

Description of Modules

General Introduction to African Studies

This introduction aims to provide basic background knowledge of Africa, its histories, peoples

and cultures. It serves as the spring board from which to launch the elective courses on African and Liberal Studies.

Introduction to Gender and Culture

The main objective of the two week introduction is to help students appreciate the gendered nature of African societies, how this impacts development and state, as well as state and civil society responses to gender inequalities. The course will cover topics such as why we deal with gender issues in African studies and key gender concepts and make a case for transforming gender relations on the basis of three justifications - citizenship rights and the constitution, development imperatives and the promotion of gender equitable cultures. Week two will focus on state and civil society responses to gender inequalities focusing on legal and cultural reforms, affirmative action, gender and development and civil society activism. The role of individual and group agency and leadership in changing gender relations will be highlighted.

Introduction to Leadership in Africa

Good leaders are expected to solve new problems which arise in their domain and the changing landscape of business. Leadership is a complex process by which the leader influences others to perform and achieve. Leadership attributes – beliefs, values, ethics, character, knowledge and skills – are all traits which can be learned. This course provides the basis for understanding what leadership is and what leaders do to be successful. The course particularly seeks to make students understand traditional and contemporary concepts and practices of leadership in Africa.

Gender and Culture in Africa

This module examines how culture shapes the positions of women and men in African societies and analyses cultures and cultural practices as dynamic, contested and rooted in socio-economic conditions and power relations. Key concepts in gender studies are analysed in relation to debates about accepted notions of culture. Students will be encouraged to reflect on their own experiences of gender and their role in reinforcing and transforming the nature of gender relations in society.

Gender Issues in Africa's Development

This module will introduce students to key concepts and issues in gender and development with specific reference to Africa. It argues that development is not a neutral process, but impacts men and women differently. Key topics will include men and women's access to resources in Africa

such as land, labour, credit, time and social capital, production and reproduction. The module will also examine the gendered implications of natural resource management and sustainable development as well as decision making. It will further examine state and civil society responses to gender issues in Africa. The main objective of this foundation course is to sensitize students to gender issues and enable students recognize and understand the relevance of gender as a development issue and how gender inequalities negatively affect development.

Leadership in Africa

This course encompasses leadership styles and models, leadership in management, a history of chieftaincy and traditional leadership in Africa, African leadership and democracy, as well as challenges confronting African traditional leadership.

African Art, its Philosophy and Criticism

This module is designed to introduce students to an understanding of African art and its conceptual framework as evidence of material culture actively involved in the historical process and life of the African. As a cultural practice, it forms the bedrock of African aesthetic expression. The course argues that the environment, availability of materials for producing art, different histories and external influences have affected African art and its development. The course proposes that African art is reflective and representative of African belief, philosophy, values and taste, and that it is used in several social, political and religious functions. As a fairly new field, the course introduces students to the forms of art, historical and theoretical enquiries and approaches to the subject such as art as history, history as an art, aesthetics, style, subject and subject matter interpretations and meanings, visual narratives, gender perceptions, roles and representations, art criticism and contemporary discourses on the practice of art on the continent.

Philosophy in African Cultures

This course aims to introduce students to philosophical thought in African cultures emphasizing its relation and relevance to contemporary African cultures and development. Topics will include African cosmologies, concepts of God, deities, ancestors, African communal and individualist values, the concept of the human being, destiny, evil and ethics/morality, gender and race.

Departments of the Institute

The Institute is made up of four Academic Departments that offer nine (9) programmes in Bachelor of Fine Arts (BFA) and these are:

Film Artistic Department

Directing Unit, Television Production Unit, Animation Unit, Production Design Unit.

Film Techniques Department

Motion Picture Photography Unit, Editing Unit, Film Sound Unit

Broadcast Journalism Department

Radio Unit, Television News Unit, Online News Unit.

Multimedia Production Department

Web, Print, 3D Modeling, Motion Graphics, Graphic Design and Web Design

Production Department

Academic and Commercial Production Units

Film Artistic Department

The Film Artistic Department runs a four-year programme leading to the award of a Bachelor of Fine Arts (BFA) degree. The Department has four units under it (Directing, Television, Production Design and Animation Units). The Directing unit comprises three main areas of specialization; Film Directing, Television Production and Documentary Production. The second comprises of the Art Direction and Animation programmes.

The department offers students a thorough and comprehensive understanding of the process of production, from script to screen, focusing on narrative, technique, aesthetics and performance and in addition, the animation student acquires the specific tools and experience essential to creating lively animated characters while the Art Director gets a better understanding for selecting locations, creating settings and the importance of the unity between make-up, costumes and the set.

Apart from these, liberal courses are also offered and these help the students to have a broad scope that will help them to fit in wherever they might find themselves. Film Artistic students work in collaboration with their counterparts in other areas of specialization such as Sound, Cinematography and Editing among others, to bring out their visions in the various productions.

Faculty

Eugene Odame
Dip. (NAFTI, Ghana), MSc (Syracuse, USA) PGDTLHE (Winneba, Ghana)

Lecturer/Head of Film Artistic

Baba Haruna
Dip. (NAFTI, Ghana), BA (UG, Ghana), MA (UG, Ghana)

Lecturer

George Bosompim
Dip. (NAFTI, Ghana), MA (Bournemouth, UK)

Lecturer

Rebecca Ohene - Asah
BFA (NAFTI, Ghana), MFA (Hofstra Institute, USA)
PGDTLHE (Ghana)

Assistant Lecturer

Anthony Mensah Dip. (NAFTI, Ghana), MPhil (Ghana), PGDTLHE (Winneba, Ghana)	Assistant Lecturer
E. T. Mensah BFA (NAFTI, Ghana), MA (UG, Ghana), PGDTLHE (Winneba, Ghana)	Assistant Lecturer
Daniel Brako BFA (NAFTI, Ghana), MFA (UG, Ghana), PGDTLHE (Winneba, Ghana)	Assistant Lecturer
Johnson S. Gilbert BA (KNUST, Ghana), MA (Witts, S.A), PGDTLHE (Winneba, Ghana)	Assistant Lecturer
Sylvia Tetteyfiio-Manu BFA (UG, Ghana), MA (UG, Ghana)	Assistant Lecturer
Cecilia Avorkliyah BFA (NAFTI, Ghana), PGDTLHE (Winneba, Ghana)	Tutor
Hannah Bonney BFA (NAFTI, Ghana)	Tutor

Film Techniques Department

Established in 2013 as a result of restructuring, the Film Techniques Department comprises the Photography, Sound and Editing Units which existed as separate departments originally. The Department provides core courses for Professional Certificate and Bachelor in Fine Arts in Motion Picture Photography, Film Sound Production and Editing. The mandate of the Department is to provide training for students in the technicalities, techniques and the art of film and television production in the above mentioned areas.

Faculty

Sarah Kuntoh Dip. (NAFTI, Ghana), MA (Staten Island, USA), PGDTLHE (Winneba, Ghana)	Senior Lecturer\Head of Department
George Z. Dougan Dip. (NAFTI, Ghana) MA (Bournemoth, UK), PGDTLHE (Winneba, Ghana)	Senior Lecturer\Unit Head, Sound
William Y. Ofori Dip.(NAFTI, Ghana), BFA (NAFTI, Ghana) PGDTLHE (Winneba, Ghana),	Lecturer\Examinations Officer
Kwamena A. Aboagye Dip. (Ghana), BFA (NAFTI, Ghana) PGDTLHE (Winneba, Ghana),	Lecturer\Head of Production Dept.
Yao Ladzekpo BFA (NAFTI, Ghana) MA (UG, Ghana), PGDTLHE (Ghana)	Assistant Lecturer\Head of Unit, Photography
Joshua Otabil BFA (NAFTI, Ghana) MA (UG, Ghana), PGDTLHE (Winneba, Ghana)	Assistant Lecturer
Andrew Obeng Darko Dip. (NAFTI, Ghana), MA (Westminster, UK) PGDTLHE (Winneba, Ghana)	Assistant Lecturer
David Nii Ammah BFA (NAFTI, Ghana), PGDTLHE (Winneba, Ghana)	Tutor

Adjoa Prah

BFA (Ghana), MA (Bournemouth, UK)

Assistant Lecturer

PGDTLHE (Winneba, Ghana)

Aseye Tamakloe

BFA(Ghana), MPhil (UG, Ghana)

Assistant Lecturer

PGDTLHE (Winneba, Ghana)

Laurene Abdallah

Dip.(NAFTI, Ghana), MA (France)

Assistant Lecturer

PGDTLHE (Winneba, Ghana)

Broadcast Journalism Department

The professional journalism track prepares students for careers in news reporting, editing and production in radio, television, or online media. The track is based on a liberal arts foundation, knowledge of the social context, in which the professionals are practised, and the skills and experiences needed to succeed in the marketplace of broadcast journalism. The programme includes courses such as newsgathering, reporting and writing, public affairs and in-depth reporting, writing for the electronic media and electronic news production. Graduates from this programme are qualified for positions as reporters, editors, and producers in broadcast journalism. Students in the journalism track choose a radio, television or online focus. To successfully complete the BFA in Broadcast Journalism, students must also complete the school's liberal studies, pre-major preparatory, communication theories, and internship requirements.

Faculty

Mary Ayim-Segbefia

Head of Department/Assistant Lecturer

BA (UG, Ghana), MA (UG, Ghana),

PGDTLHE (Winneba, Ghana)

Kojo Denanyo Assistant Lecturer
Dip. (NAFTI, Ghana), MA (Coventry, UK),
PGDTLHE (Winneba, Ghana)

Dennis-Brook Prince Lotsu Assistant Lecturer
BA (UG, Ghana), MPhil (UG, Ghana)

Augustine Botwe Assistant Lecturer
BSc (UG, Ghana), MA (UG, Ghana),
PGDTLHE (Winneba, Ghana)

Selorm Ahadzi-Adogla Assistant Lecturer
BA (UG, Ghana), MA (UG, Ghana),
PGDTLHE (Winneba, Ghana)

Belinda Dentaa Oduro Assistant Lecturer
BA (UG, Ghana), MA (UG, Ghana)

Multimedia Production Department

The Department of Multimedia Production of the National Film and Television Institute was established as part of NAFTI's strategic vision of transforming into a Creative and Media Arts Institute in Ghana. The multimedia department provides a wide skillset across a range of design disciplines and high-level specialist knowledge that will set them apart in the industry. Essential business skills are also built into the curriculum to ensure graduates are ready for the industry and well-groomed to go into any area of their choice whether freelance or already existing offices.

Faculty

Ramatu Mustapha Dadzie Lecturer/Dean of Studies/Ag. Head of Department
Dip. (Ghana), MA (Bristol, UK), MA (UG, Ghana)
PGDTLHE (Winneba, Ghana)

Kofi Atta Yorke BA (KNUST,Ghana), MPhil (KNUST,Ghana)	Assistant Lecturer Unit Head
Sela Kojo Adjei BA (UG, Ghana), Mphil (UG, Ghana)	Assistant Lecturer
Emmanuel Joel Ayu Nyarko HND (Tarkoradi, Ghana), BFA (NAFTI, Ghana), Mphil (Winneba, Ghana) PGDTLHE (Winneba, Ghana)	Assistant Lecturer
Samuel Owusu Agyeman-Duah BA (KNUST, Ghana), PGDTLHE (Winneba, Ghana)	Tutor

REGULATIONS FOR STUDENTS

1. General Information

- 1.1. The term “student” shall apply to a person who is enrolled in the National Film and Television Institute for an approved course of study.
- 1.2. Regulations affecting students shall be made from time to time by the Institute and promulgated by the Rector. In addition to these Regulations, each Department, or any other unit of the Institute may issue its own rules governing the conduct of students within its precincts, provided that such regulations are not inconsistent with the general regulations. Such regulations must be approved by the Rector.
- 1.3. The regulations shall apply to all students.
- 1.4. Ignorance of Regulations or of any Public Notice shall not be accepted as an excuse for any breach of discipline. Accordingly, every student on enrolment shall be required to obtain a copy of such regulation of the Institute, Department and any other relating to his condition and are for the time being in force.
- 1.5. Students shall conduct themselves in a quiet and orderly manner and shall pursue their studies with all diligence; they shall observe the Statutes, regulations and orders made from time to time by the appropriate authorities.
- 1.6. It is required of all students to be modestly dressed to classes and social functions organized by the Institute.
- 1.7. Students are expected to comport themselves in and outside the campus, and especially so in their respective lodgings to uphold the reputation of the Institute. Students who indulge in indiscipline acts when reported to the authorities of the Institute will be sanctioned.
- 1.8. All students are expected to maintain good relations with their colleagues, show respect to the Lecturers, Instructors, other staff and Guests of the Institute. Any student who strikes or insults colleagues, an employee or lecturer, if found guilty, will be subjected to severe disciplinary action, including expulsion.
- 1.9. The officers of the Institute who have a special responsibility, under the Rector for the discipline of students are the Registrar and Academic Management Committee who may be appointed from time to time. It shall be an offence to disobey these officers in the discharge of their duties.

2. Admission and Residence

- 2.1. A student who does not hold an award granted by the Government, or by an institution recognized by the Institute shall be required to pay all approved fees on or before registration.
- 2.2. A student whose accounts are in arrears and unpaid at the beginning of an academic year or semester shall not be allowed to come into residence or attend lectures until his outstanding accounts have been settled.
- 2.3. Dates of semesters are announced or posted on the Institute's Notice Boards. Students admitted to residence are required to come into residence following registration and to remain continuously in residence until the last day of semester unless permission is granted for temporary absence.
- 2.4. Procedure regarding exeats is notified in the Hostel Regulations. In cases of absence involving non-attendance at Lectures, Tutorials, Practicals, or Examinations, the written permission of the Department concerned must be obtained in addition to that of the Office of the Dean of Studies.
- 2.5. Admission of students to the Institute shall be subject to their passing a Medical Examination.
- 2.6. Membership of the Students' Representative Council (SRC) and respective sporting clubs is compulsory for all students.

3. Registration

- 3.1. All students are required to register at the beginning of each semester. The days on which students shall register will be announced by the Institute.
- 3.2. Only those who have registered fully shall be recognized as such and have access to teaching and production facilities.
- 3.3. All persons entering the Institute as students shall, at the time of registration, sign a declaration in the following terms: 'I agree to conform to all the statutes, ordinances, regulations and rules of the Institute for the time being in force and I accept responsibility for any loss or damage to Institute property rightly attributable to me.'
- 3.4. Registration by proxy is not allowed.
- 3.5. Late registration is prohibited unless on medical grounds. Such a case should be presented in writing to the Registrar of the Institute for consideration, after which when approved shall attract a penalty. Penalty for late registration shall be 7% of the stipulated school fees of the current year and shall be adjusted when necessary.

- 3.6. At the time of registration, students shall provide full and accurate information concerning all required personal and academic details. Students must comply with all subsequent requests from Institute staff for proof of any changes to required personal details and are required to update their contact details, normally through the Registration process, as soon as possible when any of these details change. Students who have provided false or misleading information as part of an application or subsequent registration will be subjected to Disciplinary Regulations and Sanctions.
- 3.7. Where the Institute requires students to provide a satisfactory check and/or disclosure from the Criminal Records Bureau and such checks/ disclosures are pending at Registration, students will be permitted to register provided the application process for the relevant checks/ disclosure has not been completed; however, should the check/disclosure subsequently prove to be unsatisfactory, the Institute reserves the right to terminate the registration and require the student to withdraw.

4. Names of Students

- 4.1. For the purposes of the Institute, students are known only by the names which they have signed in the Application Form/Register of Matriculation and are known by those names only in the sequence in which they are signed (that is, surname, middle name{s} and first name).
- 4.2. Change of Name:
As an institutional policy, the Institute does not accept requests to change or amend names or other records of students.

5. Academic Programme

- 5.1 The National Film and Television Institute, casts its academic programmes in modular forms. Under the modular course structure, the Institute's academic calendar is organized into a semester system, and instruction takes the form of courses evaluated in terms of credits. Units of courses are examinable at the end of every semester and, if passed, a student shall earn credit(s) for the units. The courses are coded and numbered in levels of academic progression.
- 5.2.i. Each programme shall provide detailed information about the structure of courses leading to the award of a Bachelor's Degree.
- ii. It is the responsibility of each student registered at the National Film and Television

Institute to be familiar with the specific requirements of the bachelor's degree which he/she plans to pursue, as well as the rules, regulations and policies of the Institute and of the Department or Programmes concerned.

5.3. Each student is responsible for ensuring that the courses in which registration is effected satisfy the programme requirements of the Bachelor's Degree sought; advice and/or counseling for all who need assistance is freely available.

5.4. It is also understood that every student, by the act of registering, agrees to abide by all rules, regulations and policies of the Institute and of the Department and Programmes in which that student is registered.

5.5. Each student is expected to be familiar with the General Information outlined in this Handbook as well as the information pertaining to the Department or Programme in which he/she is enrolled. Students shall therefore be held liable for any lapses. When in doubt, students may consult their Heads of Department in writing with a copy to the Dean of Studies asking that advice be given in writing.

5.6. The Institute reserves the right to conduct academic work (including examinations) on any particular day of the week.

5.7. Except with the express written approval of the Rector, no student is permitted to register for two programmes at the same time either within or outside the Institute. The sanction for such an offence shall be the cancellation of the Institute registration or loss of studentship.

5.8. Exemption from any of these General Regulations may be granted only by the express permission of the Board of Governors on the recommendation of the Rector of the Institute.

6. Duration of Study Programmes

6.1. The minimum period for completion of the Bachelor's degree programme at the Institute shall be 8 semesters and the maximum period shall be 12 semesters for Level 100 entrants. For students entering at Level 200, the minimum shall be six (6) semesters and the maximum shall be 10 semesters. For students admitted for the Diploma Programmes shall be 52 weeks and students for the Certificate Programmes shall be 26 weeks

6.2. Minimum and maximum periods for completion of programmes are presented in tabular form below:

Film and Television, Broadcast Journalism and Multimedia Production

Entry Level	Minimum Period	Maximum Period
Level 100	8	12
Level 200	6	10
Diploma	52 Weeks	52 Weeks
Certificate	26 weeks	26 Weeks

6.3. These minimum and maximum periods are calculated from the date of first registration.

A student who seeks re-admission beyond the minimum period shall be required to pay appropriate pro-rated fees as determined by the Institute.

6.4. Under exceptional circumstances, a student in any of the programmes mentioned above, who is unable to complete his/her programme within the maximum period specified, may be allowed up to four additional semesters to complete his/her programme, on a fee-paying basis.

6.5. A student who is unable to complete his/her programme within the permissible maximum period allowed shall lose all credits accumulated, and his/her studentship shall be cancelled. Such a student may, however, be allowed to re-apply for admission into the Institute.

7. Interruption of Study Programme

7.1. Subject to 5.8, a student may interrupt his/her study programme for two continuous semesters only, provided that the maximum period allowable for the completion of the programme is not exceeded.

7.2. With the express written permission of the Rector, a student may be permitted to interrupt his/her studies by two additional semesters, but not exceeding four semesters overall.

7.3 A student who wishes to interrupt his/her study programme shall apply at least four weeks before the commencement of the semester to the Dean of Studies, through the Registrar, stating reasons why he/she wants to interrupt his/her study programme. The decision of the Dean shall then be communicated to the Registrar to communicate same to the applicant before he/she temporarily leaves the Institute. The Dean, in giving approval, may consult the Heads of Departments where necessary.

7.4. A student who interrupts his/her studies beyond the allowed 4 continuous semesters shall be deemed to have lost any accumulated credits. Consequently, his/her studentship shall

be cancelled. Such a student may, however, be allowed to re-apply for admission into the University.

- i. Where the ground for interruption of studies is medical, the Registrar shall seek advice from a medical officer from any of the public health Institutions with the necessary expertise on the propriety and length of period of interruption. The Office of the Registrar shall investigate any medical report reaching his/her office from any health delivery facility outside and advice accordingly.
- ii. Any student who does not go through the approved procedures before interrupting his/her studies shall be deemed to have abandoned his/her studentship. Subsequently, the Registrar shall cause the name of such a student to be removed from the student roll.

8. Course Credit

One (1) course credit shall be defined as follows:

- One hour lecture,
- One hour tutorial, or
- One practical session (of two or three hours), or
- Six hours of field work per week for a semester.

9. Coding and Numbering of Courses

All degree courses shall have letter and number codes beginning with four letters signifying a Department or subject, followed by three-digit number in one of the following ranges;

Level 100 courses	:	100-199
Level 200 courses	:	200-299
Level 300 courses	:	300-399
Level 400 courses	:	400-499

The third digit in the number code shall be:

- Zero (0) for a course that is offered in both Semester;
- Odd (1, 3, 5, 7, or 9) for a course offered in the first Semester;
- Even (2, 4, 6, or 8) for a course offered in the second Semester.

10. Minimum and Maximum Work-Load per Semester for Full-Time Study

- a. A full-time student shall be required to carry a minimum workload of **15** credits per semester and a maximum of **21**.

11. Study Programme for Bachelor's Degree

The Total Study Programme (TSP) for Bachelor's degree shall comprise:

- a. General University Requirements
- b. Departmental Requirements (where applicable)
- c. Core Courses – i.e. Major departmental requirements
- d. Prescribed Electives (to be defined by Department)
- e. Electives – i.e. of student's own choosing.

12. Attendance at Lectures and Examinations

12.1. Students are required to attend Lectures, Tutorials and Practical classes specified for their course of study, and all Examinations as the Institute may from time to time require, and to perform all written and practical work prescribed for them.

12.2. Students who absent themselves from lectures, tutorials and practical classes for a cumulative total of 25% (15 days) in any semester will be deemed not to have satisfied the attendance requirements for the semester. Such Students shall be required to withdraw or expelled from the Institute.

12.3. Any student who absent themselves from lectures, tutorial, practical classes for a cumulative total of 25 percent in a semester, that is, 12 credit hours per semester without express permission from their respective Heads of Department shall be deemed not to have completed the course.

13. Use of Academic Attire

13.1. All Students are required to wear the academic attire appropriate to their status on the following ceremonial occasions:

- i. Matriculation (formal)
- ii. Congregation (academic) and other occasions as required.

14. Payment of Fees

14.1. Students must always obtain an official receipt for fees paid to the Finance Office to guard against future disparities and misunderstandings. The Institute will not accept responsibility for any claim not supported by a receipt.

14.2. Students must note that fees paid for any semester or academic year are not refundable.

14.3. The Institute is not responsible for any financial transaction outside the knowledge of the Finance Department.

- 14.4.If any student is in default with regard to their financial obligations to the Institute, no Degree, Diploma, Certificate or other academic award shall be granted to that student.
- 14.5. Students requesting for their transcript and reference from the Institute shall pay the required amount for the release of transcripts and references.
- 14.6.Provisional transcripts shall attract the same amount as sealed and final transcript from the Institute.
- 14.7.Sealed and final transcripts shall be issued once to the student by the Institute.
- 14.8.Applications and requests for transcripts, attestations and references with attached receipts of payment from the Institute’s Finance Department shall reach the Dean of Studies’ office not less than ten (10) working days before the issue date.
- 14.9. Applications and requests for transcripts, attestations and references shall not be considered when submitted less than the stipulated ten (10) working day period.

15. Imposition of Fines

- 15.1.A fine may be imposed by the Rector upon any student who has in the judgment of the Registrar infringed any of the published Regulations or rules of the Institute.

16. Formation of Societies and Clubs

- 16.1.The Student Representative Council (SRC) is the highest student body or association representing the interest of all enrolled students of the Institute.
- 16.2.Bodies, unions, clubs, societies, and associations formed by the students of the Institute shall register with the Students Representative Council (SRC), which shall then register same with the Office of the Registrar after the appropriate registration fees has been paid.
- 16.3.Student Societies and Clubs in the Institute shall be formed at the request of at least ten interested students. In addition, there must be a Senior Member who will be the Senior Treasurer.
- 16.4.The request should be submitted for approval by the Registrar through the Hostel Manager and shall be accompanied by the recommendation of the Students’ Representative Council and the Constitution/Bye-laws of the proposed Society or Club.
- 16.5.The proposed Society or Club shall be formally promulgated after the Registrar has given approval.
- 16.6.Within three (3) months from the date of the promulgation of the Society or Club, the Secretary shall deposit the names of persons holding principal offices of the Society or

Club with the Registrar and the Dean of Studies. Thereafter, the Registrar shall be furnished with the names of their Principal Officers, once a year.

17. Public Functions within the Institute

17.1. Students who wish to organize any public function within or outside the Institute or Hostel shall obtain prior permission from the Dean of Studies as appropriate. The Dean of Studies through the Registrar shall in turn inform the Rector.

17.2. An application for permission to organize a function should provide the following information:

- i. Date and time of the function;
- ii. Venue where the function is to take place;
- iii. Names and description of Lecturers, Speakers, or Performers at the function.

17.3. This information together with the evidence of fulfillment by the organizers of any requirements imposed by law in relation to the holding of such a function should normally reach the Registrar at least five working days before the function takes place. The Registrar may impose such other requirements and conditions as may appear to him/her to be necessary or desirable.

17.4. All subjects of debate in the Institute concerning training and administration of the Institute must receive the approval of the Rector, and the Chair on such occasions, shall be occupied by a person approved by the Rector.

17.5. No person shall be invited to address the Student Body in the Institute without the prior approval of the Rector.

17.6. For the purpose of this section, a public function is one to which persons other than Senior Members and Students of the Institute are invited or entitled to attend.

18. Processions and Demonstrations

18.1. Any student or students wishing to organize a procession/demonstration in the Institute shall notify the Registrar in writing at least five working days before the procession/demonstration is due to take place.

18.2. The notification shall state the purpose of the procession/demonstration and the name(s) of the organizer(s).

18.3. Students may not demonstrate or go on procession in or outside campus without the prior written approval of the Registrar.

- 18.4.The Registrar may prescribe special conditions, limitations or restrictions as may be considered appropriate in the circumstances.
- 18.5.The procession/demonstration will follow an approved route and keep as close as possible to the right side of the road in order to ensure free passage of traffic.
- 18.6.No procession/demonstration shall be held between the hours of 6.00 pm and 6.00 am.
- 18.7.During the procession/demonstration, nothing shall be done or said that may occasion violence or cause a breach of public peace.
- 18.8.If any acts of violence and/or breach of Institute, Hostel or other regulations occur during a procession/demonstration or other mass action, the perpetrators as well as the organiser(s) shall be held jointly and severally responsible.
- 18.9.The fact that a procession/demonstration is not prohibited in no way implies that the Institute has either approved of or is in sympathy with its objectives.
- 18.10. For processions/demonstrations outside the Insitute, the organiser(s) should, in addition to the foregoing , notify the Police and follow other requirements under the Public Order Act, 1994 (Act491).

19. Publications

- 19.1.The Rector will be informed of any intention to produce a student publication within the Institution and his approval in writing shall be obtained for such a publication.
- 19.2.A copy of each issue will be lodged with the Rector, Registrar and Dean of Studies as appropriate and the Institute Librarian on the day of publication. Each issue shall state the name of the Editor, the Membership of the Editorial Board and the Publisher.
- 19.3.The members of the Editorial Board will be held jointly responsible for the full contents of each issue of the publication.
- 19.4.All Club, Union, Societies and association notices meant for the Institute's notice boards shall be channeled through the Office of the Registrar/ Dean of Studies.

20. Offences

20.1.Academic Offences

It shall be an offence for a student knowingly:

- i. to forge or in any other way alter or falsify any document or evidence required by the Institute, or to circulate or make use of any such forged, altered or falsified document, whether the document or record be in print or electronic form;

- ii. to use or possess an unauthorized aid or aids or obtain unauthorized assistance in any academic examination or term test or in connection with any other form of academic work;
- iii. to impersonate another person, or to have another person impersonate, at any academic examination or term test or in connection with any other form of academic work;
- iv. to represent, without acknowledgement of its authorship by another, an expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work;
- v. to submit, without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course or programme of study in the Institute or elsewhere;
- vi. to submit any academic work containing a purported statement of fact or reference to a source which has been concocted;
- vii. to engage in the sale of unpublished academic lecture material, such as lecture notes, handouts, slides without authority;
- viii. to gain access to or procure or cause such access to be gained to any office or other facility of the Institute or Institute official for purposes of depositing, altering or substituting examination material for the benefit of the student or any other person;
- ix. to steal a colleague's assignment; or
- x. to steal a colleague's answer script.
- xi. to forge or in any other way alter or falsify any academic record or document, circulate or make use of any such forged, altered or falsified record, whether the record be in print or electronic form; or
- xii. to engage in any form of academic cheating, dishonesty, misconduct, fraud or misrepresentation not herein otherwise described, in order to obtain academic credit or other academic advantage of any kind.

20.1.1. A graduate of the Institute may be charged with any of the above offences committed knowingly while he or she was an active student, when in the opinion of the Institute, the offence would have resulted in a sanction had it been detected at the time it was committed.

20.2. Non-Academic Offences

Without prejudice to the application of the national laws by the Institute, no student of the Institute

shall:

- i. assault another person or threaten any other person with assault whether sexual or otherwise or commit a battery against another person;
- ii. cause or threaten any other person with bodily harm, or cause any other to fear bodily harm;
- iii. knowingly create a condition that unnecessarily endangers the health or safety of other persons;
- iv. threaten any other person with damage to such person's property, or knowingly cause any other person to fear damage to her or his property;
- v. engage in a course of vexatious conduct that is directed at one or more specific individuals, and
- vi. that is based on the race, ancestry, place of birth, origin, colour, ethnic origin, citizenship, sex, sexual orientation, creed, age, marital status, family status, disability, receipt of public assistance or record of offences of that individual or those individuals that is known to be unwelcome; and
- vii. that exceeds the bounds of freedom of expression or academic freedom as these are understood in Institute policies and accepted practices, including but not restricted to those explicitly adopted;
- viii. Cause by action, threat or otherwise, a disturbance that the member knows obstructs any activity organised by the Institute or by any of its divisions, or the right of other members to carry on their legitimate activities, to speak or to associate with others. For example, peaceful picketing or other activity outside a class or meeting that does not substantially interfere with the communication inside, or impede access to the meeting, is an acceptable expression of dissent;
- ix. steal, knowingly take, destroy or damage premises of the Institute or any physical property that is not his own;
- x. knowingly destroy or damage information or intellectual property belonging to the Institute or to any of its members;
- xi. in any manner whatsoever, knowingly deface the inside or outside of any building of the Institute;
- xii. knowingly possess effects or property of the Institute appropriated without authorization;
- xiii. knowingly create a condition that endangers or threatens destruction of the property of the Institute or of any of its members;
- xiv. knowingly use any facility, equipment or service of the Institute contrary to the expressed instruction of a person or persons authorized to give such instruction, or without just

- cause;
- xv. knowingly mutilate, misplace, misfile, or render inaccessible or inoperable any stored information such as books, film, data files or programmes from a library, computer or other information storage, processing or retrieval system;
 - xvi. knowingly or maliciously bring a false charge against any member of the Institute;
 - xvii. counsel, procure, conspire with, abet, incite or aid a person in the commission of an offence defined in these Statutes/Handbook;
 - xviii. deface the trees on campus with advertising or other material or notices howsoever described;
 - xix. sexually assault or rape a person;
 - xx. defecate outside the designated buildings or places on campus;
 - xxi. produce or distribute pornographic material on the premises of the Institute; or
 - xxii. indecently expose himself or herself in public.
 - xxiii. speak for or on behalf of the Institute to the media without express permission from the Rector of the Institute
 - xxiv. Any person or group of persons wishing to speak to the media on behalf of NAFTAI shall seek written permission from the Rector through the Registrar of the Institute.
 - xxv. The Rector reserves the right to grant or not to grant such requests.

20.2.1. Without prejudice to the generality of the above, it is an offence for a member of the Institute to sexually harass another member of the Institute by engaging in unwelcome or unwanted behavior of a sexual nature, including, but not limited to attempting to touch or touching, attempting to fondle or fondling, attempting to caress or caressing.

13.2.3. No person found by a disciplinary board to have committed an offence under these Regulations shall refuse to comply with a sanction or sanctions imposed under the procedures of these Statutes.

In addition to offences stated above, it shall be an offence for a Student to:

13.3.4. Cultivate, possess, use or peddle narcotics and other drugs as listed in the Schedule to the Narcotic Drugs (Control, Enforcement and Sanctions) Act, 1990 (PNDCL 236).

13.3.5. Willfully cause damage to Institute property or the good name of the Institute and incite others to cause such damage.

13.3.6. Publish in any form of media defamatory material within and outside the campus.

- 13.3.7. Smoke in a library, lecture theatres or other public places on the campus.
- 13.3.8. Throw any person into ponds in the Institute.
- 13.3.9. Possess firearms on campus.
- 13.3.10. Engage in petty trading or any form of commercial activity on the campus.
- 13.3.11. Make undue noise within the Institute precincts. In particular, the hours between 10.00 p.m. and 6.00 a.m. are to be regarded as hours of quiet, provided that this rule shall not apply where permission to organize a function has been granted by the Hostel Master/ Mistress or Dean of Students.

21. Use of Vehicles

- 21.1. Any Student who wishes to use or keep a vehicle on the campus of the Institute must obtain permission from the Rector through the Registrar/Hostel Master/Mistress.
- 21.2. The Institute accepts no responsibility for such vehicles, or for any damage that may occur to them or to their owners, drivers or passengers. The use of such vehicles is a privilege which is enjoyed at the sole risk of the persons concerned and which will be withdrawn if it is abused.
- 21.3. The Institute does not provide garages for students' vehicles. Any arrangement for garaging such vehicles in the Institute should be made privately by the owners.

22. Collection of Money

- 22.1. Permission to make general collections of money other than for club subscriptions and cinema shows or parties must be obtained from the Registrar/Dean of Studies.
- 22.2. Students are advised to ask to see the license or other valid authority of any collector who comes from outside the Institute.

23. Student Health and Well-Being

- 23.1. All students should endeavor to register with the National Health Insurance Scheme (NHIS) or other private Health Insurance Providers.
- 23.2. Students should note that the Institute is not responsible for any Student Medical or Health expenses.
- 23.3. The Institute shall take care of emergency medical cases during school hours after which students will refund the amount involved.
- 23.4. Participating in any activity in violation of health, fire, safety or maintenance codes; or

endangering people or the Institute's property is prohibited.

24. Rules and Procedures Relating to Discipline

- i. There shall be a disciplinary board or committee for students.
- ii. A disciplinary board or committee shall investigate an allegation of misconduct referred to it by the Disciplinary Officer or the Registrar and shall make appropriate recommendations on the charges including sanctions.
- iii. The Rector shall implement the decisions of the Disciplinary Board or Committee in accordance with these Statutes.
- iv. The Registrar or other authorized Institute official shall cause to be investigated an allegation of misconduct referred to.
- v. Where investigations disclose misconduct, disciplinary proceedings shall be instituted before the appropriate disciplinary board or committee.
- vi. For the avoidance of doubt, it shall not be necessary to conduct an investigation of misconduct where the Institute is already in possession of the relevant evidence. The persons identified in the evidence shall be charged directly before the appropriate disciplinary committee.
- vii. Where a disciplinary action concerns a person who is a member of the disciplinary committee, the Rector shall replace that person with a suitably qualified alternate.
- viii. The Registrar shall appoint a disciplinary committee to deal with any matter of discipline affecting students.
- ix. A disciplinary proceeding in respect of a student is without prejudice to the right of the Academic Board to investigate an allegation of impropriety or malpractice relating to admission into the Institute or examinations and to take appropriate action including disciplinary sanctions.
- x. The Registrar shall provide secretarial services to the disciplinary committee.
- xi. The Institute shall appoint a Disciplinary Officer not below the rank of an Assistant Registrar who shall be responsible for prosecuting students accused of breaching the provisions of any enactment.
- xii. No charge shall be laid except with the approval of the Rector.
- xiii. A charge shall be in writing, addressed to the accused, signed by or under the authority of the Disciplinary Officer and filed with the Secretary to the disciplinary board or committee. It shall contain a statement of the offence or breach with sufficient detail and shall be filed with the Registrar. The Registrar shall promptly notify the Chairman and the Secretary.

- xiv. Upon receipt by the Chairman and the Secretary of a charge which appears to be in proper form, the Chairman shall convene proceedings immediately and give appropriate notice of a date, time and place for the hearing to the accused. The Chairman shall ensure that the proceedings are conducted with due dispatch.
- xv. The Rector shall implement the decisions of the Disciplinary Board or Committee.

25. Guest

25.1. Students are responsible for the behavior of their guests and must ensure that guests comply with the Institute's Regulations.

26. Hostel Regulations

26.1. Limited vacancies are available at the Institute's hostel. Students who wish to be considered for hostel facilities should complete the hostel application form. Preference will be given to foreign students and those from outside Accra.

26.2. The allocation of rooms will be made at the discretion of the Rector. Such a decision is final.

26.3. All students who are granted accommodation are expected to pay annual rent; this includes the cost of accommodation with electricity, water and furniture. The rent is subject to review without prior notice to occupants.

26.4. Conditions for Admission to the Hostel

- i. The rent is payable in advance and payment will entitle the student to keep the accommodation up to the end of each semester.
- ii. Students shall pay 10% of the Hostel fee as deposit against damages to the Institute's property at the Hostel.
- iii. The deposit shall be refunded to the student upon vacation of the room and satisfactory report from the Hostel Master/Mistress.
- iv. Rooms will not be allocated to students more than a day before the semester opens.
- v. Students are expected to vacate their rooms not later than two days after the institute closes for the vacation.
- vi. Students may be granted accommodation during vacations. The payment for vacation rentals is subject to review. Payments are charged on weekly basis.
- vii. Local students may be granted permission to stay at the hostel during vacation under exceptional circumstances and upon application and payment of specified fee charged

on weekly basis.

- viii. Continuing students who require hostel accommodation in the following academic year, shall re-apply for consideration.
- ix. Hostel rent once paid will not be refunded under any circumstance.
- x. Hostel charges are subject to review by the institute from time to time.
- xi. Upon registration at the hostel, you are required to check the items in your apartment, certify after checking, and return the signed inventory forms to the Hostel Master/Mistress.
- xii. Students must exercise economy in the use of water and electricity. No electrical appliances such as stoves, heaters, washing machine, microwave etc. should be used in hostel rooms except electric iron.
- xiii. Students are strictly forbidden from tampering with electrical fittings. Any student who tampers with electrical or IT fittings shall be liable for disciplinary actions.
- xiv. Students are forbidden to make any structural changes such as painting or colouring in or outside their rooms or any part of the hostel building or fixtures. Hanging of any object or picture outside doors or walls is also prohibited.
- xv. Students should observe the normal rules in Government designated residential areas by refraining from making noise to disturb neighbours or loitering around late at night or too early before daybreak.
- xvi. Students may use any of these items: radio, tape recorder, DVD Players, television set or any media. However, student must regulate the use of these items in such a way as not to cause any nuisance to other inmates of the hostel.
- xvii. Cooking of meals in rooms is prohibited. All cooking should be done in the kitchen.
- xviii. Cooking appliances like stoves, heaters, rice cookers, coal pots etc. will be confiscated if found in unauthorized places.
- xix. Students are expected to bring with them their own light bedding (i.e. pillow, blankets, bed sheets and mosquito nets)
- xx. Students are responsible for cleaning their own rooms. Hostel rooms and premises must be kept scrupulously clean and tidy at all times.
- xxi. All Hostel rooms are subject to inspection every fortnight.
- xxii. The Hostel Master/Mistress, the Hostel Porter and the Student Hostel Rep. shall undertake the inspections.
- xxiii. Dates for inspections shall be announced not less than a week before the inspection takes place.

- xxiv. All residents at the Hostel shall be present in their respective rooms during the inspection.
- xxv. Students who absent themselves and/or do not make their rooms available for inspection shall face disciplinary action subject to article 19.4.xxxv of this regulations.
- xxvi. Functions or celebrations may be organized only by permission of the Hostel Master/Mistress.
- xxvii. Students should refrain from entering other colleagues' rooms without their knowledge.
- xxviii. Students should avoid leaving valuable articles or large sums of money in their rooms. The institute shall not in any way be held responsible for losses incurred by students.
- xxix. All expenses for repairs incurred by the institute in respect of damage caused by any student to walls, furniture, electrical fittings, or other property at the hostel shall be paid for by the student concerned. Appropriate punishment will also be meted out to offenders at the discretion of the Rector.
- xxx. Any damage to the hostel shall be promptly reported to the Hostel Manager who will arrange to have it repaired. No student shall undertake to repair any damage to rooms, fixtures, etc.
- xxxi. Any resident student who wishes to discontinue his/her residence at the Hostel must inform the Registrar through the Hostel Master/Mistress in writing.
- xxxii. The hostel is exclusively for the accommodation of NAFTAI students. Students are not allowed to accommodate unauthorized persons in their rooms. Guests are not allowed in the Hostel after 10.00 p.m. Any student who intends to stay away from the hostel for more than 24 (twenty four) hours, should inform the Hostel Master/Mistress.
- xxxiii. All differences among students must be reported to the Hostel Master/Mistress for settlement.
- xxxiv. The Hostel Rep. should consult the Hostel Master/Mistress on all differences which he is unable to resolve. Fighting or any form of violent behaviour is prohibited at the hostel.
- xxxv. Any form of stealing from other inmates at the hostel is punishable by summary dismissal from the Institute.
- xxxvi. Students are expected to take good care of the Institute's property.
- xxxvii. Students who fail to observe the above rules will be liable to the following sanctions depending on the gravity of the offence committed: Dismissal, suspension, fine or

warning (written or verbal).

xxxviii. The Rector has full authority to expel any student from the Hostel if he/she is found for any reason to be undesirable as a resident of the hostel.

xxxix. Any other matter not provided for in these regulations is vested in the Rector.

27. Regulation on the Use of Information Communications Technology Resource

27.1. Computers and networks are powerful enabling technologies for accessing and distributing the information and knowledge developed at the Institute and elsewhere. As such, they are strategic technologies for the current and future needs of the Institute. Because these technologies leverage each individual's ability to access and copy information from remote sources, users must be mindful of the rights of others to their privacy, intellectual property and other rights. With the privilege to use the information resources of the Institute come specific responsibilities outlined below:

28. Copyrights and Licenses

28.1. Computer users must respect copyrights and licenses to software, entertainment materials, published and unpublished documents, and any other legally protected digital information.

28.2. Any material protected by copyright must not be copied except as specifically stipulated by the owner of the copyright or otherwise permitted by copyright law. Protected material may not be copied into, from, or by any of the Institute facility or system, except pursuant to a valid license or as otherwise permitted by copyright law.

28.3. All copyrighted information (text, images, icons, programmes, video, audio, etc.) retrieved from computer or network resources must be used in conformance with applicable copyright and other law. Copied material must be properly attributed. Plagiarism of digital information is subject to the same sanctions as applicable to plagiarism in any other media.

28.4. Usage - Computer users must respect the rights of other computer users; provision of mechanisms for the protection of private information from examination by others. Attempts to circumvent these mechanisms in order to gain unauthorized access to the system or to another person's information is a violation. Authorized system administrators may access computer users' files at any time for maintenance purposes. System administrators will report suspected unlawful or improper activities to the proper authorities.

- 28.5. Copying a computer file that contains another student's assignment and submitting it for credit;
- 28.6. Copying a computer file that contains another student's assignment and using it as a model for one's own work;
- 28.7. Collaborating on an assignment, sharing the computer files and submitting the shared file, or a modification thereof, as one's individual work.
- 28.8. The above are all prohibited violations that shall attract any of the following sanctions :
- i. a reprimand;
 - ii. loss of marks;
 - iii. cancellation of a paper (in which case zero shall be substituted for the mark earned);
 - iv. withholding of results for a period;

29. Misuse of ICT Resources

- 29.1. Users must not use the Institute's ICT resources in the commission of any illegal or otherwise unauthorized act.
- 29.2. Unauthorized upload, download, or other digital reproduction of copyrighted materials, including software, music and films are prohibited.
- 29.3. Unauthorized storage of copyrighted materials, including software, music and films, on Institute's owned or controlled ICT resources are not allowed.
- 29.4. Use of Institute's ICT resources for the viewing, accessing, or transmitting of offensive material is strictly forbidden. This applies to any screen display or printing of images, sounds or messages that could reasonably be considered obscene, pornographic, profane or otherwise objectionable.
- 29.5. Use of the Institute's ICT resources to threaten, harass, defame, libel or slander any other person is strictly prohibited.
- 29.6. Unauthorized interception of electronically transmitted information is not allowed.
- 29.7. Extensive recreational game playing, especially during normal school hours is prohibited.

30. Unauthorized Use

- 30.1. Users must not use the Institute's ICT resources for any unauthorized commercial purposes.
- 30.2. Use of any of the Institute's ICT resources for personal gain or profit is prohibited.

30.3.Using the institute’s hosted ICT services to advertise, provide services to, and/or sell commercial products or services.

30.4.Using the Institute’s ICT resources to distribute unsolicited advertisements on behalf of commercial entities.

31. Data Security And Confidentiality

31.1.Data originated or stored on the Institute’s ICT equipment is the property of the Institute.

Users are responsible for ensuring the confidentiality and appropriate use of institutional data to which they are given access. Users must not access or attempt to access data on any other system they are not authorised to access. They must not make or attempt to make any deliberate and unauthorized changes to data on the Institute’s system. If a user finds that he has access to data he believes he or she is not authorised to view, he will exit from that data and report the problem to the Network Administrator.

32. Internet and Email

32.1. Use of the Internet and email is permitted. However, use of the National Film and Television Institute (NAFTI) domain name to conduct business other than official Institute business is prohibited.

33. Unauthorized Persons

33.1.Unauthorized persons are not allowed to access internet facilities within the Institute.

34. Usage of Communication and Personal Entertainment Devices

34.1.During all academic exercises on and off campus both theoretical and practical, students should make sure all communication devices such as cellular phones, transceivers and the like are switched off. Non- compliance will lead to disciplinary action.

34.2.Violation of any of the regulations stated under sections 20 – 27.1, shall attract any of the sanctions listed under section 21.8. Further sanctions are:

- i. suspension from the Institute;
- ii. expulsion from the Institute

Appendix A: Memorandum for the Guidance of Student Journalists In Respect of the Law of Ghana

All student publications, even though they may be circulated only within the Hostel or the Institute, are subject to the law of the land. This memorandum is intended to give them general information about their legal liabilities. It is not a substitute for professional legal advice, and it only deals with those parts of the law which are most likely to concern student publications. But a journalist who uses his common sense and the information given here should not run into legal difficulties.

The Civil Law of Libel

Everyone concerned with a publication runs the risk of being sued and made to pay damages if the publication libels anyone. Material published is libelous – for example, if it suggests that the person has committed a crime, or is dishonest, or immoral, or not to be trusted, or has misconducted himself in his office. It does not have to refer to the person by name – it is sufficient if ordinary people would understand what is published as referring to the person who brings the action. The liability is not confined to the author of the libelous article or picture, everyone on the editorial committee would also be liable, and even those who take part in typing or distributing the publication may be liable as well. So if you take part in a publication, it is wise to realize that you are legally responsible for what is included in it, and normally it makes no difference whether you took the trouble to read the copy or not.

You have a complete defense if what is published is true, so long as you can actually prove this in court. But this may be difficult so the safe rule is to be very careful before you publish an attack on a person's character.

You also have defense (called "fair comment") which allows you to comment upon matters of general public concern, and express opinion and voice criticism upon such matters. To come within this defense, you must confine your opinion to matters which are of concern and interest to the public generally (though, normally, a person's private character is not of public interest). You must also avoid making false factual statements; the law allows you to express your opinions, but not to tell untruths. But there is nothing against your expressing your opinions on matters of public concern in a vigorous way, though if you express them in an indecent way then you must expect a court to doubt your good faith.

The Criminal Law of Libel

If you carelessly publish a libel, you can be fined, and if you do so deliberately you can be

imprisoned too. The details of the law are set out in the Criminal Code; the rules are broadly the same as the rules of the Civil Law, with one important difference – truth is only a defence “if it was for the public benefit that the matter should be published”. Consequently, even a true statement about, for example, another student’s private life might be criminal even though the student himself could not sue for damages.

The Criminal Law of Obscenity

You can be fined or imprisoned if you publish obscene material whether it takes the form of writing or pictures. Common sense is the best guide as to what the court is likely to regard as “obscene”.

Comment on Judicial Proceedings

It is possible to commit offences by commenting upon legal proceedings; it is prudent to seek advice before doing so.

35. Appendix B - Pharmacy and Drugs Act, 1961 (Act 64)

Part II –

Narcotic Drugs include:

1. Indian hemp.
2. Coca leaves cocaine (including synthetic cocaine) and ecgonine and their respective salts, the esters of ecgonine and their salts, any solution or dilution of cocaine or its salts in an inert substance (whether liquid or solid) containing any proportion of cocaine, and any preparation (not being such a solution or dilution as aforesaid) containing not less than one-tenth per cent of cocaine or any proportion of ecgonine.
3. Any product obtained from any of the ecgonine alkaloids of the coca leaf, not being a product which, on the 31st day of July, 1931, was being used for medical or scientific purposes.
4. Raw opium, medicinal opium and opium prepared for smoking.
5. Any product obtained from any of the phenanthrene alkaloids of opium, not being a product which, on the 13th day of July 1931, was being used for medical or scientific purposes.
6. Morphine and its salts, and any solution or dilution of morphine or its salts in an inert substance whether liquid or solid containing any proportion of morphine, and any preparation, admixture, extract or other substance (not being such a solution or dilution as aforesaid) containing not less than one-fifth of one per cent of morphine.

Interpretation of This Part

In this part of this Schedule-

“Coca leaves” means the leaves of any plant of the family of the Erythroxylaceae from which cocaine can be extracted either directly or by chemical transformation; “ecgonine” means levoecgonine and includes any derivatives of ecgonine from which it may be recovered industrially; “medicinal opium” means raw opium which has undergone the processes necessary to adapt it for medicinal use in accordance with the requirements of the authorized pharmacopoeia, whether it is in the form of powder or is granulated or is in any other form, and whether or not it is mixed with neutral substances; “raw opium” includes powdered or granulated opium, but does not include medicinal opium, and for the purposes of this Part of this Schedule, percentages, in the case of morphine, shall be calculated as in respect of anhydrous morphine and, in the case of liquid preparations, shall, unless regulations otherwise prescribe, be calculated on the basis that a preparation containing one per cent of a substance, if a liquid, is contained in every one hundred milliliters of the preparation, and so in proportion for any greater or less percentage.

Part VI – Further Restrictions on Narcotics

47. (Possession of narcotics. Amended by Act 222{c}.)

No person shall have in his possession without lawful excuse, proof of which shall be on him, any opium or Indian hemp of any species or description whatsoever or any residue from the smoking thereof.

48. (Smoking of opium or Indian hemp.) No person shall-

- (a) Smoke opium or Indian hemp or frequent any place used for the smoking thereof;
or
- (b) Permit premises owned or occupied by him to be used by persons smoking opium or Indian hemp;
- (c) Have in his possession pipes or other utensils for use in connection with the smoking of opium or Indian hemp.

The violation of any of the above shall lead to summary dismissal.

36. Library Regulations

36.1. Silence in the library must be strictly observed.

36.2. No filming exercise is allowed in the library unless with permission from the Dean of Studies.

- 36.3.Receptacles (e.g. Bags, satchels, briefcases, etc.) are not allowed in the library.
- 36.4.Clients are obliged to declare to the library staff, items being taken in and out of the library.
- 36.5.Receiving visitors or calls, eating, smoking and lounging in the library is not allowed.
- 36.6.No kind of food is allowed in the library; toffees, fruits, water, candies, and gums etc. are not exempted.
- 36.7. The use of mobile phones is strictly prohibited. Mobile phones must be switched off whilst readers are in the library.
- 36.8. Library materials are not to be taken out of the library without due process (i.e. signing for the material) being adhered to.
- 36.9. All library materials borrowed should be returned on the due date.
- 36.10. A default fine will be surcharged for failure to return library materials to the library on the due date.
- 36.11. No book is to be written in, cut or damaged in anyway. Readers and borrowers will be held responsible for any damage to a book in their charge and will be required to pay the appropriate cost for such damage. Any defect in or damage to a book, tape, DVD, deck etc. should be reported to the library staff.
- 36.12. Any book recalled shall be returned within 3 days or fines will be imposed after the third day.
- 36.13. Forgetfulness or an oversight on the part of users to observe library rules will not be countenanced.
- 36.14. Orderly conduct must be maintained at all times in the library.

36.15. Loan of Material

36.15.1. Books

- i. All books in the library may be borrowed except books marked “for reference only”. Periodicals, newspapers, past questions, reference books, scripts and long essays may not be borrowed.
- ii. Students may borrow up to two books at a time for a period not exceeding two weeks.
- iii. Non- teaching staff may borrow up to two books at a time for a period not exceeding two weeks.
- iv. Lecturers may borrow up to four books at a time for a period not exceeding two weeks.
- v. In all cases, the loaning period may be extended only once if the book is not requested

by another user. A renewed book may however be recalled after seven days.

36.15.2. Tapes and DVDs

- i. Lecturers may borrow three tapes or DVDs at a time for a maximum period of five days.
- ii. Students and non-teaching staff are not allowed to take video tapes or DVDs outside the library, students group screening outside the library can be undertaken with the approval from the Dean of Studies. (Note that only duplicated copies may be borrowed)

37. General Sanctions by the Board

37.1. One or more of the following sanctions may be imposed by a Board upon the conviction of any person:

- i. an oral or written reprimand;
 - ii. an order for the resubmission of the piece of academic work in respect of which the offence was committed, for evaluation, such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;
 - iii. assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;
 - iv. a reduction of the final grade in the course in respect of which the offence was committed;
 - v. denial of privileges to use any facility of the Institute, including library and computer facilities;
 - vi. a monetary fine;
 - vii. suspension from a course or courses, a programme, an academic unit or division, or the Institute for such a period of time up to five years as may be determined by the Disciplinary Board;
 - viii. Expulsion from the Institute. Expulsion shall mean that the student shall be permanently denied registration in any Institute programme;
 - ix. disqualification from contesting elections or removal from any office in the Institute;
- or

37.2. For the avoidance of doubt, notwithstanding previous conferment or confirmation of an award of a degree, diploma, certificate, standing, credits or any other qualification how-so-ever described, the Institute shall have the power to cancel or withhold or withdraw any award at any time it becomes known that:

- i. a candidate had gained admission into the Institute with false qualifications; or
- ii. a candidate had impersonated someone else, or
- iii. a candidate had been guilty of an examination malpractice for which a grade Z would have been awarded; or
- iv. a candidate had engaged in any other conduct which in the opinion of the Institute would have resulted in the cancellation or withdrawal of the award.

37.3. The decision to cancel, withhold or withdraw an award shall be made by the Board on the recommendation of the Academic Board.

37.4. The Rector shall have power to order that any sanction imposed by the Board be recorded on the student's academic record and transcript. The decision of the Rector shall be reported by the Institute in the Institute bulletin and, where appropriate, in the national media.

37.5. A default fine of Five Ghana (GH¢ 5.00) per week or part of a week will be surcharged for failure to return a book. Failure to return a tape or DVD on due date will attract a fine of GH¢10.00 per week or part of a week.

37.6. Lost material should be replaced or paid for at three times the current cost but not less than GH¢50.00 in some cases.

37.7. Students who fail to return library materials on demand (i.e. when material is recalled) shall pay over-due fines.

37.8. Students who mutilate library materials shall be made to replace them or pay three times the current cost of the material.

37.9. The Following Shall Constitute Library Offences.

- i. Failure to return borrowed library material on the due date.
- ii. Loss or misplacement of library material.
- iii. Unlawful acquisition of library material or stealing.
- iv. Mutilation of library material.
- v. Failure to return library material on demand

38. Appeal

Any student who is aggrieved by any disciplinary action may appeal to the Institute through the Registrar.

39. Institute Examinations

INSTRUCTIONS TO CANDIDATES

- 39.1. A candidate for the Institute's Examination must have followed the approved course as a regular student over the required period, and must have registered for the examination.
- 39.2. Entry to the Examination shall be by registration and shall be duly endorsed by the Head(s) of Department and submitted to the Dean of Studies not later than six weeks after the commencement of the semester.
- 39.3. A candidate shall not be admitted to the Institute Examination if:
- 39.4. He/she has not been entered for it as in 2;
- 39.5. The subject of the Examination has merely been audited unless the course had been followed previously.
- 39.6. He/she owes fees to the Institute/Hall;
- 39.7. He/she is under suspension or has been dismissed from the Institute.
- 39.8. It shall be the duty of the candidate to consult the daily time-table (to be made available at least 24 hours ahead of time) to ascertain the papers to be written each day and to make himself/herself available at the appointed place at least half an hour before the examination.
- 39.9. A candidate shall be refused admission to a Institute Examination if he/she reports to the Examination more than half an hour after its commencement.
- 39.10. It shall be the candidate's responsibility to provide for himself/herself a pen, pencil, calculator and an eraser as needed. Programmable calculators are, however, strictly prohibited. It is also his/her responsibility to ensure that he/she is given the right question paper and other material needed for the examination.
- 39.11. An examination candidate shall not bring to the Examination Centre or to the wash-room of the Examination Centre or in the immediate vicinity of the Examination Centre any book, paper or written information or Cellular/ Mobile phones or other unauthorized material. Any such material shall not be deposited at the entrance to the Examination Room or the washroom or in the immediate vicinity of the Examination Centre. No student shall enter the Examination Room until he/she is invited or called and/or requested to enter the Examination Room.
- 39.12. Any candidate who is seen with lecture notes or book or Cellular/Mobile phones or any unauthorized material in the Examination Centre or in the immediate vicinity of the

- Examination Centre before the commencement of the examination shall be deemed to have committed an offence, and shall be banned from the examination and awarded a grade X
- 39.13. A candidate shall uphold the highest standard of civility and courtesy in an examination Centre. A candidate who flouts the instruction(s) of a Chief Invigilator or Invigilator or misconducts himself/herself in any manner to an examination official at an examination centre commits an offence. Such candidate shall be banned from the examination and awarded a grade X.
- 39.14. A candidate who is suspected of hiding unauthorized material on his/ her person may be asked by the invigilator to submit to a body search. Refusal to submit to a body search is tantamount to misconduct. It is also an offence to destroy or attempt to destroy evidence of unauthorized material.
- 39.15. An examination candidate shall, for the purpose of identification by the Chief Invigilator/Invigilator, carry on him his valid student identity card which shall be placed on the examination table to enable the Invigilator ascertain the identity of the person writing the examination. The Chief Invigilator shall reserve the right to refuse any candidate without a valid identity card entry to the Examination. A candidate who tries to conceal his/her identity by willfully writing the wrong index number on the answer booklet as against the one signed on the Attendance Sheet commits an offence.
- 39.16. No communication between candidates is permitted in the examination hall.
- i. A candidate shall not pass or attempt to pass any information or instrument from one to another during an examination;
 - ii. A candidate shall not copy or attempt to copy from another candidate or engage in any similar activity.
 - iii. A candidate shall not disturb or distract any other candidate during an examination.
 - iv. Candidates may attract the attention of the Invigilator by raising their hands.
- 39.17. Smoking or drinking of alcoholic beverages is not allowed in the Examination Room.
- 39.18. Candidates may leave the examination room temporarily, and only with the express permission of the Invigilator. In such cases, the Invigilator will be required to satisfy himself that a candidate does not carry on his/her person any unauthorised material. A candidate who is allowed to leave the Examination Room temporarily will be accompanied while outside the examination room by an Attendant designated by the

Invigilator.

- 39.19. A candidate who finishes an examination ahead of time may leave the Examination Room but not earlier than thirty minutes from the commencement of the examination, after surrendering his/her answer books. The candidate shall not be allowed to return to the Examination Room.
- 39.20. At the end of each examination, candidates shall ensure that they do not take away any answer books, whether used or unused, from the Hall.
- 39.21. Candidates should not in any way mutilate or interfere with the stapling in the answer books. Any complaints about the answer books should be brought to the attention of the Invigilator.
- 39.22. A candidate who fails to be present at an examination without any satisfactory reason shall be awarded a grade X. The award of grade X in a required paper means failure in that paper. The following shall not normally be accepted as reasons for being absent from any paper at a Institute Examination:
- i. mis-reading the time-table; forgetting the date or time of examination;
 - ii. inability to locate the examination hall;
 - iii. inability to rouse oneself from sleep in time for the examination;
 - iv. failure to find transport;
 - v. Pregnancy.
- 39.23. A breach of any of the foregoing regulations made for the conduct of Institute Examinations may attract one or more of the following sanctions and any other sanction in the Statutes of the Institute:
- i. a reprimand;
 - ii. loss of marks;
 - iii. Cancellation of a paper (in which case zero shall be substituted for the mark earned);
 - iv. withholding of results for a period;
 - v. Award of grade X.
- 39.24. Further to 33.23, a grade Z leading to failure in the entire semester's examination shall be awarded wherever it is established that candidates had attempted to gain an unfair advantage in an examination be it in a Principal Subject or an Ancillary or any other paper.

Further sanctions may include:

- i. being barred from the Institute Examination for a stated period;
- ii. being barred from the Institute Examination indefinitely;
- iii. suspension from the Institute;
- iv. Expulsion from the Institute.

39.25. Provisional results of the Institute's Examinations shall be posted on the Institute notice boards. It shall be the responsibility of the candidate to consult the notice boards for the provisional results of any examination taken. Alternatively, the candidate may write to the Dean of Studies to enquire about his/her results, for which purpose he may provide a stamped addressed envelope.

39.26. A candidate who is not satisfied with the results of the Institute's Examination affecting him/her may request a review by submission of an application to the Registrar and payment of a review fee shall be determined at not less than three times the normal Examination Fee.

39.27. An application for a review of examination results shall be submitted to the Registrar not later than 21 days after the release of the said results as approved by the Board of Examiners, and should state the grounds for review.

39.28. An application entered on a candidate's behalf by a person other than the aggrieved candidate him/herself shall not be entertained.

39.29. No action shall be taken on an application which is submitted outside the time stipulated in 39.27. Review shall not proceed unless the Review Fee is fully paid.

39.30. If it emerges that a complaint for review is frivolous or ill-motivated, the Board of Examiners may prescribe further sanctions which may include barring the complainant from taking the Institute's Examination for a stated period or an indefinite period.

39.31. The Board of Examiners may authorize the Registrar to amend the results as released in the light of the review.

39.32. No application whatsoever for review of course or award shall be entertained later than 5 (five) years after completion of programme.

39.33. Examination Malpractice or Offence

39.34. Examination offences shall be understood to include any attempt on the part of a candidate to gain an unfair advantage, and any breach of the Examination Regulations and Instructions to candidates including but not limited to refusal on the part of a candidate to occupy an

assigned place in an Examination Room, any form of communication with another candidate, possession of a book, paper or written information of any kind except as required by the rules of a particular examination, smoking, leaving an Examination Room without permission of the Invigilator, or refusal to follow instructions.

39.35. The Chief Invigilator shall report to the Dean of Studies as soon as practicable any instance of a breach of Examination Regulations. The Dean of Studies shall constitute a Committee on Examination Malpractice to investigate all examination offences that have come to attention. In respect of offences occurring outside the precincts of an Examination Room, the Dean of Studies shall cause an enquiry to be made into any report and submit findings to the Registrar.

39.36. In all instances of examination malpractices or offences a formal report from the disciplinary Committee shall be made to the Academic Board. The Academic Board may review all such reported cases and may vary the sanctions as it thinks fit.

40. Amendment of Handbook

The Institute reserves the right to change rules, regulations and policies, as well as programmes and course requirements in its Handbook without prior notice.

THE PROGRAMMES

BFA Film Directing Programme

About The Programme

The BFA Film Directing programme is under the Film Artistic Department. The mission of the BFA Film Directing program is to rigorously train storytellers mainly in film production but will treat some aspect of television and digital media to give the students broader knowledge in the media arts space. The course of study includes four years of lectures, presentations, creative workshops in all areas of filmmaking (for two years) and finally specializing in documentary and feature filmmaking (in the last two years of the programme). Students are immersed in the principles and working methods of a variety of genres and dramatic forms. The programme also introduces students to several generic/ foundational courses such as film appreciation and aesthetics, media and society, digital innovation, arts and culture. Through multiple exercises, short films and script projects, students are encouraged to explore their understanding of the medium, with the ultimate goal of establishing each student's personal voice as a screenwriter and director. Faculty actively encourage students to develop professional collaborations that lasts throughout film school and beyond to foster the environment of mutual support that is believed to be essential to the creation of film.

Generic Course Component of the Program

The courses available at Level 100 and Level 200 are compulsory for all students. At these levels, all the courses are generic to all the programs in the department. These courses introduce students to a wide array of readings and competencies that are aimed at expanding their knowledge base. They include workshops in producing, directing, screenwriting and animation and production design. This reflect the faculty's belief that the best training for screenwriters, directors, and producers must include experience of and knowledge in all of these essential disciplines.

Semester-By-Semester Structure of Courses Showing the Credit Value of Each Course

Level 100 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC101	History of Cinema & TV	2		2
NAFC103	Art & Art History	2		2
NAFC105	Science and Technology in our Daily Lives	3		3
NAFC107	Academic Writing I	3		3
NAFC109	Numeracy Skills	3		3
NAFC113	History of Ghana and Africa	2		2
NAFC115	Acting for the Screen I	1	1	2
NAFC117	ICT & Media	2		2
Total Credit Hour		18	1	19

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC102	Introduction to Visual Storytelling	2		2
NAFC104	Introduction to Film Aesthetics	2		2
NAFC106	Critical Thinking & Logical Reasoning	3		3
NAFC108	Academic Writing II	3		3
NAFC112	Digital Photography	2		2
NAFC114	General Introduction to African Studies	3		3
NAFC116	Acting for the Screen II	1	1	2
NAFC118	Social Psychology	2		2
Total Credit Hours		18	1	19

Level 200 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC201	Introduction to Screenwriting for Feature and Documentary	1	1	2
NAFC203	Basics of Film Directing	1	1	2
NAFC205	Introduction to TV Practice	1	1	2
NAFC207	Introduction to Production Design	1	1	2
NAFC209	Introduction to Cinematography	1	1	2
NAFC211	Introduction to Sound	1	1	2
NAFC213	Basics of Editing	1	1	2
NAFC215	Graphics & Animation	1	1	2
NAFC217	Introduction to African Film Aesthetics & Appreciation	2		2
Total Credit Hours		10	8	18

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC202	African Culture and Drama	3		3
NAFC204	Introduction to Research Methods	3		3
NAFC206	Production Script Development And Pitching		3	3
NAFC208	Production Management I	2	1	3
NAPD210	Production I		6	6
Total Credit Hours		8	10	18

Level 300 Courses

First Semester

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFD301	Production Management II	2	1	3
NAFD303	Screenwriting	1	2	3
NAFD305	Directing Feature	1	2	3

NAFD307	Directing Documentary I	1	2	3
NAFD313	Advertising	1	2	3
NACC315	Research Methods	3		3
NACC319	Master class / Workshop I		3	3
Total Credit Hours		9	12	21

Second Semester

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAPD300	Production II		6	6
NAPD302	Production III		9	9
NACC304	Industrial Attachment		3	3
Total Credit Hours		0	18	18

Level 400 courses

First semester

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFD401	Film Business	2	2	4
NAFD403	The Screenwriter	2	1	3
NAFD405	Practical Director		3	3
NAFD407	Directing Documentary II		3	3
NACC417	Content Seminar	3		3
NACC419	Master Class/workshop II		3	3
Total Credit Hours		7	12	19

Second Semester

Course Code	Course Title	Credit Hours		
		Lecture	Practice	Total
NACC400	Long Essay		6	6
NACC402	Master Class / Workshop III		3	3

NAPD404	Final Production		9	9
Total Credit Hours			18	18

Course Descriptions

NAFC101: History of Cinema & TV

This course seeks to explain to students the beginning of film and television, the inventions, the film forms and styles and how it has evolved over the years. It shows students how different people from different countries have contributed to the growth of film and television technology as well as techniques of interpretation of stories for the screen. It is designed to acquaint students with the historical development of the motion picture as an art form from its early stages as a curiosity to contemporary status as a mega industry.

NAFC103: Art & Art History

The course introduces students to a variety of cultures and terms in art. It provides a chronological overview of the art movements or periods, artist or artists, medium or theme, functions of art and questions historians ask when examining an art work. Art history develops students' skills in visual analysis, interpretation of images and texts, use of historical sources, and engagement with scholarly debates. In combination with a broad general education, art history provides excellent preparation for professions as well as graduate school in art history and careers in the arts.

NAFC105: Science and Technology in Our Daily Lives

Science and Technology forms the foundation to every activity of every individual. Thus, this course deals with the application of science to everyday life. It is therefore important for every student, Film Directing students notwithstanding, to appreciate the application of science in their area of study. The course will therefore, include material to assist students to appreciate the foundations of scientific thought, the application of science and technology and demands of changing societies for scientific and technological advancement. The course is expected to foster broad familiarity with key advances in science and technology. The course will be delivered through lectures, tutorials, class exercises, homework assignment, and examination.

NAFC107: Academic Writing 1

The main objective of the English course is to equip students with the language skills that will enable them to read and write effectively. Students will be taken through fundamental issues in

grammar and composition in order to consolidate their language skills in these areas. Subsequently, reading and writing skills relevant to the Institute's work will be introduced. These will include structure of essay, unity, completeness and coherence in essay writing; summarizing as a skill basic to expositions, writing from sources, referencing skills and avoiding plagiarism.

NAFC109: Numeracy Skills

This course is designed for students to acquire basic numeracy skills needed for solving real life problems. It involves the following: reviews of basic algebraic skills: rates (fractions, proportions and percentages); approximating numbers (rounding up of numbers and significant numbers); mathematical reasoning, (deductive and inductive reasoning); statements; truth tables; necessary and sufficient conditions: basic set theory nature and uses of statistics; sources of data; data types and measurement scale; method of data manipulation (aggregation and interpretations); basic probability with illustrations from various disciplines; establishing relationships between variables and the use of basic computer packages such as excel in analyzing data.

NAFC113: History of Ghana and Africa

The history course is an overview of African and Ghanaian history from Pre-colonial, colonial and Post- colonial eras, including definition of history, sources of history, and the geographical history of Africa. It also examines the perceived notion that Africa has no history.

NAFC115: Acting for the Screen I

Acting is an integral part of our daily lives, either through imitation or role playing. This course introduces to students a brief history of acting as a career. The course also provides students with fundamentals in characterization to enable them not to merely imitate the outward behavior of a character, but to think like and make the resulting actions that a character would make. Students are introduced to character behavior as an action, not a demonstration of certain traits. The course introduces practical examples through lifted scenes from movies/plays/series for analysis.

NAFC117: ICT and Media

This course is designed to be an introductory course in Information Technology. The course focuses on key concepts for understanding modern computer systems. Students will also learn about the capabilities and limitations of information technology systems as applied in the media. This course is aimed at exposing the students to the development of ICT and how this relates to the field of Film and Television/ media in this country.

Level 100 Second Semester Courses

NAFC102: Introduction to Visual Story Telling

This course introduces the skills necessary to produce photographs, video, info graphics and graphic design, as well as the critical and creative perspective necessary to understand how visual stories work best in the design and communication ecosystems. Students develop visual literacy, read diverse perspectives on visual journalism, ponder ethical questions and discuss the importance of visual issues in contemporary media. In partnership with their classmates, students will apply these lessons to produce their own credible visual stories.

NAFC104: Introduction to Film Aesthetics

Film aesthetics enables one to analyze film as an art form. It focuses on detailed film analysis, criticism and film philosophy and teaches the history and the contemporary developments in literature relating to these aspects. It promotes thoughtful and imaginative interaction with film as a medium.

NAFC106: Critical Thinking and Logical Reasoning

An essential element in the training of social studies and humanities students is providing a corrective and diagnostic skill set that enables students to discriminate logically between: rhetorical ploys that give motives vs. arguments providing good logical reasons for believing an assertion. Students need to recognise the contrast between inductive and deductive reasoning and the different types of support yielded by each, to evaluate the quality of evidence confirming an empirical hypothesis about human conduct, to maintain individual professional and scholarly discretion in the face of peer pressure and mob mentality. Those enrolled in this course will be provided the vocabulary and techniques to employ critical thought and practice within the academic arena and beyond.

NAFC108: Academic Writing II

Academic Writing II is a follow-up to Academic Writing I and builds upon the skills acquired in the first year. Students will be required to read and critique a variety of academic essays in their areas of study. Writing activities will derive from these reading tasks and students will be guided to develop their writing through process writing which involves: pre-drafting, drafting, re-writing and revising. In this broad context, students will revise and consolidate their grammar through proof reading and editing activities. The course will also involve training students to write from multiple sources as a preparation for doing research-based writing. Activities will be geared towards getting students to develop the skills of extracting and sorting information from multiple sources and synthesizing them into coherent arguments in an essay. Students will be required

to write such a synthesis essay for assessment. Subsequently, students will be introduced to academic presentation skills.

NAFC112: Digital Photography

This course introduces to the students, basic still-photo techniques include camera operations, lighting and composition, lens and depth of focus, and photo reproduction techniques for print or computer-mediated applications. This course teaches the student basic knowledge about the use of digital imaging and editing software.

NAFC114: General Introduction to African Studies

This introductory course aims to provide basic background knowledge of Africa, its histories, peoples and cultures. The course focuses on the issue of leadership in Africa and how it relates to social development. It also looks at gender issues in relation to cultures across Africa. The course serves as the spring board from which to launch the elective courses on film and television production.

NAFT116: Acting For the Screen II

After introducing students in Acting for the Screen I, this course further explores core acting skills in the following: Voice, Improvisation, Character Creation, and Performance Discipline. In this course, students are taught the voice and dialect as instruments. Students work with a variety of texts including poetry, verbatim, classical and contemporary material. In the area of movement, there is exposure to various styles, and their relationship between the screen and stage.

NAFC118: Social Psychology

This course will provide students with an introduction to the field of social psychology. Social psychology is a subfield of the science of psychology that focuses on the perceptions, thoughts, feelings, and behaviors of individuals and groups within a social context. As this is a survey course, this course will give students a broad overview of the major theories and findings within social psychology and the influence of the audio -visual media on individual and group behavior.

Level 200 First Semester Courses

NAFC201: Introduction to Screenwriting for Feature and Documentary

This course introduces students to the structure and formatting of a screenplay for fiction film and to acquaint students with a brief functional history of the development of documentary film.

Student will be guided in the writing of synopsis, step outline and treatment for their productions. The course will also examine the various kinds, styles and techniques of documentary analysis. The course also analyses the contribution of documentary as a persuasive means of communication. This will culminate to the development of five-minute screenplays for fiction and treatments for documentaries by students.

NAFC203: Basics of Film Directing

This course will look at the director's job and how he or she relates to other crew members and explore the evolution of film and its equipment. It will discuss the various visual and sound techniques and examine the importance of the imaginary line. Students will be taken through the preparation of the shooting script and script breakdown as well as the film directing tools for basic film analysis. The director's work on location will also be discussed.

NAFC205: Introduction to TV Practice

The course introduces the student to the principles and elements of TV production. The course will thus look at issues like the various elements of production in terms of equipment and personnel they interact with at each stage of the production process to produce effective TV programs.

NAFC207: Introduction to Production Design

This course provide students with a general overview of Production Design for Film/TV. It creates an awareness and importance of studying design for the screen in general. However, it encourages the student to develop visual and rational abilities involving problem-solving; knowledge and understanding of social, historical and environmental influences in art direction. Students will acquire knowledge in the theoretical, aesthetics, technical aspects of film design and architecture.

NAFC209: Introduction to Cinematography

This course provides a comprehensive introduction to the technical and creative use of the camera. Students will learn the key techniques, creative approaches and organisational skills involved in camera operation. This will cover a range of areas from the technical basics of cinematography, the use of basic video cameras, camera movement and more. Students will also work collaboratively in groups throughout the course in order to give the student an insight into the film production process.

NAFC211: Introduction to Sound

This course introduces students to the concept and practice of sound for film and television. It serves as

a foundation for specialization in film sound production and also delivers a semi-professional approach to film sound practice to all and sundry. It touches on preproduction, production, post production and exhibition practices about Film and TV sound production.

NAFC213: Basics of Editing

This course is an introduction to the art and technique of editing. It is aimed to sensitize the minds of students on the art and craft of editing in its simplest form.

The editing course is designed to launch students to the basic principles and art of video editing. This will enable students' appreciate both the grammar and technique of digital video editing which will intend equip students to be creative and constructive editors and not 'cutters'.

NAFC215: Graphics and Animation

This course is to orient students to the emerging trends of animation and film graphics.

The course looks at an introduction into selected traditional 2D and 3D animation techniques, their evolutions, principles, concepts as well as applications. Students are also introduced to the dynamics of typography in designing graphics for film and TV. The course provides the framework for the introduction of selected animation techniques as well as typography in order to make students innovative in their application for their film and TV productions and posters as well.

NAFC217: Introduction to African Film Aesthetics & Appreciation

This course is an introductory course and students of all disciplines are members of this class. Students of NAFTI are trained to be at par with film students from any part of the world. But as young filmmakers, students have to know about the cinema that exists on the African continent and how to work towards contributing to that cinema. The teaching and learning of this course is very crucial to every student studying on the African Continent. The course is to open a space for students to have an understanding of the concept of cinema from the African perspective. Through this course, students will have a better understanding of the form and structure of African storytelling and the principles that guide it. Students will also get to understand that African Cinema does not exist only in name as a cinema but is a multifaceted concept.

NAFC219: Acting For the Screen III

This course is more of a professional training that focuses on acting in film, television and screen-related media. As prerequisite for Acting for the Screen I and II, this course explores the expressive potential of performance and the relationship between performers and camera. The range of classes across this course include screen technique; this will essentially examine the distinction

between screen and live performance. It will also cover visual storytelling, working in – and adapting to – shot size, cheating, hitting the mark, shooting contemporary scenes from television and film, and the preparation of different styles of work, including soap, drama and comedy. The course builds on students’ existing skills knowledge and focus on the specific needs of individual students.

Level 200 Second Semester Courses

NAFC202: African Culture and Drama

The course explores major concepts, theories, practices, periods and movements in African theatre and drama, from pre-colonial manifestations through foreign influenced experiments to contemporary and “futuristic” creations. The work of major Africa dramatists like Ola Rotimi, Efua Sutherland, John Ruganda, Francis Imbuga and Athol Fugard, as well as representative theatre practices, like oral narrative, dance, ritual, mime and “wordless” theatre, composite performance and theatre for development, will be studied as illustrations of the basic concepts.

NAFC204: Introduction to Research Methods

This course will provide an opportunity for students to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within quantitative, qualitative, and mixed methods approaches. Students will use these theoretical underpinnings to begin to critically review literature relevant to their field or interests and determine how research. Findings are useful in forming their understanding of their work, social, local and global environment.

NAFC206: Production Script Development and Pitching

The course will build on knowledge in screenwriting and directing students acquired in the semester of level 200. It will look at story archetypes, good directing tips, character development, presentation, rationalization and goals. It will delve into treatment, screenplay and shooting script with sound. It will explore the use of mise-en scene and how to block shots in a scene. Framing and composition as well as the analysis of film in relation to time and space will be discussed. Students will shoot a sample script as part of their practical.

NAFC208: Production Management I

The Production Management course introduces students to the basics in film and television production management. It will impress on the students to appreciate the importance of efficient production management in any film and television production. The course will make the students appreciate the important role of the production manager and some of the activities a production manager undertakes on a television or film production. The information, knowledge and practical skills acquired in class will assist them to effectively manage their 5-minute dialogue productions.

NAPD210: Production I

This is a practical course which introduces students to the rudiments of filmmaking. For effective delivery, students are segmented into working groups. Each group writes and records three short production exercises namely, a two-five minute non-dialogue, Observational and a Television production. The students provide basic design (setting, costume and make-up) solutions and undertake graphics and animation work where necessary in their 5-minutes production.

SPECIALISATION COURSES

Level 300 First Semester Courses

NAFD301: Production Management II

The Production Management I is a build-up on the Production Management I course the students had in level 200. It will expand and delve more into essential production management activities film will go through from preproduction stage to postproduction stage. The knowledge acquired will help the students prepare well for their productions in level 300 and 400 and those they will be assigned as the production Manager.

NAFD305: Directing Feature

This course is a comprehensive theoretical and practical approach to the director's role at the production stage. The course begins with the study of the basic relationship between actor, text, and director, then expands to include staging, rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, beat analysis, rehearsal techniques, and casting.

NAFD307: Directing Documentary I

Making documentary films involves more than just pointing a camera at a subject or recording an

event. Documentary film is a historical document that not only tells the story of a subject but reflects the filmmaker as an artist. This course examines the techniques and conceptualization of established and self-made documentary filmmakers. It also explores documentary techniques so that students develop an understanding of non-fiction objectivity with critical eyes for the appreciation of a genre's implicit subjectivity. The course surveys the history, aesthetics, and storytelling techniques of the documentary.

NAFD313: Advertising

This course is designed to provide students with an overall knowledge of the fundamentals of advertising, with emphasis on advertising strategies, advertising appeals and techniques, use of demographics and marketing research. The course is purposed to help students gain knowledge on the functions of advertising in society.

NACC315: Research Methods

This course aims to ground students in the social science research process; particularly the methods used by film and television and applied communication researchers. The course involves hands-on work collecting and analyzing quantitative data. As students of the audio-visual communication medium, understanding how social science works is essential to understanding how we know what we know about society, and how to gather and analyze social issues. In view of these, the course is divided into two main parts. The first part concentrates on the various quantitative research methodologies, while the second part encompasses a systems approach to research proposal writing.

NACC319: Master Class/Workshop I

The Master Class course, also referred to as Workshop, is designed to introduce professional practice of the industry to the students who are yet to be fully integrated into the profession. Industry practitioners and scholars in the field are invited to present their experiences, findings, tricks of the trade and trade secrets to the students in order to complement knowledge and experience the students have acquired in school so far.

Level 300 Second Semester Courses

NAPD300: Production II – Film Directing

The course Production II is a prerequisite to Production III. Production II introduces the students to the production processes of commercial and music playback projects. The course is designed to up the students' competence in the production of music videos and advertisement for clients.

In this course students are made to develop scripts for advertisement for actual products and existing music to meet professional standards. Students are made to make advertising and music video production projects from their own scripts, from preproduction to post production, to be delivered within a specific timeframe.

NAPD302: Production III – Film Directing

This course expands on the technical skills acquired in Production II, emphasizing integrated skills in feature or documentary production projects, or both. Emphasis is on project management, effective storytelling and directing actors. Students are put into production teams to undertake practical exercises culminating in either a 5 to 7 minutes drama with dialogue or a documentary film. Lecturers supervise the writing process and work closely with students on location. These projects are mostly targeted at international film festivals and as content for the local television networks.

NACC304: Industrial Attachment

Students arrange and participate in a professional work experience with an approved internship site. Students' participation are supervised with submission of journals describing work performed, regular reports, on-site supervisor evaluation, assigned readings and final assessment of experience.

Level 400 First Semester Courses

NAFT 401: Film Business

A film goes through many important stages before the audience sees it on the silver screen (film theatre), or via home video systems (i.e. VCD, DVD, Blu ray) or on the internet. These stages have various activities and varied contracts or agreements film students who want to produce films should know. The course will therefore examine the universal practices, procedures and agreements in relation to the Development, Finance and Production, Distribution, Marketing and Exhibition stages of filmmaking. The course relates these universal practices, procedures and contracts to the Ghanaian film making processes to find out where they are linked and where they depart.

NAFD403: The Screenwriter

This course is designed to familiarize students with the breakdown and analysis of feature screenplays. Students discover how to apply analytical skills in the assessment of other students'

scripts and inform the writing process itself for their own work. It includes students' pitching their stories as well as detailed discussions of the students' chosen genres and the stories in their final year project. Also special attention is given to Script Coverage as well as the role of Screenwriters in society.

NAFD405: Practical Director

This is a course that focuses on the collaboration of theoretical and practical nature of film making. It highlights the role of the Film Director as an Artist who understands script, photography, acting, and art direction as well as a broadcaster with the understanding of the technical subtleties.

NAFD407: Directing Documentary II

This course explores the documentary films by major directors, their styles, aesthetics, and the social contexts in which they emanate. The purpose of this course is to acquaint students with the development of documentary film from its roots in 19th-century art forms to its role in current events, to examine various styles and techniques of documentary and to analyze the contribution of the documentary as a persuasive means of communication to achieve social, cultural and political goals.

NACC417: Content Seminar

This course equips the student with the skills to analyze and evaluate information with accuracy and precision in order to craft and communicate evidence based arguments. The student gets the opportunity to explore real world issues from multiple perspectives and consider varied points of view to develop deep understanding of complex issues and topics in order to make connections between these issues and their everyday life. Students gain a rich appreciation and understanding of issues by reading articles, listening to speeches or broadcasts, and experiencing artistic and literary works.

NACC419: Master Class/Workshop II

The Master Class II course, also referred to as Workshop, is designed to introduce professional and experts in the media landscape and other related areas to the students to interact more with them and give the student opportunity to tap into their experiences. Scholars with academic credentials and expertise will also be invited to present their experiences in research, and current findings, to the students.

Level 400 Second Semester Courses

NACC400: Long Essay

This is an independent study by way of research writing. It is a culminating course for all students within Film Directing program. Within the candidate's major area of specialization, students are expected to successfully present a reflective or a researched essay at the end of their practical sessions which has been systematically supervised by an assigned supervisor.

NACC402: Master Class/Workshop III

The course Master Class III, sometimes referred to as Workshop, is designed to present to students the collaboration between academic and professional practice to the enhancement of the industry. Both academics and professional are invited to do presentation to students, placing emphasis on the synergy between the two pathways for an all-round professionalism in the industry.

NAPD404: Final Production – Film Directing/Documentary

Students pursuing the Film Directing programme will write and direct either a short feature or documentary film as was done in Production III. This course requires that film directing or documentary production students conceive a story idea and produce a screenplay or documentary proposal. Each student will be assigned a lecturer in the department to supervise this process. Each student will have to pitch their stories for approval and direct the approved script within stipulated period they will be allotted. They will work with students from Photography, Sound, Production design and editings unit in this process. The students will screen the finished production to a group of assessors and defend the production. The process involves the confident articulation of ideas, writing of screenplay or proposal, directing and partly producing the approved screenplay or proposal, supervising post production to complete the production and defending the work.

BFA Television Production Programme

About The Programme

The BFA in Television Production specialization is designed to introduce the student to the principles and elements of TV production, so that at the end of the program the student will be equipped with knowledge, understanding and technical skills of Television Production as a powerful tool for mass media communication. Television Production students will be required to learn ideation and idea development, teleplay writing, the grammar of film and television and how to produce and direct live and live-on-tape productions of different TV formats.

The program will challenge the student to think critically and creatively and master cutting-edge techniques and technologies. Students will be expected to express themselves by producing video projects, newscasts, commercials, dramatic programming, and more for multiple platforms.

The Television Production curriculum offers a well-rounded study of the creative and technical aspects of the discipline(s) within the broader context of a liberal-arts and film education. Enhancing the curriculum are dedicated activities that help the student to discover and bring their “own voice” to this exciting field. Access to state-of-the-art facilities in the NAFTI Television Studios allows the student to become skillful in using equipment that reflects the industry today. The final year student productions are designed, produced, packaged and sometimes aired on national and cable televisions. These works are worthy of inclusion in their professional portfolio.

Generic Course Component of the Program

The courses available at Level 100 and Level 200 are compulsory for all students. At these levels, all the courses are generic to all the programs in the department. These courses introduce students to a wide array of readings and competencies that are aimed at expanding their knowledge base. They include workshops in producing, directing, screenwriting and animation and production design. This reflects the faculty's belief that the best training for screenwriters, directors, and producers must include experience of and knowledge in all of these essential disciplines.

Semester-By-Semester Structure of the Courses Showing the Credit Value of Each Course

Level 100 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC101:	History of Cinema & TV	2		2
NAFC103:	Art & Art History	2		2
NAFC105:	Science and Technology in our Daily Lives	3		3
NAFC107:	Academic Writing I	3		3
NAFC109:	Numeracy Skills	3		3
NAFC113:	History of Ghana and Africa	2		2
NAFC115:	Acting for the Screen I	1	1	2
NAFC117:	ICT & Media	2		2
Total Credit Hours		18	1	19

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC102:	Introduction to Visual Storytelling	2		2
NAFC104:	Introduction to Film Aesthetics	2		2
NAFC106:	Critical Thinking & Logical Reasoning	3		3
NAFC108:	Academic Writing II	3		3
NAFC112:	Digital Photography	1	1	2
NAFC114:	General Introduction to African Studies	3		3
NAFC116:	Acting for the Screen II	1	1	2
NAFC118:	Social Psychology	2		2
Total Credit Hours		17	2	19

Level 200 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC201:	Introduction to Screenwriting for Feature and			

	Documentary	1	1	2
NAFC203:	Basics of Film Directing	1	1	2
NAFC205:	Introduction to TV Practice	1	1	2
NAFC207:	Introduction to Production Design	1	1	2
NAFC209:	Introduction to Cinematography	1	1	2
NAFC211:	Introduction to Sound	1	1	2
NAFC213:	Basics of Editing	1	1	2
NAFC215:	Graphics & Animation	1	1	2
NAFC217:	Introduction to African Film Aesthetics & Appreciation	2		2
Total Credit Hours		10	8	18

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC202:	African Culture and Drama	3		3
NAFC204:	Introduction to Research Methods	3		3
NAFC206:	Production Script Development And Pitching		3	3
NAFC208:	Production Management I	2	1	3
NAPD210:	Production I		6	6
Total Credit Hours		8	10	18

Level 300 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFD301:	Production Management II	2	1	3
NATP301:	Directing For Television	1	2	3
NATP303:	Television Programming	1	2	3
NATP305:	Writing for Television	1	2	3
NAFD313:	Advertising	1	2	3
NACC315:	Research Methods	3		3
NACC319:	Master Class / Workshop I		3	3

Total Credit Hours	9	12	21
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Second Semester Courses

Course Code	Course Title	Credit Hours		
		Lecture	Practice	Total
NAPD300:	Production II - Television		6	6
NAPD302:	Production III - Television		9	9
NACC304:	Industrial Attachment		3	3
Total Credit Hours		0	18	18

Level 400 courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NATP401:	The TV Director	1	2	3
NAFD401:	Film Business	2	2	4
NATP403:	Teleplay Writing	1	2	3
NATP405:	Adaptation for TV	1	2	3
NACC417:	Content Seminar	3		3
NACC419:	Master Class / Workshop II		3	3
Total Credit Hours		8	11	19

First semester courses

Second semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NACC400:	Long Essay		6	6
NACC402:	Master Class / Workshop III		3	3
NAPD404:	Final Production - Television		9	9
	Total Credit	0	18	18

Course Descriptions

Level 100 First Semester Courses

NAFC101: History of Cinema & TV

This course seeks to explain to students the beginning of film and television, the inventions, the film forms and styles and how it has evolved over the years. It shows students how different people from different countries have contributed to the growth of film and television technology as well as techniques of interpretation of stories for the screen. It is designed to acquaint students with the historical development of the motion picture as an art form from its early stages as a curiosity to contemporary status as a mega industry.

NAFC103: Art & Art History

The course introduces students to a variety of cultures and terms in art. It provides a chronological overview of the art movements or periods, artist or artists, medium or theme, functions of art and questions historians ask when examining an art work. Art history develops students' skills in visual analysis, interpretation of images and texts, use of historical sources, and engagement with scholarly debates. In combination with a broad general education, art history provides excellent preparation for professions as well as graduate school in art history and careers in the arts.

NAFC105: Science and Technology in Our Daily Lives

Science and Technology forms the foundation to every activity of every individual. Thus, this course deals with the application of science to everyday life. It is therefore important for every student, Film Directing students notwithstanding, to appreciate the application of science in their area of study. The course will therefore, include material to assist students to appreciate the foundations of scientific thought, the application of science and technology and demands of changing societies for scientific and technological advancement. The course is expected to foster broad familiarity with key advances in science and technology. The course will be delivered through lectures, tutorials, class exercises, homework assignment, and examination.

NAFC107: Academic Writing 1

The main objective of the English course is to equip students with the language skills that will enable them to read and write effectively. Students will be taken through fundamental issues in grammar and composition in order to consolidate their language skills in these areas. Subsequently, reading and writing skills relevant to the Institute's work will be introduced.

These will include structure of essay, unity, completeness and coherence in essay writing; summarizing as a skill basic to expositions, writing from sources, referencing skills and avoiding plagiarism.

NAFC109: Numeracy Skills

This course is designed for students to acquire basic numeracy skills needed for solving real life problems. It involves the following: reviews of basic algebraic skills: rates (fractions, proportions and percentages); approximating numbers (rounding up of numbers and significant numbers); mathematical reasoning, (deductive and inductive reasoning); statements; truth tables; necessary and sufficient conditions: basic set theory nature and uses of statistics; sources of data; data types and measurement scale; method of data manipulation (aggregation and interpretations); basic probability with illustrations from various disciplines; establishing relationships between variables and the use of basic computer packages such as excel in analyzing data.

NAFC113: History of Ghana and Africa

The history course is an overview of African and Ghanaian history from Pre-colonial, colonial and Post- colonial eras, including definition of history, sources of history, and the geographical history of Africa. It also examines the perceived notion that Africa has no history.

NAFC115: Acting for the Screen I

Acting is an integral part of our daily lives, either through imitation or role playing. This course introduces to students a brief history of acting as a career. The course also provides students with fundamentals in characterization to enable them not to merely imitate the outward behavior of a character, but to think like and make the resulting actions that a character would make. Students are introduced to character behavior as an action, not a demonstration of certain traits. The course introduces practical examples through lifted scenes from movies/plays/series for analysis.

NAFC117: ICT and Media

This course is designed to be an introductory course in Information Technology. The course focuses on key concepts for understanding modern computer systems. Students will also learn about the capabilities and limitations of information technology systems as applied in the media. This course is aimed at exposing the students to the development of ICT and how this relates to

the field of Film and Television/ media in this country.

Level 100 Second Semester Courses

NAFC102: Introduction to Visual Story Telling

This course introduces the skills necessary to produce photographs, video, info graphics and graphic design, as well as the critical and creative perspective necessary to understand how visual stories work best in the design and communication ecosystems. Students develop visual literacy, read diverse perspectives on visual journalism, ponder ethical questions and discuss the importance of visual issues in contemporary media. In partnership with their classmates, students will apply these lessons to produce their own credible visual stories.

NAFC104: Introduction to Film Aesthetics

Film aesthetics enables one to analyze film as an art form. It focuses on detailed film analysis, criticism and film philosophy and teaches the history and the contemporary developments in literature relating to these aspects. It promotes thoughtful and imaginative interaction with film as a medium.

NAFC106: Critical Thinking and Logical Reasoning

An essential element in the training of social studies and humanities students is providing a corrective and diagnostic skill set that enables students to discriminate logically between: rhetorical ploys that give motives vs. arguments providing good logical reasons for believing an assertion. Students need to recognise the contrast between inductive and deductive reasoning and the different types of support yielded by each, to evaluate the quality of evidence confirming an empirical hypothesis about human conduct, to maintain individual professional and scholarly discretion in the face of peer pressure and mob mentality. Those enrolled in this course will be provided the vocabulary and techniques to employ critical thought and practice within the academic arena and beyond.

NAFC108: Academic Writing II

Academic Writing II is a follow-up to Academic Writing I and builds upon the skills acquired in the first year. Students will be required to read and critique a variety of academic essays in their areas of study. Writing activities will derive from these reading tasks and students will be guided to develop their writing through process writing which involves: pre-drafting, drafting, re-writing and revising. In this broad context, students will revise and consolidate their grammar through proof reading and editing activities. The course will also involve training students to write from multiple sources as a preparation for doing

research-based writing. Activities will be geared towards getting students to develop the skills of extracting and sorting information from multiple sources and synthesizing them into coherent arguments in an essay. Students will be required to write such a synthesis essay for assessment. Subsequently, students will be introduced to academic presentation skills.

NAFC112: Digital Photography

This course introduces to the students, basic still-photo techniques include camera operations, lighting and composition, lens and depth of focus, and photo reproduction techniques for print or computer-mediated applications. This course teaches the student basic knowledge about the use of digital imaging and editing software.

NAFC114: General Introduction to African Studies

This introductory course aims to provide basic background knowledge of Africa, its histories, peoples and cultures. The course focuses on the issue of leadership in Africa and how it relates to social development. It also looks at gender issues in relation to cultures across Africa. The course serves as the spring board from which to launch the elective courses on film and television production.

NAFT116: Acting For the Screen II

After introducing students in Acting for the Screen I, this course further explores core acting skills in the following: Voice, Improvisation, Character Creation, and Performance Discipline. In this course, students are taught the voice and dialect as instruments. Students work with a variety of texts including poetry, verbatim, classical and contemporary material. In the area of movement, there is exposure to various styles, and their relationship between the screen and stage.

NAFC118: Social Psychology

This course will provide students with an introduction to the field of social psychology. Social psychology is a subfield of the science of psychology that focuses on the perceptions, thoughts, feelings, and behaviors of individuals and groups within a social context. As this is a survey course, this course will give students a broad overview of the major theories and findings within social psychology and the influence of the audio -visual media on individual and group behavior.

Level 200 First Semester Courses

NAFC201: Introduction to Screenwriting and Directing For Feature and Documentary

This course introduces students to the structure and formatting of a screenplay for fiction film and to acquaint students with a brief functional history of the development of documentary film. Student will be guided in the writing of synopsis, step outline and treatment for their productions. The course will also examine the various kinds, styles and techniques of documentary analysis. The course also analyses the contribution of documentary as a persuasive means of communication. This will culminate to the development of five-minute screenplays for fiction and treatments for documentaries by students.

NAFC203: Basics of Film Directing

This course will look at the director's job and how he or she relates to other crew members and explore the evolution of film and its equipment. It will discuss the various visual and sound techniques and examine the importance of the imaginary line. Students will be taken through the preparation of the shooting script and script breakdown as well as the film directing tools for basic film analysis. The director's work on location will also be discussed.

NAFC205: Introduction to TV Practice

The course introduces the student to the principles and elements of TV production. The course will thus look at issues like the various elements of production in terms of equipment and personnel they interact with at each stage of the production process to produce effective TV programs.

NAFC207: Introduction to Production Design

This course provide students with a general overview of Production Design for Film/TV. It creates an awareness and importance of studying design for the screen in general. However, it encourages the student to develop visual and rational abilities involving problem-solving; knowledge and understanding of social, historical and environmental influences in art direction. Students will acquire knowledge in the theoretical, aesthetics, technical aspects of film design and architecture.

NAFC209: Introduction to Cinematography

This course provides a comprehensive introduction to the technical and creative use of the camera.

Students will learn the key techniques, creative approaches and organisational skills involved in camera operation. This will cover a range of areas from the technical basics of cinematography, the use of basic video cameras, camera movement and more. Students will also work collaboratively in groups throughout the course in order to give the student an insight into the film production process.

NAFC211: Introduction to Sound

This course introduces students to the concept and practice of sound for film and television. It serves as a foundation for specialization in film sound production and also delivers a semi-professional approach to film sound practice to all and sundry. It touches on preproduction, production, post production and exhibition practices about Film and TV sound production.

NAFC213: Basics of Editing

This course is an introduction to the art and technique of editing. It is aimed to sensitize the minds of students on the art and craft of editing in its simplest form.

The editing course is designed to launch students to the basic principles and art of video editing. This will enable students' appreciate both the grammar and technique of digital video editing which will intend equip students to be creative and constructive editors and not 'cutters'.

NAFC215: Graphics and Animation

This course is to orient students to the emerging trends of animation and film graphics.

The course looks at an introduction into selected traditional 2D and 3D animation techniques, their evolutions, principles, concepts as well as applications. Students are also introduced to the dynamics of typography in designing graphics for film and TV. The course provides the framework for the introduction of selected animation techniques as well as typography in order to make students innovative in their application for their film and TV productions and posters as well.

NAFC217: Introduction to African Film Aesthetics & Appreciation

This course is an introductory course and students of all disciplines are members of this class. Students of NAFTI are trained to be at par with film students from any part of the world. But as young filmmakers, students have to know about the cinema that exists on the African continent and how to work towards contributing to that cinema. The teaching and learning of this course is very crucial to every student studying on the African Continent. The course is to open a space for students to have an understanding of the concept of cinema from the African perspective. Through this course, students will have a better understanding of the form and structure of African storytelling and the principles that guide it. Students will also get to understand that African Cinema does not exist only in name as

a cinema but is a multifaceted concept.

NAFC219: Acting For the Screen III

This course is more of a professional training that focuses on acting in film, television and screen-related media. As prerequisite for Acting for the Screen I and II, this course explores the expressive potential of performance and the relationship between performers and camera. The range of classes across this course include screen technique; this will essentially examine the distinction between screen and live performance. It will also cover visual storytelling, working in – and adapting to – shot size, cheating, hitting the mark, shooting contemporary scenes from television and film, and the preparation of different styles of work, including soap, drama and comedy. The course builds on students' existing skills knowledge and focus on the specific needs of individual students.

Level 200 Second Semester Courses

NAFC202: African Culture and Drama

The course explores major concepts, theories, practices, periods and movements in African theatre and drama, from pre-colonial manifestations through foreign influenced experiments to contemporary and “futuristic” creations. The work of major Africa dramatists like Ola Rotimi, Efua Sutherland, John Ruganda, Francis Imbuga and Athol Fugard, as well as representative theatre practices, like oral narrative, dance, ritual, mime and “wordless” theatre, composite performance and theatre for development, will be studied as illustrations of the basic concepts.

NAFC204: Introduction to Research Methods

This course will provide an opportunity for students to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within quantitative, qualitative, and mixed methods approaches. Students will use these theoretical underpinnings to begin to critically review literature relevant to their field or interests and determine how research findings are useful in forming their understanding of their work, social, local and global environment.

NAFC206: Production Script Development and Pitching

The course will build on knowledge in screenwriting and directing students acquired in the semester of level 200. It will look at story archetypes, good directing tips, character

development, presentation, rationalization and goals. It will delve into treatment, screenplay and shooting script with sound. It will explore the use of mise-en scene and how to block shots in a scene. Framing and composition as well as the analysis of film in relation to time and space will be discussed. Students will shoot a sample script as part of their practical.

NAFC208: Production Management I

The Production Management I course, introduces students to the basics in film and television production management. It will impress on the students to appreciate the importance of efficient production management in any film and television production. The course will make the students appreciate the important role of the production manager and some of the activities a production manager undertakes on a television or film production. The information, knowledge and practical skills acquired in class will assist them to effectively manage their 5-minute dialogue productions.

NAPD210: Production I

This is a practical course which introduces students to the rudiments of filmmaking. For effective delivery, students are segmented into working groups. Each group writes and records three short production exercises namely, a two-five minute non-dialogue, Observational and a Television production. The students provide basic design (setting, costume and make-up) solutions and undertake graphics and animation work where necessary in their 5-minutes production.

SPECIALIZATION COURSES

Level 300 First Semester Courses

NAFD301: Production Management II

The Producing I is a build-up on the Production Management course the students had in level 200. It will expand and delve more into essential production management activities film will go through from preproduction stage to postproduction stage. The knowledge acquired will help the students prepare well for their productions in level 300 and 400 and those they will be assigned as the production Manager.

NATP301: Directing For Television

This course is aimed at building on the craft of directing television programmes from concept to screen. It provides students the opportunity for more practical exercises and helps them to understand and appreciate their roles as creative heads of the production team with a responsibility to provide leadership for the success of the production of a television programme. Students will be exposed to the fine details of writing program proposals and directing television programmes. This will enable them analyse a final script for the purpose of directing it. It will also enable them manage a production team and technology to execute various television programmes

NATP303: Television Programming

This course introduces students to programming television content in traditional television (Public Broadcasting Service, Commercial /Satellite TV) based on type of competition, audience demographic characteristics and audience behavior. Students are exposed to the basics of how program content is selected, scheduled, promoted and evaluated for maximum effect. The program will teach students how contents are programmed for structured and unstructured television (traditional TV and online TV) in terms of the economic, marketing and public interest decisions to compete for the same viewing public.

NATP305: Writing For Television

This course is designed to introduce students to television script writing and how to develop and write scripts for various television programme formats. Students will be exposed to the different television programmes and the kinds of scripts used to produce them.

NAFD313: Advertising

This course is designed to provide students with an overall knowledge of the fundamentals of advertising, with emphasis on advertising strategies, advertising appeals and techniques, use of demographics and marketing research. The course is purposed to help students gain knowledge on the functions of advertising in society.

NACC315: Research Methods II

This course aims to ground students in the social science research process; particularly the methods used by film and television and applied communication researchers. The course involves hands-on work collecting and analyzing quantitative data. As students of the audio-

visual communication medium, understanding how social science works is essential to understanding how we know what we know about society, and how to gather and analyze social issues. In view of these, the course is divided into two main parts. The first part concentrates on the various quantitative research methodologies, while the second part encompasses a systems approach to research proposal writing.

NACC319: Master Class/Workshop I

The Master Class course, also referred to as Workshop, is designed to introduce professional practice of the industry to the students who are yet to be fully integrated into the profession. Industry practitioners and scholars in the field are invited to present their experiences, findings, tricks of the trade and trade secrets to the students in order to complement knowledge and experience the students have acquired in school so far.

Level 300 Second Semester Courses

NAPD300: Production II - Television

The course Production II is a prerequisite to Production III. Production II introduces the students to the production processes of commercial and music playback projects. The course is designed to up the students' competence in the production of music videos and advertisement for clients. In this course students are made to develop scripts for advertisement for actual products and existing music to meet professional standards. Students are made to make advertising and music video production projects from their own scripts, from preproduction to post production, to be delivered within a specific timeframe.

NAPD302: Production III – Television

This course provides the students platform to exhibit their writing and production knowledge and skill in television show format – from the simplest to the more complex. They choose from formats such as discussion, interviews, demonstration (how-to?), sports and entertainment shows. They write, produce and direct these show. Each student is assigned a supervision who works with them.

NACC304: Industrial Attachment

Students arrange and participate in a professional work experience with an approved internship site. Students' participation are supervised with submission of journals describing work performed, regular reports, on-site supervisor evaluation, assigned readings and final assessment

of experience.

Level 400 First Semester Courses

NATP401: The Television Director

This course is aimed at building on the control room confidence gained in the third level. Students are exposed to directing Electronic Field Productions (EFP), Electronic News Gathering (ENG) while focusing more on their television studio exercises. Students are given the chance to direct events and sports activities to enable them understand their roles not only as studio directors but also working effectively on the field.

This program is meant to give the student the starting-point skills and experiences with which to enter the job market.

NAFD401: Producing II

A film goes through many important stages before the audience sees it on the silver screen (film theatre), or via home video systems (i.e. VCD, DVD, Blu ray) or on the internet. These stages have various activities and varied contracts or agreements film students who want to produce films should know. The course will therefore examine the universal practices, procedures and agreements in relation to the Development, Finance and Production, Distribution, Marketing and Exhibition stages of filmmaking. I will relate these universal practices, procedures and contracts to the Ghanaian film making processes to find out where they are linked and where they depart.

NATP403: Teleplay Writing

The course brings to the student a shared understanding of how a dramatic script is formatted for television. The course helps the student to appreciate the difference and similarities in script layout for teleplay, stage play and the screenplay. Themes such as directions and dialogue are examined. Terminologies used in the directions and how they are formatted are explored. In the process, students are encouraged to draw a clear distinction between the teleplay and other plays (Screen and stage).

NATP405: Adaptation for TV

This course is designed to teach students how to adapt ideas from different art forms for television. It deals with the basic elements and principles of adapting other art forms (such as novels, stage plays, short stories, photo stories, radio drama and even feature films) into

television production. The course is aimed at enhancing the students' ability to transpose ideas from different sources onto television. It will also teach them the laws governing censorship and authorship.

NACC417: Content Seminar

This course equips the student with the skills to analyze and evaluate information with accuracy and precision in order to craft and communicate evidence based arguments. The student gets the opportunity to explore real world issues from multiple perspectives and consider varied points of view to develop deep understanding of complex issues and topics in order to make connections between these issues and their everyday life. Students gain a rich appreciation and understanding of issues by reading articles, listening to speeches or broadcasts, and experiencing artistic and literary works.

NACC419: Master Class/Workshop II

The Master Class II course, also referred to as Workshop, is designed to introduce professional and experts in the media landscape and other related areas to the students to interact more with them and give the student opportunity to tap into their experiences. Scholars with academic credentials and expertise will also be invited to present their experiences in research, and current findings, to the students.

Level 400 Second Semester Course Descriptions

NACC400: Long Essay

This is an independent study by way of research writing. It is a culminating course for all students within Film Directing program. Within the candidate's major area of specialization, students are expected to successfully present a reflective or a researched essay at the end of their practical sessions which has been systematically supervised by an assigned supervisor.

NACC402: Master Class/Workshop III

The course Master Class III, sometimes referred to as Workshop, is designed to present to students the collaboration between academic and professional practice to the enhancement of the industry. Both academics and professional are invited to do presentation to students, placing emphasis on the synergy between the two pathways for an all-round professionalism in the industry.

NAPD404: Final Production – Television

The course allows the television production students to build on their knowledge and practical skills they acquired in Production III. Each student writes a drama story and pitches it for approval. The student is assigned a lecturer in the department to supervise this process. The student will have to direct 70% of the approved script from the studio and 30% on location within a stipulated period. They will work with students from Photography, Sound, Production Design and Editing units in this process. The students will screen their finished productions to a group of assessors and defend them. The process involves the confident articulation of ideas, writing of teleplay, producing and directing the teleplay. There is minimum post production on television productions.

BFA Motion Picture Photography Programme

About The Programme

The Bachelor of Fine Arts (BFA) in Motion Picture Photography (MPP) programme is under the Film Techniques Department. MPP is at the heart of filmmaking and a game changer, that differentiates cinema and television programmes from theatre and radio. Without MPP there is no film or television. It is this unique attribute of MPP that compels the target audience to deliberate long after the final credit roll, viewers are often left with a shot(s) or image(s) on their minds, in addition to the dialogue and performances, many movies are made or broken on the merits of their imagery. At the National Film and Television Institute, Cinematography students professionally learn the theoretical, technical competencies necessary to create appropriate images and visual language to structure and or write the film, television and new media programmes. Specialization students of the Motion Picture Photography Unit (MPPU) would collaborate with their colleagues and function as the cinematographer to produce images for the various productions in both factual and non-Factual genre of filmmaking of various durations. This applied and or practical experiences helps to prepare the student for the film and television industry.

Students will also be provided with a thorough training on professional lighting, camera, quadcopter (Drone) and grip equipment throughout their specialization period. In addition to having unprecedented access to equipment and facilities, students in this course will also learn and practice the fundamental truth that a cinematographer's job is a holistically hybrid field of endeavour that requires both confident execution of technical crafts as well as a willingness to explore and execute one's own artistic vision.

The Motion Picture Photography Programme offered at the National Film and Television Institute would enable students explore the aesthetics of filmmaking, Elements of Structure, Visual Storytelling and creative problem solving on location and in the studio. This program provides students the techniques to be able draw the best from any given situation. On the creative side of a cinematographer's role, the students will practice their own 'visualization' and then produce key aesthetic elements under his/her command, including the composition of the visual elements and appropriate lighting styles in these scenes to-be-shot. As inspiration for their exercising these creative options, the student will also study how powerful a role the script and art direction play in Cinematographer's design process.

Students will be assisted by the finest faculty members and highly sort after industry practitioners - locally and internationally to explore the creative and technical possibilities of Cinematography in both factual and non-factual filmmaking process in Cinema, Electronic Field Production (EFP) and Electronic News Gathering (ENG).

Generic Course Component of the Program

The courses available at Level 100 and Level 200 are compulsory for all students. At these levels, all the courses are generic to all the programs in the department. These courses introduce students to a wide array of readings and competencies that are aimed at expanding their knowledge base. They include workshops in producing, directing, screenwriting and animation and production design. This reflect the faculty's belief that the best training for screenwriters, directors, and producers must include experience of and knowledge in all of these essential disciplines.

Semester-By-Semester Structure of the Courses Showing the Credit Value of Each Course

Level 100 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC101:	History of Cinema & TV	2		2
NAFC103:	Art & Art History	2		2
NAFC105:	Science and Technology in our Daily Lives	3		3
NAFC107:	Academic Writing I	3		3
NAFC109:	Numeracy Skills	3		3
NAFC113:	History of Ghana and Africa	2		2
NAFC115:	Acting for the Screen I	1	1	2
NAFC117:	ICT & Media	2		2
Total Credit Hours		18	1	19

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC102:	Introduction to Visual Storytelling	2		2
NAFC104:	Introduction to Film Aesthetics	2		2
NAFC106:	Critical Thinking & Logical Reasoning	3		3
NAFC108:	Academic Writing II	3		3
NAFC112:	Digital Photography	2		2
NAFC114:	General Introduction to African Studies	3		3
NAFC116:	Acting for the Screen II	1	1	2
NAFC118:	Social Psychology	2		2
Total Credit Hours		18	1	19

Level 200 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC201:	Introduction to Screenwriting for Feature and Documentary	1	1	2
NAFC203:	Basics of Film Directing	1	1	2
NAFC205:	Introduction to TV Practice	1	1	2
NAFC207:	Introduction to Production Design	1	1	2
NAFC209:	Introduction to Cinematography	1	1	2
NAFC211:	Introduction to Sound	1	1	2
NAFC213:	Basics of Editing	1	1	2
NAFC215:	Graphics & Animation	1	1	2
NAFC217:	Introduction to African Film Aesthetics & Appreciation	2		2
Total Credit Hours		10	8	18

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC202:	African Culture and Drama	3		3

NAFC204:	Introduction to Research Methods	3		3
NAFC206:	Production Script Development And Pitching		3	3
NAFC208:	Production Management I	2	1	3
NAPD210:	Production I		3	6
Total Credit Hours		8	7	18

Level 300 courses

First semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAMP303:	Lighting for Photography I	1	2	3
NAMP305:	Principles of Digital Photography	1	2	3
NAAD305:	Art Appreciation I	0	0	0
NAMP307:	Visual Storytelling I	1	2	3
NAFD311:	Film Aesthetics I	3		3
NAFD313:	Advertising	1	2	3
NACC315:	Research Methods	3		3
NACC319:	Master Class/Workshop I		3	3
Total Credit Hours		7	11	21

Second semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAPD300:	Production II – Motion Picture Photography		6	6
NAPD302:	Production III – Motion Picture Photography		9	9
NACC304:	Industrial Attachment			3
Total Credit Hours		0	18	18

Level 400 Courses

First semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAMP401:	Lighting for Photography II	1	2	3

NAMP403:	Role of the Director of Photography (D.O.P.)	1	2	3
NAMP405:	Candid Photography	1	2	3
NAAD405:	Art Appreciation II			0
NAMP407:	Visual Storytelling II	1	2	3
NACC417:	Content Seminar	3		3
NACC419:	Master Class/ Workshop II		3	3
	Total Credit Hours	7	11	18

Second semester course

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFT 400:	Long Essay		6	6
NAFT 402:	Master Class/ Workshop III		3	3
NAFT 404:	Final Production - Motion Picture Photography		9	9
	Total Credit Hours	0	18	18

Course Descriptions

Level 100 First Semester Courses

NAFC101: History of Cinema & TV

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history provides excellent preparation for professions as well as graduate school in art history and careers in the arts.

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Science and Technology forms the foundation to every activity of every individual. Thus, this course deals with the application of science to everyday life. It is therefore important for every student, Film Directing students notwithstanding, to appreciate the application of science in their area of study. The course will therefore, include material to assist students to appreciate the foundations of scientific thought, the application of science and technology and demands of changing societies for scientific and technological advancement. The course is expected to foster broad familiarity with key advances in science and technology. The course will be delivered through lectures, tutorials, class exercises, homework assignment, and examination.

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The history course is an overview of African and Ghanaian history from Pre-colonial, colonial and Post-colonial eras, including definition of history, sources of history, and the geographical history of Africa. It also examines the perceived notion that Africa has no history.

NAFC115: Acting for the Screen I

Acting is an integral part of our daily lives, either through imitation or role playing. This course introduces to students a brief history of acting as a career. The course also provides students with fundamentals in characterization to enable them not to merely imitate the outward behavior of a character, but to think like and make the resulting actions that a character would make. Students are introduced to character behavior as an action, not a demonstration of certain traits. The course introduces practical examples through lifted scenes from movies/plays/series for analysis.

NAFC117: ICT and Media

This course is designed to be an introductory course in Information Technology. The course focuses on key concepts for understanding modern computer systems. Students will also learn about the capabilities and limitations of information technology systems as applied in the media. This course is aimed at exposing the students to the development of ICT and how this relates to the field of Film and Television/ media in this country.

Level 100 Second Semester Courses

NAFC102: Introduction to Visual Story Telling

This course introduces the skills necessary to produce photographs, video, info graphics and graphic design, as well as the critical and creative perspective necessary to understand how visual stories work best in the design and communication ecosystems. Students develop visual literacy, read diverse perspectives on visual journalism, ponder ethical questions and discuss the importance of visual issues in contemporary media. In partnership with their classmates, students will apply these lessons to produce their own credible visual stories.

NAFC104: Introduction to Film Aesthetics

Film aesthetics enables one to analyze film as an art form. It focuses on detailed film analysis, criticism and film philosophy and teaches the history and the contemporary developments in

literature relating to these aspects. It promotes thoughtful and imaginative interaction with film as a medium.

NAFC106: Critical Thinking and Logical Reasoning

An essential element in the training of social studies and humanities students is providing a corrective and diagnostic skill set that enables students to discriminate logically between: rhetorical ploys that give motives vs. arguments providing good logical reasons for believing an assertion. Students need to recognise the contrast between inductive and deductive reasoning and the different types of support yielded by each, to evaluate the quality of evidence confirming an empirical hypothesis about human conduct, to maintain individual professional and scholarly discretion in the face of peer pressure and mob mentality. Those enrolled in this course will be provided the vocabulary and techniques to employ critical thought and practice within the academic arena and beyond.

NAFC108: Academic Writing II

Academic Writing II is a follow-up to Academic Writing I and builds upon the skills acquired in the first year. Students will be required to read and critique a variety of academic essays in their areas of study. Writing activities will derive from these reading tasks and students will be guided to develop their writing through process writing which involves: pre-drafting, drafting, re-writing and revising. In this broad context, students will revise and consolidate their grammar through proof reading and editing activities. The course will also involve training students to write from multiple sources as a preparation for doing research-based writing. Activities will be geared towards getting students to develop the skills of extracting and sorting information from multiple sources and synthesizing them into coherent arguments in an essay. Students will be required to write such a synthesis essay for assessment. Subsequently, students will be introduced to academic presentation skills.

NAFC112: Digital Photography

This course introduces to the students, basic still-photo techniques include camera operations, lighting and composition, lens and depth of focus, and photo reproduction techniques for print or computer-mediated applications. This course teaches the student basic knowledge about the use of digital imaging and editing software.

NAFC114: General Introduction to African Studies

This introductory course aims to provide basic background knowledge of Africa, its histories, peoples and cultures. The course focuses on the issue of leadership in Africa and how it relates to social development. It also looks at gender issues in relation to cultures across Africa. The

course serves as the spring board from which to launch the elective courses on film and television production.

NAFT116: Acting For the Screen II

After introducing students in Acting for the Screen I, this course further explores core acting skills in the following: Voice, Improvisation, Character Creation, and Performance Discipline. In this course, students are taught the voice and dialect as instruments. Students work with a variety of texts including poetry, verbatim, classical and contemporary material. In the area of movement, there is exposure to various styles, and their relationship between the screen and stage.

NAFC118: Social Psychology

This course will provide students with an introduction to the field of social psychology. Social psychology is a subfield of the science of psychology that focuses on the perceptions, thoughts, feelings, and behaviors of individuals and groups within a social context. As this is a survey course, this course will give students a broad overview of the major theories and findings within social psychology and the influence of the audio -visual media on individual and group behavior.

Level 200 First Semester Courses

NAFC201: Introduction to Screenwriting and Directing For Feature and Documentary

This course introduces students to the structure and formatting of a screenplay for fiction film and to acquaint students with a brief functional history of the development of documentary film. Student will be guided in the writing of synopsis, step outline and treatment for their productions. The course will also examine the various kinds, styles and techniques of documentary analysis. The course also analyses the contribution of documentary as a persuasive means of communication. This will culminate to the development of five-minute screenplays for fiction and treatments for documentaries by students.

NAFC203: Basics of Film Directing

This course will look at the director's job and how he or she relates to other crew members and explore the evolution of film and its equipment. It will discuss the various visual and sound techniques and examine the importance of the imaginary line. Students will be taken through the preparation of the shooting script and script breakdown as well as the film directing tools

for basic film analysis. The director's work on location will also be discussed.

NAFC205: Introduction to TV Practice

The course introduces the student to the principles and elements of TV production. The course will thus look at issues like the various elements of production in terms of equipment and personnel they interact with at each stage of the production process to produce effective TV programs.

NAFC207: Introduction to Production Design

This course provide students with a general overview of Production Design for Film/TV. It creates an awareness and importance of studying design for the screen in general. However, it encourages the student to develop visual and rational abilities involving problem-solving; knowledge and understanding of social, historical and environmental influences in art direction. Students will acquire knowledge in the theoretical, aesthetics, technical aspects of film design and architecture.

NAFC209: Introduction to Cinematography

This course provides a comprehensive introduction to the technical and creative use of the camera. Students will learn the key techniques, creative approaches and organisational skills involved in camera operation. This will cover a range of areas from the technical basics of cinematography, the use of basic video cameras, camera movement and more. Students will also work collaboratively in groups throughout the course in order to give the student an insight into the film production process.

NAFC211: Introduction to Sound

This course introduces students to the concept and practice of sound for film and television. It serves as a foundation for specialization in film sound production and also delivers a semi-professional approach to film sound practice to all and sundry. It touches on preproduction, production, post production and exhibition practices about Film and TV sound production.

NAFC213: Basics of Editing

This course is an introduction to the art and technique of editing. It is aimed to sensitize the minds of students on the art and craft of editing in its simplest form.

The editing course is designed to launch students to the basic principles and art of video editing. This will enable students' appreciate both the grammar and technique of digital video editing which will intend equip students to be creative and constructive editors and not 'cutters'.

NAFC215: Graphics and Animation

This course is to orient students to the emerging trends of animation and film graphics.

The course looks at an introduction into selected traditional 2D and 3D animation techniques, their evolutions, principles, concepts as well as applications. Students are also introduced to the dynamics of typography in designing graphics for film and TV. The course provides the framework for the introduction of selected animation techniques as well as typography in order to make students innovative in their application for their film and TV productions and posters as well.

NAFC217: Introduction to African Film Aesthetics & Appreciation

This course is an introductory course and students of all disciplines are members of this class. Students of NAFTI are trained to be at par with film students from any part of the world. But as young filmmakers, students have to know about the cinema that exists on the African continent and how to work towards contributing to that cinema. The teaching and learning of this course is very crucial to every student studying on the African Continent. The course is to open a space for students to have an understanding of the concept of cinema from the African perspective. Through this course, students will have a better understanding of the form and structure of African storytelling and the principles that guide it. Students will also get to understand that African Cinema does not exist only in name as a cinema but is a multifaceted concept.

NAFC219: Acting For the Screen III

This course is more of a professional training that focuses on acting in film, television and screen-related media. As prerequisite for Acting for the Screen I and II, this course explores the expressive potential of performance and the relationship between performers and camera. The range of classes across this course include screen technique; this will essentially examine the distinction between screen and live performance. It will also cover visual storytelling, working in – and adapting to – shot size, cheating, hitting the mark, shooting contemporary scenes from television and film, and the preparation of different styles of work, including soap, drama and comedy. The course builds on students' existing skills knowledge and focus on the specific needs of individual students.

Level 200 Second Semester Courses

NAFC202: African Culture and Drama

The course explores major concepts, theories, practices, periods and movements in African

theatre and drama, from pre-colonial manifestations through foreign influenced experiments to contemporary and “futuristic” creations. The work of major Africa dramatists like Ola Rotimi, Efua Sutherland, John Ruganda, Francis Imbuga and Athol Fugard, as well as representative theatre practices, like oral narrative, dance, ritual, mime and “wordless” theatre, composite performance and theatre for development, will be studied as illustrations of the basic concepts.

NAFC204: Introduction to Research Methods

This course will provide an opportunity for students to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within quantitative, qualitative, and mixed methods approaches. Students will use these theoretical underpinnings to begin to critically review literature relevant to their field or interests and determine how research findings are useful in forming their understanding of their work, social, local and global environment.

NAFC206: Production Script Development and Pitching

The course will build on knowledge in screenwriting and directing students acquired in the semester of level 200. It will look at story archetypes, good directing tips, character development, presentation, rationalization and goals. It will delve into treatment, screenplay and shooting script with sound. It will explore the use of mise-en scene and how to block shots in a scene. Framing and composition as well as the analysis of film in relation to time and space will be discussed. Students will shoot a sample script as part of their practical.

NAFC208: Production Management I

The Production Management course introduces students to the basics in film and television production management. It will impress on the students to appreciate the importance of efficient production management in any film and television production. The course will make the students appreciate the important role of the production manager and some of the activities a production manager undertakes on a television or film production. The information, knowledge and practical skills acquired in class will assist them to effectively manage their 5-minute dialogue productions.

NAPD210: Production I

This is a practical course which introduces students to the rudiments of filmmaking. For effective delivery, students are segmented into working groups. Each group writes and records

three short production exercises namely, a two-five minute non-dialogue, Observational and a Television production. The students provide basic design (setting, costume and make-up) solutions and undertake graphics and animation work where necessary in their 5-minutes production.

SPECIALISATION COURSES

Level 300 First Semester Courses

NAMP303: Lighting For Photography I

This course explores the technical, aesthetic and the practical aspect of lighting for television, video and new media. Lighting is at the heart of filmmaking. The image, the mood, and the visual impact of a film or television program are to a greater extent determined by the skill and the sensitivity of the cinematographer, the lighting cameraman and the gaffer. The course offers a deep and comprehensive study both of the art and techniques of creative lighting for television and creative lighting for television and motion picture from the basic principles to its sophisticated applications. The course encourages students to experiment, anticipate problems and provide creative solution

NAMP305: Principles of Digital Photography

Primarily, students in training at the Cinematography unit specialize in Cinematography. The principles of Digital Photography program, is designed to strengthen students foundation in photography and related imaging fields. The principles of Digital Photography are taught through courses investigating the tools and processes used to make pictorial and information-based images. Students will be taught the practical use of professional image-editing software and digital-capture tools, as well as color concepts to create high-quality photographic images. All students are encouraged to own a handheld digital SLR camera and a professional light meter, among other items.

NAAD305: Art Appreciation I

This course explores areas of basic Art Appreciation, Idea and object development, Design Process, Movements in modern art, the Industrial Revolution, Symbolism and Modernism which are the foundation of fine art and its application in film.

NAMP307: Visual Storytelling I

Understanding the visual structure allows the student to communicate moods and emotions, give the production visual variety, unity and style and most importantly, reveal the critical relationship between the story structure and visual structure. This course is designed to make students appreciate how important visual principles are used in films to create contrast and affinity in practical productions. The students are made to understand that they are team players as far as filmmaking is concern. If they want to make their mark in the industry, their minds must blend in the spirit of co-operation with other members of the crew and that they must act and function as one so they can come out with good films.

NAFD311: Film Aesthetics I

Film Aesthetics I discusses film from a number of perspectives namely, theory, and philosophy, art, technical, cultural and ideological through the analyses of a number of films. It explores the relationships between the history and style of film in early cinema and looks at film style in contemporary films as well. The functions of basic film elements such as screen space, colour, and lighting is emphasized during this course.

NAFD313: Advertising

This course is designed to provide students with an overall knowledge of the fundamentals of advertising, with emphasis on include advertising strategies, advertising appeals and techniques, use of demographics and marketing research. The course is purposed to help each student gain knowledge on functions of advertising in society.

NACC315: Research Methods

This course aims to ground students in the social science research process; particularly the methods used by film and television and applied communication researchers. The course involves hands-on work collecting and analyzing quantitative data. As students of the audio-visual communication medium, understanding how social science works is essential to understanding how we know what we know about society, and how to gather and analyze social issues. In view of these, the course is divided into two main parts. The first part concentrates on the various quantitative research methodologies, while the second part encompasses a systems approach to research proposal writing.

NACC319: Master Class/Workshop I

The course Master Class I, sometimes referred to as Workshop I, is designed to introduce professional practice of the industry to the students who are yet to be fully integrated into the profession. Industry practitioners in the field are invited to present their experiences, tricks of the trade and trade secrets to the students in order to complement these with their school experience.

Level 300 Second Semester Courses

NAPD300: Production II – Motion Picture Photography

The course Production II is a prerequisite to Production III. Production II introduces the students to the cinematography aspects of the production processes of commercial and music playback projects. The course is designed to up the students' competence in the creation of creative and visually stimulating visuals in the production of music videos and advertisement for clients.

In this course students are made to create stunning and impressive visuals for advertisement for actual products and existing music to meet professional standards. Students in this course are part of a team from preproduction to post production.

NAPD302: Production III – Motion Picture Photography

This course expands on the technical skills acquired in Production II, emphasizing integrated photographic and creative skills in film and television production projects. Emphasis is on creating effective visual narrative in enhancing the story. Students are put into production teams to undertake practical exercises culminating in either a 5 to 7 minutes dramas with dialogue or a television magazine show. These projects are mostly targeted at international film festivals and as content for the local television networks.

NACC304: Industrial Attachment

Students arrange and participate in a professional work experience with an approved internship site. Students' participation are supervised with submission of journals describing work performed, regular reports, on-site supervisor evaluation, assigned readings and final assessment of experience.

Level 400 First Semester Courses

NAMP401: Lighting For Photography II

This course explores theory, technical, aesthetic, and practical aspect of lighting for Cinema, Television and new media. It reveals practical and theoretical information based on years of experience and thoroughly explores the challenges faced by directors of photography, cinematographers, lighting cameramen, gaffers and electricians. The course teaches the power of light as one of the most important elements of filmmaking.

NAFT403: Role of the Director of Photography (D. O. P)

This course is aimed at improving communication between the Film Director and the Cinematographer by presenting what the Film Director needs to know about the Camera and what the Cinematographer needs to know about the directing process. The concepts that are taught are essential to directing the Camera and crucial to every Cinematographer who is trying to better understand the challenges a Director faces and who wants to be better prepared to serve the Director's vision of a project.

NAMP405: Candid Photography

Since the turn of the century, on every continent on the globe, concerned photographers have brought to public awareness critical social issues militating against humanity. This course is aimed to enable the student cover newsreel and documentaries with the camera either in a movie or still forms as an independent worker with a single camera without much directing and supervision. Students are taught ways and means to shoot their picture stories, especially with the still camera to make them authentic when shared with the public.

NAAD405: Art Appreciation II

This course is targeted at exposing students to certain types and characteristics of architecture and how they can be adapted and used in productions. It also exposes the student to the use of symbolic representations in their work in relation to colour and symbolic identities.

NAM407: Visual Storytelling II

This course provides learners with professional cinematography skills through practice in techniques and strategies used in film and television productions. There is a strong emphasis on communication, information, interpretation and construction of meaning in shots. This course satisfies the creative expression requirements of the cinematographer as a visual

communicator. Film and Television are audio-visual medium for communication that thrives on a good understanding and creation of powerful images that communicate effectively. The creation of these images requires that you have a solid understanding of both theoretical and practical knowledge in image creation and its interpretation. This course is an advanced continuation of Visual storytelling I which places emphasis on the understanding of the visual structure which allows the communication of moods and emotions, giving the production visual variety, unity and style. Through this course, it is revealed to students, the critical relationship between the story structure and visual structure. Students will come to appreciate how important visual principles are to practical production.

NACC417: Content Seminar

This course equips the student with the skills to analyze and evaluate information with accuracy and precision in order to craft and communicate evidence-based arguments. The student gets the opportunity to explore real world issues from multiple perspectives and consider varied points of view to develop deep understanding of complex issues and topics in order to make connections between these issues and their everyday life. Students gain a rich appreciation and understanding of issues by reading articles, listening to speeches or broadcasts, and experiencing artistic and literary works.

NACC419: Master Class/Workshop II

The course Master Class II, sometimes referred to as Workshop, is designed to introduce scholars of the industry to the students who are yet to be fully integrated into the profession. Scholars with academic credentials and expertise are invited to present their experiences in research, and current findings, to the students.

Level 400 Second Semester

NACC400: Long Essay

This is an independent study by way of research writing; culminating course for all students within Cinematography program. Within the candidate's major area of specialization, students are expected to successfully present a reflective or a researched essay at the end of their practical sessions, which has been systematically supervised by an assigned supervisor.

NACC402: Master Class/Workshop III

The course Master Class III, sometimes referred to as Workshop, is designed to present to

students the collaboration between academic and professional practice to the enhancement of the industry. Both academics and professional are invited to do presentation to students, placing emphasis on the synergy between the two pathways for an all-round professionalism in the industry.

NAPD404: Final Production – Motion Picture Photography

This course requires students to produce an excellent short film from concept to development through to post production on their own. The process involves the confident articulation of ideas, the critical reflection and independence in the development of a project proposal, the production and the ability to manage time independently and to work professionally in meeting deadlines and presenting work to a client group.

BFA Film Editing Programme

About The Programme

The BFA Editing programme is under the Film Techniques Department. The program allows the students to become a critical part of the post-production process for filmmaking. Students' gains the skills they need to refine and shape footage, gaining confidence in the aesthetic and technical approaches to advance film narrative through story, rhythm and pace, and create emotional impact with editing and understand two and three dimensional space. Great emphasis is given to visual storytelling and in the use of all elements of story, performance, cinematography, frame composition, sound, and design to serve the narrative and the director's vision. The professional relationship with the director is an essential part of the editor's work and it is developed from the beginning, through the editor's participation to the project at the development stage. The programme offers courses in the history, theory and aesthetics of editing, designed to provide students with a comprehensive study of film history, techniques and practice of Editing in Film and Television and other related media. During the program, students are introduced to the basics of editing, with practice on editing systems interlaced with adequate theory as a strong base to the understanding of the programme. The students join other students in other general courses in the liberal arts that help broaden their scope and in effect

enables them reason more analytically and critically when they work on their film projects in particular, as well as in their scholarly writing in general. As part of their film making education students develop initiative, discipline and communication as the core values in order to successfully collaborate with other departments and technicians involved in the making of a film. As such, students are also encouraged to work closely with faculty members of the department in various exercises as well as participate in interdisciplinary projects involving other departments of the institute Experienced lecturers, tutors and guests provide expert guidance designed to enhance the flow of the student’s individual research, experimentation and artistic achievement.

Generic Course Component of the Program

The courses available at Level 100 and Level 200 are compulsory for all students. At these levels, all the courses are generic to all the programs in the department. These courses introduce students to a wide array of readings and competencies that are aimed at expanding their knowledge base. They include workshops in producing, directing, screenwriting and animation and production design. This reflect the faculty's belief that the best training for screenwriters, directors, and producers must include experience of and knowledge in all of these essential disciplines.

Semester-By-Semester Structure of the Courses Showing the Credit Value of Each Course

Level 100 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC101:	History of Cinema & TV	2		2
NAFC103:	Art & Art History	2		2
NAFC105:	Science and Technology in our Daily Lives	2		3
NAFC107:	Academic Writing I	2		3
NAFC109:	Numeracy Skills	2		3
NAFC113:	History of Ghana and Africa	2		2
NAFC115:	Acting for the Screen I	1	1	2
NAFC117:	ICT & Media	2		2
Total Credit Hours		18	1	19

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC102:	Introduction to Visual Storytelling	1	1	2
NAFC104:	Introduction to Film Aesthetics	2		2
NAFC106:	Critical Thinking & Logical Reasoning	3		3
NAFC108:	Academic Writing II	3		3
NAFC112:	Digital Photography	1	1	2
NAFC114:	General Introduction to African Studies	3		3
NAFC116:	Acting for the Screen II	1	1	2
NAFC118:	Social Psychology	2		2
Total Credit Hours		16	3	19

Level 200 Courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC201:	Introduction to Screenwriting for Feature and Documentary	1	1	2
NAFC203:	Basics of Film Directing	1	1	2
NAFC205:	Introduction to TV Practice	1	1	2
NAFC207:	Introduction to Production Design	1	1	2
NAFC209:	Introduction to Cinematography	1	1	2
NAFC211:	Introduction to Sound	1	1	2
NAFC213:	Basics of Editing	1	1	2
NAFC215:	Graphics & Animation	1	1	2
NAFC217:	Introduction to African Film Aesthetics & Appreciation	2		2
Total Credit Hours		10	8	18

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total

NAFC202:	African Culture and Drama	3		3
NAFC204:	Introduction to Research Methods	3		3
NAFC206:	Production Script Development And Pitching		3	3
NAFC208:	Production Management I	2	1	3
NAPD210:	Production I		6	6
Total Credit Hours		8	10	18

Level 300 Courses

First semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAED301:	Art of Editing I	1	2	3
NAED303:	Film, Form & Culture I		3	3
NAED305:	Post Production Editing I	1	2	3
NAFD311:	Film Aesthetics I		3	3
NAFD313:	Advertising	1	2	3
NACC315:	Research Methods	3		3
NACC319:	Master Class/ Workshop I		3	3
Total Credit Hours		6	15	21

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAPD300:	Production II- Editing		6	6
NAPD302:	Production III - Editing		9	9
NACC304:	Industrial Attachment		3	3
Total Credit Hours		0	18	18

Level 400 First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total

NAED401:	Art of Editing II	1	2	3
NAED403:	Post Production Editing II		3	3
NAED405:	Film, Form & Culture II	3		3
NAED407:	Documentary Editing	1	2	3
NAFD411:	Film Aesthetics II	3		3
NACC417:	Content Seminar	3		3
NACC419:	Master Class/ Workshop II		3	3
	Total Credit Hours	11	10	21

Level 400 Courses

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NACC400:	Long Essay		6	6
NACC402:	Master Class/ Workshop III		3	3
NAPD404:	Final Production		9	9
	Total Credit Hours	0	18	18

Course Descriptions of Levels 100 And 200 Courses

Level 100 First Semester Courses

NAFC101: History of Cinema & TV

This course seeks to explain to students the beginning of film and television, the inventions, the film forms and styles and how it has evolved over the years. It shows students how different people from different countries have contributed to the growth of film and television technology as well as techniques of interpretation of stories for the screen. It is designed to acquaint students with the historical development of the motion picture as an art form from its early stages as a curiosity to contemporary status as a mega industry.

NAFC103: Art & Art History

The course introduces students to a variety of cultures and terms in art. It provides a

chronological overview of the art movements or periods, artist or artists, medium or theme, functions of art and questions historians ask when examining an art work. Art history develops students' skills in visual analysis, interpretation of images and texts, use of historical sources, and engagement with scholarly debates. In combination with a broad general education, art history provides excellent preparation for professions as well as graduate school in art history and careers in the arts.

NAFC105: Science and Technology in Our Daily Lives

Science and Technology forms the foundation to every activity of every individual. Thus, this course deals with the application of science to everyday life. It is therefore important for every student, Film Directing students notwithstanding, to appreciate the application of science in their area of study. The course will therefore, include material to assist students to appreciate the foundations of scientific thought, the application of science and technology and demands of changing societies for scientific and technological advancement. The course is expected to foster broad familiarity with key advances in science and technology. The course will be delivered through lectures, tutorials, class exercises, homework assignment, and examination.

NAFC107: Academic Writing 1

The main objective of the English course is to equip students with the language skills that will enable them to read and write effectively. Students will be taken through fundamental issues in grammar and composition in order to consolidate their language skills in these areas. Subsequently, reading and writing skills relevant to the Institute's work will be introduced. These will include structure of essay, unity, completeness and coherence in essay writing; summarizing as a skill basic to expositions, writing from sources, referencing skills and avoiding plagiarism.

NAFC109: Numeracy Skills

This course is designed for students to acquire basic numeracy skills needed for solving real life problems. It involves the following: reviews of basic algebraic skills: rates (fractions, proportions and percentages); approximating numbers (rounding up of numbers and significant numbers); mathematical reasoning, (deductive and inductive reasoning); statements; truth tables; necessary and sufficient conditions: basic set theory nature and uses of statistics; sources of data; data types and measurement scale; method of data manipulation (aggregation and interpretations); basic probability with illustrations from various disciplines; establishing

relationships between variables and the use of basic computer packages such as excel in analyzing data.

NAFC113: History of Ghana and Africa

The history course is an overview of African and Ghanaian history from Pre-colonial, colonial and Post- colonial eras, including definition of history, sources of history, and the geographical history of Africa. It also examines the perceived notion that Africa has no history.

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This course introduces to the students, basic still-photo techniques include camera operations, lighting and composition, lens and depth of focus, and photo reproduction techniques for print or computer-mediated applications. This course teaches the student basic knowledge about the use of digital imaging and editing software.

NAFC114: General Introduction to African Studies

This introductory course aims to provide basic background knowledge of Africa, its histories, peoples and cultures. The course focuses on the issue of leadership in Africa and how it relates to social development. It also looks at gender issues in relation to cultures across Africa. The course serves as the spring board from which to launch the elective courses on film and television production.

NAFT116: Acting For the Screen II

After introducing students in Acting for the Screen I, this course further explores core acting skills in the following: Voice, Improvisation, Character Creation, and Performance Discipline. In this course, students are taught the voice and dialect as instruments. Students work with a variety of texts including poetry, verbatim, classical and contemporary material. In the area of movement, there is exposure to various styles, and their relationship between the screen and stage.

NAFC118: Social Psychology

This course will provide students with an introduction to the field of social psychology. Social psychology is a subfield of the science of psychology that focuses on the perceptions, thoughts, feelings, and behaviors of individuals and groups within a social context. As this is a survey course, this course will give students a broad overview of the major theories and findings within social psychology and the influence of the audio -visual media on individual and group behavior.

Level 200 First Semester Courses

NAFC201: Introduction to Screenwriting and Directing For Feature and Documentary

This course introduces students to the structure and formatting of a screenplay for fiction film and to acquaint students with a brief functional history of the development of documentary film. Student will be guided in the writing of synopsis, step outline and treatment for their productions. The course will also examine the various kinds, styles and techniques of documentary analysis. The course also analyses the contribution of documentary as a persuasive means of communication. This will culminate to the development of five-minute screenplays for fiction and treatments for documentaries by students.

NAFC203: Basics of Film Directing

This course will look at the director's job and how he or she relates to other crew members and explore the evolution of film and its equipment. It will discuss the various visual and sound techniques and examine the importance of the imaginary line. Students will be taken through the preparation of the shooting script and script breakdown as well as the film directing tools for basic film analysis. The director's work on location will also be discussed.

NAFC205: Introduction to TV Practice

The course introduces the student to the principles and elements of TV production. The course will thus look at issues like the various elements of production in terms of equipment and personnel they interact with at each stage of the production process to produce effective TV programs.

NAFC207: Introduction to Production Design

This course provide students with a general overview of Production Design for Film/TV. It creates an awareness and importance of studying design for the screen in general. However, it encourages the student to develop visual and rational abilities involving problem-solving; knowledge and understanding of social, historical and environmental influences in art direction. Students will acquire knowledge in the theoretical, aesthetics, technical aspects of film design and architecture.

NAFC209: Introduction to Cinematography

This course provides a comprehensive introduction to the technical and creative use of the camera. Students will learn the key techniques, creative approaches and organisational skills involved in camera operation. This will cover a range of areas from the technical basics of cinematography, the use of basic video cameras, camera movement and more. Students will also work collaboratively in groups throughout the course in order to give the student an insight into the film production process.

NAFC211: Introduction to Sound

This course introduces students to the concept and practice of sound for film and television. It serves as a foundation for specialization in film sound production and also delivers a semi-professional approach to film sound practice to all and sundry. It touches on preproduction, production, post production and exhibition practices about Film and TV sound production.

NAFC213: Basics of Editing

This course is an introduction to the art and technique of editing. It is aimed to sensitize the minds of students on the art and craft of editing in its simplest form.

The editing course is designed to launch students to the basic principles and art of video editing. This will enable students' appreciate both the grammar and technique of digital video editing which will intend equip students to be creative and constructive editors and not 'cutters'.

NAFC215: Graphics and Animation

This course is to orient students to the emerging trends of animation and film graphics.

The course looks at an introduction into selected traditional 2D and 3D animation techniques, their evolutions, principles, concepts as well as applications. Students are also introduced to the dynamics of typography in designing graphics for film and TV. The course provides the framework for the introduction of selected animation techniques as well as typography in order to make students innovative in their application for their film and TV productions and posters as well.

NAFC217: Introduction to African Film Aesthetics & Appreciation

This course is an introductory course and students of all disciplines are members of this class. Students of NAFTI are trained to be at par with film students from any part of the world. But as young filmmakers, students have to know about the cinema that exists on the African continent and how to work towards contributing to that cinema. The teaching and learning of this course is very crucial to every student studying on the African Continent. The course is to open a space for students to have an understanding of the concept of cinema from the African perspective. Through this course, students will have a better understanding of the form and structure of African storytelling and the principles that guide it. Students will also get to understand that African Cinema does not exist only in name as a cinema but is a multifaceted concept.

NAFC219: Acting For the Screen III

This course is more of a professional training that focuses on acting in film, television and screen-related media. As prerequisite for Acting for the Screen I and II, this course explores the expressive potential of performance and the relationship between performers and camera. The range of classes across this course include screen technique; this will essentially examine the distinction between screen and live performance. It will also cover visual storytelling, working in – and adapting to – shot size, cheating, hitting the mark, shooting contemporary scenes from television and film, and the preparation of different styles of work, including soap, drama and

comedy. The course builds on students' existing skills knowledge and focus on the specific needs of individual students.

Level 200 Second Semester Courses

NAFC202: African Culture and Drama

The course explores major concepts, theories, practices, periods and movements in African theatre and drama, from pre-colonial manifestations through foreign influenced experiments to contemporary and “futuristic” creations. The work of major Africa dramatists like Ola Rotimi, Efua Sutherland, John Ruganda, Francis Imbuga and Athol Fugard, as well as representative theatre practices, like oral narrative, dance, ritual, mime and “wordless” theatre, composite performance and theatre for development, will be studied as illustrations of the basic concepts.

NAFC204: Introduction to Research Methods

This course will provide an opportunity for students to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within quantitative, qualitative, and mixed methods approaches. Students will use these theoretical underpinnings to begin to critically review literature relevant to their field or interests and determine how research. Findings are useful in forming their understanding of their work, social, local and global environment.

NAFC206: Production Script Development and Pitching

The course will build on knowledge in screenwriting and directing students acquired in the semester of level 200. It will look at story archetypes, good directing tips, character development, presentation, rationalization and goals. It will delve into treatment, screenplay and shooting script with sound. It will explore the use of mise-en scene and how to block shots in a scene. Framing and composition as well as the analysis of film in relation to time and space will be discussed. Students will shoot a sample script as part of their practical.

NAFC208: Production Management I

The Production Management course introduces students to the basics in film and television production management. It will impress on the students to appreciate the importance of efficient production management in any film and television production. The course will make the students appreciate the important role of the production manager and some of the activities a

production manager undertakes on a television or film production. The information, knowledge and practical skills acquired in class will assist them to effectively manage their 5-minute dialogue productions.

NAPD210: Production I

This is a practical course which introduces students to the rudiments of filmmaking. For effective delivery, students are segmented into working groups. Each group writes and records three short production exercises namely, a two-five minute non-dialogue, Observational and a Television production. The students provide basic design (setting, costume and make-up) solutions and undertake graphics and animation work where necessary in their 5-minutes production.

SPECIALISATION COURSES

Level 300 First Semester Courses

NAED301: Art of Editing I

The editing course is designed to launch students to the principles and art of video editing. This course teaches students about the film editor's craft and its creative aspects. Students edit picture with synchronized sound from a number of professionally-directed scenes using Avid software. After taking the course, students will have an overview of dramatic editing techniques, enriched by hands-on experience. Students will also gain knowledge of the way that editing fits into the larger filmmaking process and will be prepared to continue to Art of Editing II.

NAED303: Film Form and Culture I

In film narrative the images represent ideas, ways of thinking, doing and feeling. This course focuses on theories, film forms and conventions in world cinema especially where film editing is concerned. This course will also look into the emergence of the different cinemas

NAED305: Post-Production Editing I

This is a practical course, designed to enable students develop professional, industry standard

skills in planning and executing an edit on Avid Media Composer and Adobe Premiere, creating graphics and working on post production sound for Film and Television under different conditions, including time restraints. Students develop their own creative skills through individual and collaborative projects. Beginning with a detailed analysis of the scene, a thorough understanding of the characters and their motivations are developed. Each scene is dissected to determine its function in the larger story. The concept of motivated cutting is introduced to underscore the correlation between text and subtext in illustrating internal as well as external character objectives.

NAFD311: Film Aesthetics I

Film Aesthetics I discusses film from a number of perspectives namely, theory, and philosophy, art, technical, cultural and ideological through the analyses of a number of films. It explores the relationships between the history and style of film in early cinema and looks at film style in contemporary films as well. The functions of basic film elements such as screen space, colour, and lighting is emphasized during this course.

NAFD313: Advertising

This course is designed to provide students with an overall knowledge of the fundamentals of advertising, with emphasis on advertising strategies, advertising appeals and techniques, use of demographics and marketing research. The course is purposed to help students gain knowledge on the functions of advertising in society.

NACC315: Research Methods

This course aims to ground students in the social science research process; particularly the methods used by film and television and applied communication researchers. The course involves hands-on work collecting and analyzing quantitative data. As students of the audio-visual communication medium, understanding how social science works is essential to understanding how we know what we know about society, and how to gather and analyze social issues. In view of these, the course is divided into two main parts. The first part concentrates on the various quantitative research methodologies, while the second part encompasses a systems approach to research proposal writing.

NACC319: Master Class/Workshop I

The course Master Class, sometimes referred to as Workshop, is designed to introduce professional practice of the industry to the students who are yet to be fully integrated into the

profession. Industry practitioners and scholars in the field are invited to present their experiences, findings, tricks of the trade and trade secrets to the students in order to complement these with their school experience.

Level 300 Second Semester

NAPD300: Production II - Editing

The course Production II is a prerequisite to Production III. Production II introduces the students to the production processes of commercial and music playback projects. The course is designed to up the students' competence in the editing of music videos and advertisement for clients. In this course students are made to execute editing techniques suitable for advertisement of actual products and existing music to meet professional standards. Students are made to edit advertising and music video production projects from their own scripts. Students are part of a team from preproduction to post production.

NAPD302: Production III -Editing

This course expands on the technical skills acquired in Production II, emphasizing integrated skills in editing feature and documentary production projects, or both. Emphasis is on managing the editing process and effective storytelling. Students are put into production teams to undertake practical exercises culminating in either a 5 to 7 minutes drama with dialogue or a documentary film. These projects are mostly targeted at international film festivals and as content for the local television networks.

Level 400 First Semester Courses

NAED401: Art of Editing II

This course focuses on the brain processes that make the difference between picture editing great picture editing and sound. It covers both the theory and the technique of editing. Students shoot and edit scenes or edit scenes from existing footage for practical editing which gradually hone their editing skills of each student and build their confidence in the craft.

NAED403: Post Production Editing II

This course cover all the aspects of cutting a film, ranging from the factors that influence choosing the right frame line for a cut to crafting the emotional arc of a film. The class is structured to work on both picture and sound. The class commences with the mechanics of

choosing the right shot, frame line for a cut. The rhythm and timing in a cut enhancing the storyline of a film, developing emotion characters and scenes and finally creating and manipulating emotion throughout an entire film are examined. Students review topics through examples from film and then practice their craft on sample material to be subsequently reviewed in class. This class builds upon fundamental picture editing by examining the subject matter in depth with reliance placed upon the student to participating in class discussions and bringing their own ideas and project to the class.

NAED405: Film Form and Culture II

This course introduces film genres such as thrillers, film noir, melodramas, westerns, and documentary or culturally-specific films. Examines the literary, mythic and historical aspects of the different genres. Examines the social and political significance of different genres through the use of specific films watched in class.

NAED407: Documentary Editing

Filming the representation of actuality requires a lot of footage, which appears meaningless in the rushes state. The Editor's role in constructing the final film is an integral part of the production process. The art of cutting a documentary film and staying true to the actual event is a challenge for many editors. This course will offer students both theoretical and practical experience in documentary editing. This course teaches students to develop professional, industry standard skills in documentary storytelling through editing. Students plan and edit complete documentary projects on their preferred editing platform under time restraints. Edit review sessions give students constructive feedback during the editing process.

NAFD411: Film Aesthetics II

Film as an art form borrows from everything apart from itself. This course explores the concepts and theories that influence film as a discipline and art form, since film is a universal language spoken and understood by all races. This course leads students into exploring topics in Film theory and criticism.

NACC417: Content Seminar

This course equips the student with the skills to analyse and evaluate information with accuracy and precision in order to craft and communicate evidence based arguments. The student gets the opportunity to explore real world issues from multiple perspectives and consider varied points of view to develop deep understanding of complex issues and topics in order to make

connections between these issues and their everyday life. Students gain a rich appreciation and understanding of issues by reading articles, listening to speeches or broadcasts, and experiencing artistic and literary works.

NACC419: Master Class/Workshop II

The course Master Class II, sometimes referred to as Workshop, is designed to introduce professional practice of the industry to the students who are yet to be fully integrated into the profession. Industry practitioners and scholars in the field are invited to present their experiences, findings, tricks of the trade and trade secrets to the students in order to complement these with their school experience.

Level 400 Second Semester Courses

NACC400: Long Essay

This is an independent study by way of research writing. A culminating course for all students within Film Directing program. Within the candidate's major area of specialization, students are expected to successfully present a reflective or a researched essay at the end of their practical sessions which has been systematically supervised by an assigned supervisor.

NACC402: Master Class/Workshop III

The course Master Class III, sometimes referred to as Workshop, is designed to present to students the collaboration between academic and professional practice to the enhancement of the industry. Both academics and professional are invited to do presentation to students, placing emphasis on the synergy between the two pathways for an all-round professionalism in the industry.

NAPD404: Final Production - Editing

This course requires students to edit an excellent short film. Students' participation must be from concept to development of the script through to post production. The process involves the confident articulation of ideas, the critical reflection and independence in the development of a project proposal, the production and the ability to manage time independently and to work professionally in meeting deadlines and presenting work to a client group.

BFA Film Sound Production Programme

About The Programme

The BFA Film Sound Production programme is under the Film Techniques Department. The programme encompasses modern theoretical and practical underpinnings of designing and producing great sound for film, TV, animation, documentaries, radio, web content and a host of multimedia installations and programmes as well as live sound reinforcement. The growing innovation of digital technology in media has changed the perspective on audio post production for Film and Television. There is now a convergence and harmonization of the various fields of specialization in sound production. The industry is now driven by the advent of digital audio, video and effects within digital audio workstations.

This programme has been structured to meet the demand and need for astute multi-skilled sound professionals who are technology savvy and able to creatively apply their knowledge and skills to problem solving. Students train using the industry standard Pro Tools digital audio workstation and Final Cut Pro, Rythmo band, Voice Q and EdiCue. They develop the necessary skills to work on multiple platforms and audio workstations as a result. The programme also teaches students how to design, record, edit, mix and digitally master their audio using sophisticated solid-state Logic recording modules.

Sound Production for Film and TV teaches students specific techniques and strategies used by working professionals in all the phases of the sound production process. With professional audio recording studios as their classrooms, students work with practising faculty members and industry professionals to develop, challenge and support their unique talents. Students are surrounded and inspired by other talented, creatively driven students.

The course begins with a real-world overview of sound production and audio post production including its evolution, methods, crew, and media formats. It explores techniques and tips for recording location sound, using sound effects libraries, editing production dialogue, and directing and recording Foley as well as ADR sessions. Students learn strategies for working with composers and music supervisors, how to edit songs to fit a scene, and how to record and mix score music. In addition, they learn how to assemble a pre-dub or temp mix (to group and sub-mix tracks into stems for the final dub), create the final dub, and prepare the mix for foreign distribution and final delivery.

Throughout the course, students have numerous opportunities to apply the techniques they learn to real-world situations. By the end of the course, students will be competent in the techniques for sound production and audio post-production, including sound design (sound effects), Foley Artistry, dialogue recording and replacement, and music scoring and design. In addition, they would have acquired the knowledge and skills needed to gain employment in this fast-paced and exciting industry.

Generic Course Component of the Program

The courses available at Level 100 and Level 200 are compulsory for all students. At these levels, all the courses are generic to all the programs in the department. These courses introduce students to a wide array of readings and competencies that are aimed at expanding their knowledge base. They include workshops in producing, directing, screenwriting and animation and production design. This reflect the faculty's belief that the best training for screenwriters, directors, and producers must include experience of and knowledge in all of these essential disciplines.

Semester-By-Semester Structure of the Courses Showing the Credit Value of Each Course

Level 100 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC101:	History of Cinema & TV	2		2
NAFC103:	Art & Art History	2		2
NAFC105:	Science and Technology in our Daily Lives	3		3
NAFC107:	Academic Writing I	3		3
NAFC109:	Numeracy Skills	3		3
NAFC113:	History of Ghana and Africa	2		2
NAFC115:	Acting for the Screen I	1	1	2
NAFC117:	ICT & Media	2		2
	Total	18	1	19

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC102:	Introduction to Visual Storytelling	1	1	2
NAFC104:	Introduction to Film Aesthetics	2		2
NAFC106:	Critical Thinking & Logical Reasoning	3		3
NAFC108:	Academic Writing II	3		3
NAFC112:	Digital Photography	1	1	2
NAFC114:	General Introduction to African Studies	3		3
NAFC116:	Acting for the Screen II	1	1	2
NAFC118:	Social Psychology	2		2
Total Credit Hours		16	3	19

Level 200 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC201:	Introduction to Screenwriting for Feature and Documentary	1	1	2
NAFC203:	Basics of Film Directing	1	1	2
NAFC205:	Introduction to TV Practice	1	1	2
NAFC207:	Introduction to Production Design	1	1	2
NAFC209:	Introduction to Cinematography	1	1	2
NAFC211:	Introduction to Sound	1	1	2
NAFC213:	Basics of Editing	1	1	2
NAFC215:	Graphics & Animation	1	1	2
NAFC217:	Introduction to African Film Aesthetics & Appreciation	2		2
Total Credit Hours		10	8	18

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC202:	African Culture and Drama	3		3

NAFC204:	Introduction to Research Methods	3		3
NAFC206:	Production Script Development And Pitching		3	3
NAFC208:	Production Management I	1	2	3
NAPD210:	Production I		6	6
Total Credit Hours		7	11	18

Level 300 Courses

First semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFS301:	History Of Film Sound	3		3
NAFS305:	Sound Engineering & Music Recording I	1	2	3
NAFS307:	Sound Production For The Screen I	1	2	3
NAFD311	Film Aesthetics I	3		3
NAFD313:	Advertising	1	2	3
NACC315:	Research Methods	3		3
NACC319:	Master Class/ Workshop I		3	3
Total Credit Hours		12	9	21

Level 300 Courses

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAPD300:	Production II		6	6
NAPD302:	Production III		9	9
NACC304:	Industrial Attachment		3	3
Total Credit Hours		0	18	18

Level 400 Courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFS401:	Sound Dubbing	1	2	3
NAFS405:	Sound Engineering & Music Recording II	1	2	3
NAFS407:	Sound Production For The Screen II	1	2	3
NAFD411	Film Aesthetics II	3		3
NACC417:	Content Seminar	3		3
NACC419:	Master Class/ Workshop I		3	3
Total Credit Hours		7	11	18

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NACC400:	Long Essay		6	6
NACC402:	Master Class/Workshop III		3	3
NAPD404:	Final Production		9	9
Total Credit Hours		0	18	18

Course Descriptions

Level 100 First Semester Courses

NAFC101: History of Cinema & TV

This course seeks to explain to students the beginning of film and television, the inventions, the film forms and styles and how it has evolved over the years. It shows students how different people from different countries have contributed to the growth of film and television technology as well as techniques of interpretation of stories for the screen. It is designed to acquaint students with the historical development of the motion picture as an art form from its early stages as a curiosity to contemporary status as a mega industry.

NAFC103: Art & Art History

The course introduces students to a variety of cultures and terms in art. It provides a

chronological overview of the art movements or periods, artist or artists, medium or theme, functions of art and questions historians ask when examining an art work. Art history develops students' skills in visual analysis, interpretation of images and texts, use of historical sources, and engagement with scholarly debates. In combination with a broad general education, art history provides excellent preparation for professions as well as graduate school in art history and careers in the arts.

NAFC105: Science and Technology in Our Daily Lives

Science and Technology forms the foundation to every activity of every individual. Thus, this course deals with the application of science to everyday life. It is therefore important for every student, Film Directing students notwithstanding, to appreciate the application of science in their area of study. The course will therefore, include material to assist students to appreciate the foundations of scientific thought, the application of science and technology and demands of changing societies for scientific and technological advancement. The course is expected to foster broad familiarity with key advances in science and technology. The course will be delivered through lectures, tutorials, class exercises, homework assignment, and examination.

NAFC107: Academic Writing 1

The main objective of the English course is to equip students with the language skills that will enable them to read and write effectively. Students will be taken through fundamental issues in grammar and composition in order to consolidate their language skills in these areas. Subsequently, reading and writing skills relevant to the Institute's work will be introduced. These will include structure of essay, unity, completeness and coherence in essay writing; summarizing as a skill basic to expositions, writing from sources, referencing skills and avoiding plagiarism.

NAFC109: Numeracy Skills

This course is designed for students to acquire basic numeracy skills needed for solving real life problems. It involves the following: reviews of basic algebraic skills: rates (fractions, proportions and percentages); approximating numbers (rounding up of numbers and significant numbers); mathematical reasoning, (deductive and inductive reasoning); statements; truth tables; necessary and sufficient conditions: basic set theory nature and uses of statistics; sources of data; data types and measurement scale; method of data manipulation (aggregation and interpretations); basic probability with illustrations from various disciplines; establishing

relationships between variables and the use of basic computer packages such as excel in analyzing data.

NAFC113: History of Ghana and Africa

The history course is an overview of African and Ghanaian history from Pre-colonial, colonial and Post- colonial eras, including definition of history, sources of history, and the geographical history of Africa. It also examines the perceived notion that Africa has no history.

NAFC115: Acting for the Screen I

Acting is an integral part of our daily lives, either through imitation or role playing. This course introduces to students a brief history of acting as a career. The course also provides students with fundamentals in characterization to enable them not to merely imitate the outward behavior of a character, but to think like and make the resulting actions that a character would make. Students are introduced to character behavior as an action, not a demonstration of certain traits. The course introduces practical examples through lifted scenes from movies/plays/series for analysis.

NAFC117: ICT and Media

This course is designed to be an introductory course in Information Technology. The course focuses on key concepts for understanding modern computer systems. Students will also learn about the capabilities and limitations of information technology systems as applied in the media. This course is aimed at exposing the students to the development of ICT and how this relates to the field of Film and Television/ media in this country.

Level 100 Second Semester Courses

NAFC102: Introduction to Visual Story Telling

This course introduces the skills necessary to produce photographs, video, info graphics and graphic design, as well as the critical and creative perspective necessary to understand how visual stories work best in the design and communication ecosystems. Students develop visual literacy, read diverse perspectives on visual journalism, ponder ethical questions and discuss the importance of visual issues in contemporary media. In partnership with their classmates, students will apply these lessons to produce their own credible visual stories.

NAFC104: Introduction to Film Aesthetics

Film aesthetics enables one to analyze film as an art form. It focuses on detailed film analysis, criticism and film philosophy and teaches the history and the contemporary developments in literature relating to these aspects. It promotes thoughtful and imaginative interaction with film as a medium.

NAFC106: Critical Thinking and Logical Reasoning

An essential element in the training of social studies and humanities students is providing a corrective and diagnostic skill set that enables students to discriminate logically between: rhetorical ploys that give motives vs. arguments providing good logical reasons for believing an assertion. Students need to recognise the contrast between inductive and deductive reasoning and the different types of support yielded by each, to evaluate the quality of evidence confirming an empirical hypothesis about human conduct, to maintain individual professional and scholarly discretion in the face of peer pressure and mob mentality. Those enrolled in this course will be provided the vocabulary and techniques to employ critical thought and practice within the academic arena and beyond.

NAFC108: Academic Writing II

Academic Writing II is a follow-up to Academic Writing I and builds upon the skills acquired in the first year. Students will be required to read and critique a variety of academic essays in their areas of study. Writing activities will derive from these reading tasks and students will be guided to develop their writing through process writing which involves: pre-drafting, drafting, re-writing and revising. In this broad context, students will revise and consolidate their grammar through proof reading and editing activities. The course will also involve training students to write from multiple sources as a preparation for doing research-based writing. Activities will be geared towards getting students to develop the skills of extracting and sorting information from multiple sources and synthesizing them into coherent arguments in an essay. Students will be required to write such a synthesis essay for assessment. Subsequently, students will be introduced to academic presentation skills.

NAFC112: Digital Photography

This course introduces to the students, basic still-photo techniques include camera operations, lighting and composition, lens and depth of focus, and photo reproduction techniques for print or computer-mediated applications. This course teaches the student basic knowledge about the use of digital imaging and editing software.

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The editing course is designed to launch students to the basic principles and art of video editing. This will enable students' appreciate both the grammar and technique of digital video editing which will intend equip students to be creative and constructive editors and not 'cutters'.

NAFC215: Graphics and Animation

This course is to orient students to the emerging trends of animation and film graphics.

The course looks at an introduction into selected traditional 2D and 3D animation techniques, their evolutions, principles, concepts as well as applications. Students are also introduced to the dynamics of typography in designing graphics for film and TV. The course provides the framework for the introduction of selected animation techniques as well as typography in order to make students innovative in their application for their film and TV productions and posters as well.

NAFC217: Introduction to African Film Aesthetics & Appreciation

This course is an introductory course and students of all disciplines are members of this class. Students of NAFTI are trained to be at par with film students from any part of the world. But as young filmmakers, students have to know about the cinema that exists on the African continent and how to work towards contributing to that cinema. The teaching and learning of this course is very crucial to every student studying on the African Continent. The course is to open a space for students to have an understanding of the concept of cinema from the African perspective. Through this course, students will have a better understanding of the form and structure of African storytelling and the principles that guide it. Students will also get to understand that African Cinema does not exist only in name as a cinema but is a multifaceted concept.

NAFC219: Acting For the Screen III

This course is more of a professional training that focuses on acting in film, television and screen-related media. As prerequisite for Acting for the Screen I and II, this course explores the expressive potential of performance and the relationship between performers and camera. The range of classes across this course include screen technique; this will essentially examine the distinction between screen and live performance. It will also cover visual storytelling, working in – and adapting to – shot size, cheating, hitting the mark, shooting contemporary scenes from television and film, and the preparation of different styles of work, including soap, drama and

comedy. The course builds on students' existing skills knowledge and focus on the specific needs of individual students.

Level 200 Second Semester Courses

NAFC202: African Culture and Drama

The course explores major concepts, theories, practices, periods and movements in African theatre and drama, from pre-colonial manifestations through foreign influenced experiments to contemporary and “futuristic” creations. The work of major Africa dramatists like Ola Rotimi, Efua Sutherland, John Ruganda, Francis Imbuga and Athol Fugard, as well as representative theatre practices, like oral narrative, dance, ritual, mime and “wordless” theatre, composite performance and theatre for development, will be studied as illustrations of the basic concepts.

NAFC204: Introduction to Research Methods

This course will provide an opportunity for students to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within quantitative, qualitative, and mixed methods approaches. Students will use these theoretical underpinnings to begin to critically review literature relevant to their field or interests and determine how research. Findings are useful in forming their understanding of their work, social, local and global environment.

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The course will build on knowledge in screenwriting and directing students acquired in the semester of level 200. It will look at story archetypes, good directing tips, character development, presentation, rationalization and goals. It will delve into treatment, screenplay and shooting script with sound. It will explore the use of mise-en scene and how to block shots in a scene. Framing and composition as well as the analysis of film in relation to time and space will be discussed. Students will shoot a sample script as part of their practical.

NAFC208: Production Management I

The Production Management course introduces students to the basics in film and television production management. It will impress on the students to appreciate the importance of efficient production management in any film and television production. The course will make the students appreciate the important role of the production manager and some of the activities a

production manager undertakes on a television or film production. The information, knowledge and practical skills acquired in class will assist them to effectively manage their 5-minute dialogue productions.

NAPD210: Production I

This is a practical course which introduces students to the rudiments of filmmaking. For effective delivery, students are segmented into working groups. Each group writes and records three short production exercises namely, a two-five minute non-dialogue, Observational and a Television production. The students provide basic design (setting, costume and make-up) solutions and undertake graphics and animation work where necessary in their 5-minutes production.

SPECIALISATION COURSES

Level 300 First Semester Courses

NAFS301: History of Film Sound

This course surveys the history of cinema from the end of the nineteenth century to the middle of the twentieth century. Moving chronologically, the course tracks a variety of national developments and international trends of filmmaking in order to analyze the global development of film production and exhibition practices, the emergence of film audiences, and more broadly cinema's role within the public sphere. The course examines the formal, industrial, and cultural changes of the medium from cinema's emergence through the conversion to sound in the late 1920s. It also explores the variety of national and international movements from the 1930s to the 1940s, including German and French cinemas, classical Hollywood cinema, and Japanese studio productions pre- and post-war.

NAFS305: Sound Engineering and Music Recording I

This course explains the fundamentals of sound. The course looks at the general modes of sound generation, sound transmission and reception. It is also designed to resource the students' creativity in microphone positioning in the recording of selected musical instruments for various artistic purposes and genres. To demystify as much as possible the workings of the tools for sound systems operation the student gets the opportunity to look at the basic principles and applications of electricity and electronics.

NAFS307: Sound Production for the Screen I

The course seeks to offer the student in-depth knowledge and practical skills in the world of Audio/Sound Production as an art for the Screen/Audio-Visual industry. This course ranges from the conceptualization of sound, the production of sound through to the post-production and design of sound for audio-visual applications. The course will further emphasize the relevance of Sound and or the Soundtrack as an independent element, and also in its relationship with picture /video.

NAFD311: Film Aesthetics I

Film Aesthetics I discusses film from a number of perspectives namely, theory, and philosophy, art, technical, cultural and ideological through the analyses of a number of films. It explores the relationships between the history and style of film in early cinema and looks at film style in contemporary films as well. The functions of basic film elements such as screen space, colour, and lighting is emphasized during this course.

NAFD313: Advertising

This course is designed to provide students with an overall knowledge of the fundamentals of advertising, with emphasis on advertising strategies, advertising appeals and techniques, use of demographics and marketing research. The course is purposed to help each student gain knowledge on functions of advertising in society.

NACC315: Research Methods

This course aims to ground students in the social science research process; particularly the methods used by film and television and applied communication researchers. The course involves hands-on work collecting and analyzing quantitative data. As students of the audio-visual communication medium, understanding how social science works is essential to understanding how we know what we know about society, and how to gather and analyze social issues. In view of these, the course is divided into two main parts. The first part concentrates on the various quantitative research methodologies, while the second part encompasses a systems approach to research proposal writing.

NACC319: Master Class I/Workshop I

The course Master Class I, sometimes referred to as Workshop I, is designed to introduce professional practice of the industry to the students who are yet to be fully integrated into the profession. Industry practitioners in the field are invited to present their experiences, tricks of the trade and trade secrets to the students in order to complement these with their school experience.

Level 300 Second Semester Courses

NAPD300: Production II - Sound

The course Production II is a prerequisite to Production III. Production II introduces the students to the sound production processes of commercial and music playback projects. The course is designed to up the students' competence in the production of sound in music videos and advertisement for clients. In this course students are made to develop sound designs for advertisement of actual products and existing music to meet professional standards. Students are part of a team from preproduction to post production.

NAPD302: Production III - Sound

This course expands on the technical skills acquired in Production II, emphasizing integrated skills in sound design in narrative projects – film and television. In this course, emphasis is placed on the importance of sound recording and design for effective storytelling. Students are put into production teams to undertake practical exercises culminating in either a 5 to 7 minute narratives with dialogue and any animation technique or style. These projects are mostly targeted at international film festivals and as content for the local television networks.

NACC304: Industrial Attachment

Students arrange and participate in a professional work experience with an approved internship site. Students' participation are supervised with submission of journals describing work performed, regular reports, on-site supervisor evaluation, assigned readings and final assessment of experience.

Level 400 First Semester Courses

NAFS401: Sound Dubbing

This course is an advanced study of the technology, capabilities and utilization of audio media. The course focuses on advanced audio recording techniques for radio, television and film which involves intensive practice and skill development in audio production techniques. This course is a hands-on practical training that focuses on assessing the ability of students to successfully embark on a dubbing project with previous knowledge acquired from the earlier semester.

NAFS405: Sound Engineering and Music Recording II

Many a sound practitioner hold the view that having an idea of what happens within a piece of sound equipment is essential, if it is to be used effectively. This course examines the technical components of a sound equipment and their associated tools. As a prerequisite to Sound Engineering and Music Recording 1, this course is designed to provide the student with some working knowledge of practical audio systems most likely to be encountered, to demystify operations and instil self-confidence.

It also gives the student some trouble-shooting clues meant to guide and provide solutions to problems that may occur in the exciting artistic and technical world of sound.

NAFS407: Sound Production for the Screen II

In this course, students explore, through individual and group projects of increasing complexity and sophistication the art of storytelling in the sound medium. Laboratory periods are designed to provide a wide variety of sound recording experiences both on location and in studio. Specific production techniques such as live recording, mixing, and editing are stressed. Lectures focus on the theories of basic acoustics and audio electronics, the aesthetics of sound design, and the development of critical listening skills. This course provides a set of principles and tools meant to excite student's creativity and get them launched into the interesting and limitless world of sound for the moving image by getting involved in most aspects of motion picture sound track design.

NAFD411: Film Aesthetics II

Film as an art form borrows from everything apart from itself. This course explores the concepts and theories that influence film as a discipline and art form, since film is a universal language spoken and understood by all races. This course leads students into exploring topics in Film theory and criticism.

NACC417: Content Seminar

This course equips the student with the skills to analyse and evaluate information with accuracy and precision in order to craft and communicate evidence based arguments. The student gets the opportunity to explore real world issues from multiple perspectives and consider varied points of view to develop deep understanding of complex issues and topics in order to make connections between these issues and their everyday life. Students gain a rich appreciation and understanding of issues by reading articles, listening to speeches or broadcasts, and experiencing artistic and literary works.

NACC419: Master Class/ Workshop II

The course Master Class II, sometimes referred to as Workshop, is designed to introduce scholars of the industry to the students who are yet to be fully integrated into the profession. Scholars with academic credentials and expertise are invited to present their experiences in research, and current findings, to the students.

Level 400 Second Semester Courses

NACC400: Long Essay

This is an independent study by way of research writing. A culminating course for all students within the Sound program. Within the candidate's major area of specialization, students are expected to successfully present a reflective or a researched essay at the end of their practical sessions which has been systematically supervised by an assigned supervisor.

NACC402: Master Class/Workshop III

The course Master Class III, sometimes referred to as Workshop, is designed to present to students the collaboration between academic and professional practice to the enhancement of the industry. Both academics and professional are invited to do presentation to students, placing emphasis on the synergy between the two pathways for an all-round professionalism in the industry.

NAPD404: Final Production - Sound

This course requires students to produce an excellent sound design for a short film from concept to development through to post production on their own. The process involves the confident

articulation of ideas through sound the critical reflection and independence in the development of a project proposal, the production and the ability to manage time independently and to work professionally in meeting deadlines and presenting work to a client group.

BFA Animation Programme

About The Programme

The BFA Animation program is under the Film Artistic Department. Animation is magical – it can speak across cultural, age, gender and language barriers. Because animation uses our own imagination, its images and narratives have a unique power to move people to laughter and tears—sometimes at the same time. From implementing crowd scenes in a movie or television commercial, to creating vast landscapes for a video game, artists use animation in nearly every aspect of today’s entertainment industry.

NAFTI’s Animation BFA degree program, guides students through the same production pipeline used in professional studios, that is, from storyboarding, sketching, and visual development to modeling, character animation and final compositing. The computer animation program begins by exploring the art concepts behind drawing, sculpting, and other traditional forms of expression. As the students prepare to take their artwork from page to screen, they also learn the foundational animation principles behind computer-generated characters, objects and environments. Courses focusing on relevant topics such as storytelling and communication are designed to further round out their skill set and ongoing portfolio. Courses provide students with opportunities to showcase their talents and develop their professional skills.

The faculty includes some of the best artists in the industry, who bring knowledge and experience in multiple disciplines straight from the studio into the classroom. Mentors include directors, fine artists, photographers, special-effects artists, writers, character designers and advertising specialists. Students not only learn innovative drawing techniques, methods of storytelling and storyboarding, but also professional software such as Adobe Photoshop, Flash, Adobe After Effects, Adobe Premier Pro, Toon Boom, Maya and Director. Students are also immersed in hands-on experience, whether they are studying traditional, stop-motion or computer animation.

Generic Course Component of the Program

The courses available at Level 100 and Level 200 are compulsory for all students. At these levels, all the courses are generic to all the programs in the department. These courses introduce students to a wide array of readings and competencies that are aimed at expanding their knowledge base. They include workshops in producing, directing, screenwriting and animation

and production design. This reflect the faculty's belief that the best training for screenwriters, directors, and producers must include experience of and knowledge in all of these essential disciplines.

**Semester-By-Semester Structure of the Courses Showing the Credit Value of Each Course
Level 100 courses**

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC101:	History of Cinema & TV	2		2
NAFC103:	Art & Art History	2		2
NAFC105:	Science and Technology in our Daily Lives	3		3
NAFC107:	Academic Writing I	3		3
NAFC109:	Numeracy Skills	3		3
NAFC113:	History of Ghana and Africa	2		2
NAFC115:	Acting for the Screen I	1	1	2
NAFC117:	ICT & Media	2		2
Total Credit Hours		18	1	19

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC102:	Introduction to Visual Storytelling	1	1	2
NAFC104:	Introduction to Film Aesthetics	2		2
NAFC106:	Critical Thinking & Logical Reasoning	3		3
NAFC108:	Academic Writing II	3		3
NAFC112:	Digital Photography	1	1	2
NAFC114:	General Introduction to African Studies	3		3
NAFC116:	Acting for the Screen II	1	1	2
NAFC118:	Social Psychology	2		2
Total Credit Hours		16	3	19

Level 200 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC201:	Introduction to Screenwriting for Feature and Documentary	1	1	2
NAFC203:	Basics of Film Directing	1	1	2
NAFC205:	Introduction to TV Practice	1	1	2
NAFC207:	Introduction to Production Design	1	1	2
NAFC209:	Introduction to Cinematography	1	1	2
NAFC211:	Introduction to Sound	1	1	2
NAFC213:	Basics of Editing	1	1	2
NAFC215:	Graphics & Animation	1	1	2
NAFC217:	Introduction to African Film Aesthetics & Appreciation	2		2
Total Credit Hours		10	8	18

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC202:	African Culture and Drama	3		3
NAFC204:	Introduction to Research Methods	3		3
NAFC206:	Production Script Development And Pitching		3	3
NAFC208:	Production Management I	2	1	3
NAPD210:	Production I		6	6
Total Credit Hours		8	10	18

Level 300 Courses

First semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAAN301:	Techniques of Animation I	1	2	3
NAAN303:	History and Development of			

	Animation	3		3
NAFS303:	Film Sound Aesthetics	0	0	0
NAAN307:	Writing for Animation	1	2	3
NAAD309:	Design Process I	1	2	3
NAFD313:	Advertising	1	2	3
NACC315:	Research Methods	3		3
NACC319:	Master Class / Workshop I		3	3
Total Credit Hours		10	11	21

Level 300 Courses

Second semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAPD300:	Production II		6	6
NAPD302:	Production III		9	9
NACC304:	Industrial Attachment		3	3
Total Credit Hours		0	18	18

Level 400 Courses

First semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAAN401:	Techniques of Animation II	1	2	3
NAAN403:	Principles of Animation	1	2	3
NAFS403:	Sound Design	1	2	3
NAAD409:	Design Process II	1	2	3
NACC417:	Content Seminar	3		3
NACC419:	Master Class/Workshop II		3	3
Total Credit Hours		7	11	18

Second semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total

NACC400:	Long Essay		6	6
NACC402:	Master Class / Workshop III		3	3
NAPD404:	Final Production		9	9
	Total Credit	0	18	18

Course Descriptions

Level 100 First Semester Courses

NAFC101: History of Cinema & TV

This course seeks to explain to students the beginning of film and television, the inventions, the film forms and styles and how it has evolved over the years. It shows students how different people from different countries have contributed to the growth of film and television technology as well as techniques of interpretation of stories for the screen. It is designed to acquaint students with the historical development of the motion picture as an art form from its early stages as a curiosity to contemporary status as a mega industry.

NAFC103: Art & Art History

The course introduces students to a variety of cultures and terms in art. It provides a chronological overview of the art movements or periods, artist or artists, medium or theme, functions of art and questions historian ask when examining an art work. Art history develops students' skills in visual analysis, interpretation of images and texts, use of historical sources, and engagement with scholarly debates. In combination with a broad general education, art history provides excellent preparation for professions as well as graduate school in art history and careers in the arts.

NAFC105: Science and Technology in Our Daily Lives

Science and Technology forms the foundation to every activity of every individual. Thus, this course deals with the application of science to everyday life. It is therefore important for every student, Film Directing students notwithstanding, to appreciate the application of science in their area of study. The course will therefore, include material to assist students to appreciate the foundations of scientific thought, the application of science and technology and demands of changing societies for scientific and technological advancement. The course is expected to foster

broad familiarity with key advances in science and technology. The course will be delivered through lectures, tutorials, class exercises, homework assignment, and examination.

NAFC107: Academic Writing 1

The main objective of the English course is to equip students with the language skills that will enable them to read and write effectively. Students will be taken through fundamental issues in grammar and composition in order to consolidate their language skills in these areas. Subsequently, reading and writing skills relevant to the Institute's work will be introduced. These will include structure of essay, unity, completeness and coherence in essay writing; summarizing as a skill basic to expositions, writing from sources, referencing skills and avoiding plagiarism.

NAFC109: Numeracy Skills

This course is designed for students to acquire basic numeracy skills needed for solving real life problems. It involves the following: reviews of basic algebraic skills: rates (fractions, proportions and percentages); approximating numbers (rounding up of numbers and significant numbers); mathematical reasoning, (deductive and inductive reasoning); statements; truth tables; necessary and sufficient conditions: basic set theory nature and uses of statistics; sources of data; data types and measurement scale; method of data manipulation (aggregation and interpretations); basic probability with illustrations from various disciplines; establishing relationships between variables and the use of basic computer packages such as excel in analyzing data.

NAFC113: History of Ghana and Africa

The history course is an overview of African and Ghanaian history from Pre-colonial, colonial and Post- colonial eras, including definition of history, sources of history, and the geographical history of Africa. It also examines the perceived notion that Africa has no history.

NAFC115: Acting for the Screen I

Acting is an integral part of our daily lives, either through imitation or role playing. This course introduces to students a brief history of acting as a career. The course also provides students with fundamentals in characterization to enable them not to merely imitate the outward behavior of a character, but to think like and make the resulting actions that a character would make. Students are introduced to character behavior as an action, not a demonstration of certain traits.

The course introduces practical examples through lifted scenes from movies/plays/series for analysis.

NAFC117: ICT and Media

This course is designed to be an introductory course in Information Technology. The course focuses on key concepts for understanding modern computer systems. Students will also learn about the capabilities and limitations of information technology systems as applied in the media. This course is aimed at exposing the students to the development of ICT and how this relates to the field of Film and Television/ media in this country.

Level 100 Second Semester Courses

NAFC102: Introduction to Visual Story Telling

This course introduces the skills necessary to produce photographs, video, info graphics and graphic design, as well as the critical and creative perspective necessary to understand how visual stories work best in the design and communication ecosystems. Students develop visual literacy, read diverse perspectives on visual journalism, ponder ethical questions and discuss the importance of visual issues in contemporary media. In partnership with their classmates, students will apply these lessons to produce their own credible visual stories.

NAFC104: Introduction to Film Aesthetics

Film aesthetics enables one to analyze film as an art form. It focuses on detailed film analysis, criticism and film philosophy and teaches the history and the contemporary developments in literature relating to these aspects. It promotes thoughtful and imaginative interaction with film as a medium.

NAFC106: Critical Thinking and Logical Reasoning

An essential element in the training of social studies and humanities students is providing a corrective and diagnostic skill set that enables students to discriminate logically between: rhetorical ploys that give motives vs. arguments providing good logical reasons for believing an assertion. Students need to recognise the contrast between inductive and deductive reasoning and the different types of support yielded by each, to evaluate the quality of evidence confirming an empirical hypothesis about human conduct, to maintain individual professional and scholarly discretion in the face of peer pressure and mob mentality. Those enrolled in this course will be provided the vocabulary and techniques to employ critical thought and practice within the academic arena and beyond.

NAFC108: Academic Writing II

Academic Writing II is a follow-up to Academic Writing I and builds upon the skills acquired in the first year. Students will be required to read and critique a variety of academic essays in their areas of study. Writing activities will derive from these reading tasks and students will be guided to develop their writing through process writing which involves: pre-drafting, drafting, re-writing and revising. In this broad context, students will revise and consolidate their grammar through proof reading and editing activities. The course will also involve training students to write from multiple sources as a preparation for doing research-based writing. Activities will be geared towards getting students to develop the skills of extracting and sorting information from multiple sources and synthesizing them into coherent arguments in an essay. Students will be required to write such a synthesis essay for assessment. Subsequently, students will be introduced to academic presentation skills.

NAFC112: Digital Photography

This course introduces to the students, basic still-photo techniques include camera operations, lighting and composition, lens and depth of focus, and photo reproduction techniques for print or computer-mediated applications. This course teaches the student basic knowledge about the use of digital imaging and editing software.

NAFC114: General Introduction to African Studies

This introductory course aims to provide basic background knowledge of Africa, its histories, peoples and cultures. The course focuses on the issue of leadership in Africa and how it relates to social development. It also looks at gender issues in relation to cultures across Africa. The course serves as the spring board from which to launch the elective courses on film and television production.

NAFT116: Acting For the Screen II

After introducing students in Acting for the Screen I, this course further explores core acting skills in the following: Voice, Improvisation, Character Creation, and Performance Discipline. In this course, students are taught the voice and dialect as instruments. Students work with a variety of texts including poetry, verbatim, classical and contemporary material. In the area of movement, there is exposure to various styles, and their relationship between the screen and stage.

NAFC118: Social Psychology

This course will provide students with an introduction to the field of social psychology. Social psychology is a subfield of the science of psychology that focuses on the perceptions, thoughts, feelings, and behaviors of individuals and groups within a social context. As this is a survey course, this course will give students a broad overview of the major theories and findings within social psychology and the influence of the audio -visual media on individual and group behavior.

Level 200 First Semester Courses

NAFC201: Introduction to Screenwriting and Directing For Feature and Documentary

This course introduces students to the structure and formatting of a screenplay for fiction film and to acquaint students with a brief functional history of the development of documentary film. Student will be guided in the writing of synopsis, step outline and treatment for their productions. The course will also examine the various kinds, styles and techniques of documentary analysis. The course also analyses the contribution of documentary as a persuasive means of communication. This will culminate to the development of five-minute screenplays for fiction and treatments for documentaries by students.

NAFC203: Basics of Film Directing

This course will look at the director's job and how he or she relates to other crew members and explore the evolution of film and its equipment. It will discuss the various visual and sound techniques and examine the importance of the imaginary line. Students will be taken through the preparation of the shooting script and script breakdown as well as the film directing tools for basic film analysis. The director's work on location will also be discussed.

NAFC205: Introduction to TV Practice

The course introduces the student to the principles and elements of TV production. The course will thus look at issues like the various elements of production in terms of equipment and personnel they interact with at each stage of the production process to produce effective TV programs.

NAFC207: Introduction to Production Design

This course provide students with a general overview of Production Design for Film/TV. It creates an awareness and importance of studying design for the screen in general. However, it

encourages the student to develop visual and rational abilities involving problem-solving; knowledge and understanding of social, historical and environmental influences in art direction. Students will acquire knowledge in the theoretical, aesthetics, technical aspects of film design and architecture.

NAFC209: Introduction to Cinematography

This course provides a comprehensive introduction to the technical and creative use of the camera. Students will learn the key techniques, creative approaches and organisational skills involved in camera operation. This will cover a range of areas from the technical basics of cinematography, the use of basic video cameras, camera movement and more. Students will also work collaboratively in groups throughout the course in order to give the student an insight into the film production process.

NAFC211: Introduction to Sound

This course introduces students to the concept and practice of sound for film and television. It serves as a foundation for specialization in film sound production and also delivers a semi-professional approach to film sound practice to all and sundry. It touches on preproduction, production, post production and exhibition practices about Film and TV sound production.

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This course is an introduction to the art and technique of editing. It is aimed to sensitize the minds of students on the art and craft of editing in its simplest form.

The editing course is designed to launch students to the basic principles and art of video editing. This will enable students' appreciate both the grammar and technique of digital video editing which will intend equip students to be creative and constructive editors and not 'cutters'.

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Level 200 Second Semester Courses

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SPECIALIZATION COURSES

NAAN301: Techniques of Animation I

This course provides students with a thorough introduction to the dynamic principles that govern

classical animation and other techniques of animation using practical assignments and critiques, along with reference material and analysis. Practical work focuses on how to use motion to create a sense of character, how to develop a sense of weight and timing in animation and how to animate motions such as walking and gesturing. Included is special effects animation. The course also introduces students to the different methods and techniques of animation. As a creative medium, there are as many techniques as there are the ideas to produce them. Cut-out, stop-motion, rotoscope, line and cell (peg bar) animation techniques are treated in this course to avail to students the possible means of creating movements. The essence of this course is to equip students with the tools necessary to gain independence in a range of animation skills and techniques.

NAAN303: History and Development of Animation

This course is an overview of the history and theory of animation including the origin of animation forms, Hollywood Studio animation, a sample of NAFTI animation, World Animation and contemporary animation. This Course introduces students to the current nature of animation production techniques, technological advancements as well as types of animations produced from different economies. Various contemporary animators and their works are discussed in class how their culture and worldview reflects in the stories they tell.

NAFS303: Film Sound Aesthetics

This course provides the student with the knowledge and skills necessary to identify and appreciate the importance of the various sound elements that make up the motion picture soundtrack. The course embodies the fundamental aesthetics of sound in cinema and teaches the theoretical underpinnings of sound and moving images; the aesthetic and professional determinants of sound design to pictures, which equips the student with the techniques of post-production sound in cinema.

NAAN307: Writing For Animation

This course involves the introduction to the range of work involved in pre- production with specific regard to the different disciplines within animation. This course focuses on the development of concepts and ideas, plot objective, animation scripting and script development. It also investigates the elements of storytelling with emphasis on story development for animation. Students are introduced to character, plot devices and the three-act structure. Students create original storylines, develop character that fulfill plot objectives and create scenes

that flesh out the three-act structure. More importantly, attention is paid to African storytelling with meaningful structure and creative local content. Attention is also paid to the needs of animation: exaggeration of movement, time, setting, visual style, character and pacing. Films are viewed as part of story analysis.

NAAD309: Design Process I

The remit of this course is for students to understand the design processes, what elements they involve, and how these processes take a product or service from an idea through to implementation and launch. The course involves live drawing, which is drawing from live models to explore advanced possibilities in design, composition and media. Emphasis is placed on form and space and movement in the human figure, using dry and wet media drawing from imagination and on location to explore advanced possibilities in design, composition and media.

NAFD313: Advertising

This course is designed to provide students with an overall knowledge of the fundamentals of advertising, with emphasis on advertising strategies, advertising appeals and techniques, use of demographics and marketing research. The course is purposed to help each student gain knowledge on functions of advertising in society.

NACC315: Research Methods

This course aims to ground students in the social science research process; particularly the methods used by film and television and applied communication researchers. The course involves hands-on work collecting and analyzing quantitative data. As students of the audio-visual communication medium, understanding how social science works is essential to understanding how we know what we know about society, and how to gather and analyze social issues. In view of these, the course is divided into two main parts. The first part concentrates on the various quantitative research methodologies, while the second part encompasses a systems approach to research proposal writing.

NACC319: Master Class /Workshop I

The course Master Class I, sometimes referred to as Workshop I, is designed to introduce professional practice of the industry to the students who are yet to be fully integrated into the profession. Industry practitioners in the field are invited to present their experiences, tricks of the trade and trade secrets to the students in order to complement these with their school experience.

Level 300 Second Semester Courses

NAPD300: Production II - Animation

The course Production II is a prerequisite to Production III. Production II introduces the animation students to the production processes of commercial and music playback projects. The course is designed to up the students' competence in the production of animated music videos and Ads for clients (NAFTI / Industry) or Imaginary ones. In this course, students are made to develop concepts, advertising brief, storyboards and scripts for advertisement. This is for actual products, imaginary products, existing music and newly scored music to meet professional standards. Students are made to make Ads and music video production projects from their own scripts, from preproduction to post production, to be delivered within a specific timeframe. The required duration for Ads is between 30 and 45 seconds whilst music videos is between 1 to 2 minutes.

NAPD302: Production III - Animation

At this stage, the animation student is professionally equipped enough. Therefore, the student will self-produce (with supervision) a 3-minute short animation as a requirement for successfully completing the third (3rd) year. In this course, the animation student will generate an idea, develop it into a concept, identify a core message for the animation and target an audience. The student then proceeds to develop the concept into script, treatment, storyboard and animatics for onward production and assessment. All of these processes are strictly guided by an assigned supervisor.

NACC304: Industrial Attachment

Students arrange and participate in a professional work experience with an approved internship site. Students' participation are supervised with submission of journals describing work performed, regular reports, on-site supervisor evaluation, assigned readings and final assessment of experience.

Level 400 First Semester Courses

NAAN401: Techniques of Animation II

As a requisite course for Techniques of Animation I, Techniques of Animation II helps students learn to decide on which technique to use for their Final Production and to apply professional finishing to their animations. This course builds upon students' knowledge on the wide range of

2 or 3 dimensional animation techniques they have acquired through practical exercises and how to execute short stories from the animation techniques treated.

NAAN403: Principles of Animation

This course focuses on the theoretical principles that underlie the creation of movements in animation as well as timing, character design, background design and concept art. Students will apply the theoretical concepts by practice through the creation of animated movements of all sorts. The created animated movements culminates into short animations for the development of a professional portfolio or show reel.

NAFS403: Sound Design

The course seeks to endow the student with a deep knowledge, understanding and technical skills of Sound Design as an indispensable part of the entire construction of the soundtrack for the moving image or other audio/visual media. Thus, the course looks at issues like the various elements of sound, how they interplay with each other and with picture, and their overall effects and on both the sound designer and the listener/listening viewer.

NAAD409: Design Process II

This course allows students to partake in the design process (practically), have an understanding of the issues and complications thereof and how to overcome them to achieve the initial objective through to implementation and launch. The course is also the continuation of drawing from live models using different media and appreciation of movement in the human anatomy.

NACC417: Content Seminar

This course equips the student with the skills to analyse and evaluate information with accuracy and precision in order to craft and communicate evidence based arguments. The student gets the opportunity to explore real world issues from multiple perspectives and consider varied points of view to develop deep understanding of complex issues and topics in order to make connections between these issues and their everyday life. Students gain a rich appreciation and understanding of issues by reading articles, listening to speeches or broadcasts, and experiencing artistic and literary works.

NACC419: Master Class/Workshop II

The course Master Class II, sometimes referred to as Workshop, is designed to introduce

scholars of the industry to the students who are yet to be fully integrated into the profession. Scholars with academic credentials and expertise are invited to present their experiences in research, and current findings, to the students.

Level 400 Second Semester Courses

NACC400: Long Essay

This is an independent study by way of research writing. A culminating course for all students within the Animation program. Within the candidate's major area of specialisation, students are expected to successfully present a reflective or a researched essay at the end of their practical sessions which has been systematically supervised by an assigned supervisor.

NACC402: Master Class/Workshop III

The course Master Class III, sometimes referred to as Workshop, is designed to present to students the collaboration between academic and professional practice to the enhancement of the industry. Both academics and professional are invited to do presentation to students, placing emphasis on the synergy between the two pathways for an all-round professionalism in the industry.

NAPD404: Final Production – Animation

This course requires students to produce an excellent short animation film from concept to development through to post production on their own. The process involves the confident articulation of ideas, the critical reflection and independence in the development of a project proposal, the production and the ability to manage time independently and to work professionally in meeting deadlines and presenting work to a client group.

BFA Production Design Programme

About the Programme

The BFA Production Design programme is under the Film Artistic Department. The BFA in Production Design program is designed to equip production designers with the latest conceptual and practical skills needed to succeed and thrive as professional designers in the Film/Television industry. The program encourages designers to discover their own conceptual approach to design for film while collaborating with fellow production and visual effects specialists in the realization of short movies with high production values. This programme is also designed to enable students acquire the basic principles of how to develop a visual concept, design the set, create the budget, and work together in a team to build the finished set. Major topics include drafting, set design, budgeting, construction, painting, and staging. Students pitch design proposals and work together on the selected design to complete the finished set which is used in a production at the end of term. Emphasis is laid on applying the techniques in a workshop environment and students are expected to perform a variety of artistic and practical tasks. As a designer, one needs to be able to render accurate floor plans, elevations, and design details. The student explores several art movements in art history, which are the foundation for art and its application in film design. In addition, students learn about location scouting and surveying, stage and location management, sourcing props and the management of budgets and production schedules. The course provides students with the opportunity to design and create unique costumes and make-up designs to define characters for productions.

Generic Course Component of the Program

The courses available at Level 100 and Level 200 are compulsory for all students. At these levels, all the courses are generic to all the programs in the department. These courses introduce students to a wide array of readings and competencies that are aimed at expanding their knowledge base. They include workshops in producing, directing, screenwriting and animation and production design. This reflect the faculty's belief that the best training for screenwriters, directors, and producers must include experience of and knowledge in all of these essential disciplines.

Semester-By-Semester Structure of the Courses Showing the Credit Value of Each Course

Level 100 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC101:	History of Cinema & TV	2		2
NAFC103:	Art & Art History	2		2
NAFC105:	Science and Technology in our Daily Lives	2		3
NAFC107:	Academic Writing I	2		3
NAFC109:	Numeracy Skills	3		3
NAFC113:	History of Ghana and Africa	2		2
NAFC115:	Acting for the Screen I	1	1	2
NAFC117:	ICT & Media	2		2
Total Credit Hours		18	1	19

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC102:	Introduction to Visual Storytelling	1	1	2
NAFC104:	Introduction to Film Aesthetics	2		2
NAFC106:	Critical Thinking & Logical Reasoning	3		3
NAFC108:	Academic Writing II			3
NAFC112:	Digital Photography	1	1	2
NAFC114:	General Introduction to African Studies	3		3
NAFC116:	Acting for the Screen II	1	1	2
NAFC118:	Social Psychology	2		2
Total Credit Hours		16	3	19

Level 200 courses

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC201:	Introduction to Screenwriting for Feature and Documentary	1	1	2
NAFC203:	Basics of Film Directing	1	1	2
NAFC205:	Introduction to TV Practice	1	1	2
NAFC207:	Introduction to Production Design	1	1	2
NAFC209:	Introduction to Cinematography	1	1	2
NAFC211:	Introduction to Sound	1	1	2
NAFC213:	Basics of Editing	1	1	2
NAFC215:	Graphics & Animation	1	1	2
NAFC217:	Introduction to African Film Aesthetics & Appreciation		2	2
Total Credit Hours		8	10	18

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAFC202:	African Culture and Drama	3		3
NAFC204:	Introduction to Research Methods	3		3
NAFC206:	Production Script Development And Pitching		3	3
NAFC208:	Production Management I	2	1	3
NAPD210:	Production I		6	6
Total Credit		8	10	18

Level 300 Courses

First semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAPD301:	Costume and Make-Up Design I	2	1	3
NAPD303:	Scene Design as Visual Art I	1	2	3
NAPD305:	Art Appreciation I	3		3

NAPD309:	Design Process I	1	2	3
NAFD313:	Advertising	1	2	3
NACC315:	Research Methods	3		3
NACC319:	Master Class/ Workshop I		3	3
Total Credit Hours		11	10	21

Second semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAPD300:	Production II – Production Design		6	6
NAPD302:	Production III – Production Design		9	9
NACC304:	Industrial Attachment		3	3
Total Credit Hours		0	18	18

Level 400 Courses

First semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAPD403:	Scene Design as Visual Art	1	2	3
NAPD405:	Art Appreciation II	1	2	3
NAPD407:	Location Management	1	2	3
NAPD409:	Design Process II	1	2	3
NAPD413:	Costume and Make-Up II	1	2	3
NACC417:	Content Seminar	3		3
NACC419:	Master Class/Workshop II		3	3
Total Credit Hours		8	13	21

Level 400 Courses

Second semester courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NACC400:	Long Essay		6	6
NACC402:	Master Class/Workshop III		3	3

NAPD404:	Final Production – Production Design		9	9
Total Credit Hours		0	18	18

Course Descriptions

Level 100 First Semester Courses

NAFC101: History of Cinema & TV

This course seeks to explain to students the beginning of film and television, the inventions, the film forms and styles and how it has evolved over the years. It shows students how different people from different countries have contributed to the growth of film and television technology as well as techniques of interpretation of stories for the screen. It is designed to acquaint students with the historical development of the motion picture as an art form from its early stages as a curiosity to contemporary status as a mega industry.

NAFC103: Art & Art History

The course introduces students to a variety of cultures and terms in art. It provides a chronological overview of the art movements or periods, artist or artists, medium or theme, functions of art and questions historian ask when examining an art work. Art history develops students' skills in visual analysis, interpretation of images and texts, use of historical sources, and engagement with scholarly debates. In combination with a broad general education, art history provides excellent preparation for professions as well as graduate school in art history and careers in the arts.

NAFC105: Science and Technology in Our Lives

Science and Technology forms the foundation to every activity of every individual. Thus, this course deals with the application of science to everyday life. It is therefore important for every student, Film Directing students notwithstanding, to appreciate the application of science in their area of study. The course will therefore, include material to assist students to appreciate the foundations of scientific thought, the application of science and technology and demands of changing societies for scientific and technological advancement. The course is expected to foster broad familiarity with key advances in science and technology. The course will be delivered

through lectures, tutorials, class exercises, homework assignment, and examination.

NAFC107: Academic Writing 1

The main objective of the English course is to equip students with the language skills that will enable them to read and write effectively. Students will be taken through fundamental issues in grammar and composition in order to consolidate their language skills in these areas. Subsequently, reading and writing skills relevant to the Institute's work will be introduced. These will include structure of essay, unity, completeness and coherence in essay writing; summarizing as a skill basic to expositions, writing from sources, referencing skills and avoiding plagiarism.

NAFC109: Numeracy Skills

This course is designed for students to acquire basic numeracy skills needed for solving real life problems. It involves the following: reviews of basic algebraic skills: rates (fractions, proportions and percentages); approximating numbers (rounding up of numbers and significant numbers); mathematical reasoning, (deductive and inductive reasoning); statements; truth tables; necessary and sufficient conditions: basic set theory nature and uses of statistics; sources of data; data types and measurement scale; method of data manipulation (aggregation and interpretations); basic probability with illustrations from various disciplines; establishing relationships between variables and the use of basic computer packages such as excel in analyzing data.

NAFC113: History of Ghana and Africa

The history course is an overview of African and Ghanaian history from Pre-colonial, colonial and Post- colonial eras, including definition of history, sources of history, and the geographical history of Africa. It also examines the perceived notion that Africa has no history.

NAFC115: Acting for the Screen I

Acting is an integral part of our daily lives, either through imitation or role playing. This course introduces to students a brief history of acting as a career. The course also provides students with fundamentals in characterization to enable them not to merely imitate the outward behavior of a character, but to think like and make the resulting actions that a character would make. Students are introduced to character behavior as an action, not a demonstration of certain traits. The course introduces practical examples through lifted scenes from movies/plays/series for

analysis.

NAFC117: ICT and Media

This course is designed to be an introductory course in Information Technology. The course focuses on key concepts for understanding modern computer systems. Students will also learn about the capabilities and limitations of information technology systems as applied in the media. This course is aimed at exposing the students to the development of ICT and how this relates to the field of Film and Television/ media in this country.

Level 100 Second Semester Courses

NAFC102: Introduction to Visual Story Telling

This course introduces the skills necessary to produce photographs, video, info graphics and graphic design, as well as the critical and creative perspective necessary to understand how visual stories work best in the design and communication ecosystems. Students develop visual literacy, read diverse perspectives on visual journalism, ponder ethical questions and discuss the importance of visual issues in contemporary media. In partnership with their classmates, students will apply these lessons to produce their own credible visual stories.

NAFC104: Introduction to Film Aesthetics

Film aesthetics enables one to analyze film as an art form. It focuses on detailed film analysis, criticism and film philosophy and teaches the history and the contemporary developments in literature relating to these aspects. It promotes thoughtful and imaginative interaction with film as a medium.

NAFC106: Critical Thinking and Logical Reasoning

An essential element in the training of social studies and humanities students is providing a corrective and diagnostic skill set that enables students to discriminate logically between: rhetorical ploys that give motives vs. arguments providing good logical reasons for believing an assertion. Students need to recognise the contrast between inductive and deductive reasoning and the different types of support yielded by each, to evaluate the quality of evidence confirming an empirical hypothesis about human conduct, to maintain individual professional and scholarly discretion in the face of peer pressure and mob mentality. Those enrolled in this course will be provided the vocabulary and techniques to employ critical thought and practice within the academic arena and beyond.

NAFC108: Academic Writing II

Academic Writing II is a follow-up to Academic Writing I and builds upon the skills acquired in the first year. Students will be required to read and critique a variety of academic essays in their areas of study. Writing activities will derive from these reading tasks and students will be guided to develop their writing through process writing which involves: pre-drafting, drafting, re-writing and revising. In this broad context, students will revise and consolidate their grammar through proof reading and editing activities. The course will also involve training students to write from multiple sources as a preparation for doing research-based writing. Activities will be geared towards getting students to develop the skills of extracting and sorting information from multiple sources and synthesizing them into coherent arguments in an essay. Students will be required to write such a synthesis essay for assessment. Subsequently, students will be introduced to academic presentation skills.

NAFC112: Digital Photography

This course introduces to the students, basic still-photo techniques include camera operations, lighting and composition, lens and depth of focus, and photo reproduction techniques for print or computer-mediated applications. This course teaches the student basic knowledge about the use of digital imaging and editing software.

NAFC114: General Introduction to African Studies

This introductory course aims to provide basic background knowledge of Africa, its histories, peoples and cultures. The course focuses on the issue of leadership in Africa and how it relates to social development. It also looks at gender issues in relation to cultures across Africa. The course serves as the spring board from which to launch the elective courses on film and television production.

NAFT116: Acting For the Screen II

After introducing students in Acting for the Screen I, this course further explores core acting skills in the following: Voice, Improvisation, Character Creation, and Performance Discipline. In this course, students are taught the voice and dialect as instruments. Students work with a variety of texts including poetry, verbatim, classical and contemporary material. In the area of movement, there is exposure to various styles, and their relationship between the screen and stage.

NAFC118: Social Psychology

This course will provide students with an introduction to the field of social psychology. Social psychology is a subfield of the science of psychology that focuses on the perceptions, thoughts, feelings, and behaviors of individuals and groups within a social context. As this is a survey course, this course will give students a broad overview of the major theories and findings within social psychology and the influence of the audio -visual media on individual and group behavior.

Level 200 First Semester Courses

NAFC201: Introduction to Screenwriting and Directing For Feature and Documentary

This course introduces students to the structure and formatting of a screenplay for fiction film and to acquaint students with a brief functional history of the development of documentary film. Student will be guided in the writing of synopsis, step outline and treatment for their productions. The course will also examine the various kinds, styles and techniques of documentary analysis. The course also analyses the contribution of documentary as a persuasive means of communication. This will culminate to the development of five-minute screenplays for fiction and treatments for documentaries by students.

NAFC203: Basics of Film Directing

This course will look at the director's job and how he or she relates to other crew members and explore the evolution of film and its equipment. It will discuss the various visual and sound techniques and examine the importance of the imaginary line. Students will be taken through the preparation of the shooting script and script breakdown as well as the film directing tools for basic film analysis. The director's work on location will also be discussed.

NAFC205: Introduction to TV Practice

The course introduces the student to the principles and elements of TV production. The course will thus look at issues like the various elements of production in terms of equipment and personnel they interact with at each stage of the production process to produce effective TV programs.

NAFC207: Introduction to Production Design

This course provide students with a general overview of Production Design for Film/TV. It creates an awareness and importance of studying design for the screen in general. However, it

encourages the student to develop visual and rational abilities involving problem-solving; knowledge and understanding of social, historical and environmental influences in art direction. Students will acquire knowledge in the theoretical, aesthetics, technical aspects of film design and architecture.

NAFC209: Introduction to Cinematography

This course provides a comprehensive introduction to the technical and creative use of the camera. Students will learn the key techniques, creative approaches and organisational skills involved in camera operation. This will cover a range of areas from the technical basics of cinematography, the use of basic video cameras, camera movement and more. Students will also work collaboratively in groups throughout the course in order to give the student an insight into the film production process.

NAFC211: Introduction to Sound

This course introduces students to the concept and practice of sound for film and television. It serves as a foundation for specialization in film sound production and also delivers a semi-professional approach to film sound practice to all and sundry. It touches on preproduction, production, post production and exhibition practices about Film and TV sound production.

NAFC213: Basics of Editing

This course is an introduction to the art and technique of editing. It is aimed to sensitize the minds of students on the art and craft of editing in its simplest form.

The editing course is designed to launch students to the basic principles and art of video editing. This will enable students' appreciate both the grammar and technique of digital video editing which will intend equip students to be creative and constructive editors and not 'cutters'.

NAFC215: Graphics and Animation

This course is to orient students to the emerging trends of animation and film graphics.

The course looks at an introduction into selected traditional 2D and 3D animation techniques, their evolutions, principles, concepts as well as applications. Students are also introduced to the dynamics of typography in designing graphics for film and TV. The course provides the framework for the introduction of selected animation techniques as well as typography in order to make students innovative in their application for their film and TV productions and posters as well.

NAFC217: Introduction to African Film Aesthetics & Appreciation

This course is an introductory course and students of all disciplines are members of this class. Students

of NAFTI are trained to be at par with film students from any part of the world. But as young filmmakers, students have to know about the cinema that exists on the African continent and how to work towards contributing to that cinema. The teaching and learning of this course is very crucial to every student studying on the African Continent. The course is to open a space for students to have an understanding of the concept of cinema from the African perspective. Through this course, students will have a better understanding of the form and structure of African storytelling and the principles that guide it. Students will also get to understand that African Cinema does not exist only in name as a cinema but is a multifaceted concept.

NAFC219: Acting For the Screen III

This course is more of a professional training that focuses on acting in film, television and screen-related media. As prerequisite for Acting for the Screen I and II, this course explores the expressive potential of performance and the relationship between performers and camera. The range of classes across this course include screen technique; this will essentially examine the distinction between screen and live performance. It will also cover visual storytelling, working in – and adapting to – shot size, cheating, hitting the mark, shooting contemporary scenes from television and film, and the preparation of different styles of work, including soap, drama and comedy. The course builds on students’ existing skills knowledge and focus on the specific needs of individual students.

Level 200 Second Semester Courses

NAFC202: African Culture and Drama

The course explores major concepts, theories, practices, periods and movements in African theatre and drama, from pre-colonial manifestations through foreign influenced experiments to contemporary and “futuristic” creations. The work of major Africa dramatists like Ola Rotimi, Efua Sutherland, John Ruganda, Francis Imbuga and Athol Fugard, as well as representative theatre practices, like oral narrative, dance, ritual, mime and “wordless” theatre, composite performance and theatre for development, will be studied as illustrations of the basic concepts.

NAFC204: Introduction to Research Methods

This course will provide an opportunity for students to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the

research process within quantitative, qualitative, and mixed methods approaches. Students will use these theoretical underpinnings to begin to critically review literature relevant to their field or interests and determine how research. Findings are useful in forming their understanding of their work, social, local and global environment.

NAFC206: Production Script Development and Pitching

The course will build on knowledge in screenwriting and directing students acquired in the semester of level 200. It will look at story archetypes, good directing tips, character development, presentation, rationalization and goals. It will delve into treatment, screenplay and shooting script with sound. It will explore the use of mise-en scene and how to block shots in a scene. Framing and composition as well as the analysis of film in relation to time and space will be discussed. Students will shoot a sample script as part of their practical.

NAFC208: Production Management I

The Production Management course introduces students to the basics in film and television production management. It will impress on the students to appreciate the importance of efficient production management in any film and television production. The course will make the students appreciate the important role of the production manager and some of the activities a production manager undertakes on a television or film production. The information, knowledge and practical skills acquired in class will assist them to effectively manage their 5-minute dialogue productions.

NAPD210: Production I

This is a practical course which introduces students to the rudiments of filmmaking. For effective delivery, students are segmented into working groups. Each group writes and records three short production exercises namely, a two-five minute non-dialogue, Observational and a Television production. The students provide basic design (setting, costume and make-up) solutions and undertake graphics and animation work where necessary in their 5-minutes production.

SPECIALIZATION COURSES

Level 300 First Semester Courses

NAAD301: Costume and Makeup Design I

This course looks at the development of fashion from earliest times to the 19th century. Design elements such as colour, line, form texture, silhouette and their presentation in fashion and costume designs are surveyed. Basic makeup tools, types, material and application also explored. It further looks at the planning and presentation of costume and makeup in Film/Television production.

NAAD303: Scene Design as Visual Art I

This course introduces students to design processes related to Film/Television. This course allows students to design the basic forms of staging and the creation of two and three-dimensional scenery for the screen. This include a working knowledge of script analysis, research, drafting and presentation of design ideas. It also teaches students how to interpret sketches and renderings of set designs for Film/Television. Additionally, the course introduces the student to use computer programs in design to present two and three-dimensional designs and drawings in Film/ Television

NAAD305: Art Appreciation I

This course explores areas of basic in Art Appreciation, Idea and object development, Design Process, Movements in modern art, the Industrial Revolution, Symbolism and Modernism which are the foundation of fine art and its application in Film/Television.

NAAD309: Design Process I

The remit of this course is for students to understand the design processes, what elements they involve, and how these processes take a product or service from an idea through to implementation and launch. The course involves live drawing, which is drawing from live models to explore advance possibilities in design, composition and media. Emphasis is placed on form and space and movement in the human figure, using dry and wet media drawing from imagination and on location to explore advanced possibilities in design, composition and media.

NAFD313: Advertising

This course is designed to provide students with an overall knowledge of the fundamentals of

advertising, with emphasis on advertising strategies, advertising appeals and techniques, use of demographics and marketing research. The course is purposed to help each student gain knowledge on functions of advertising in society.

NACC315: Research Methods

This course aims to ground students in the social science research process; particularly the methods used by film and television and applied communication researchers. The course involves hands-on work collecting and analyzing quantitative data. As students of the audio-visual communication medium, understanding how social science works is essential to understanding how we know what we know about society, and how to gather and analyze social issues. In view of these, the course is divided into two main parts. The first part concentrates on the various quantitative research methodologies, while the second part encompasses a systems approach to research proposal writing.

NACC319: Master Class I/Workshop I

The course Master Class I, sometimes referred to as Workshop I, is designed to introduce professional practice of the industry to the students who are yet to be fully integrated into the profession. Industry practitioners in the field are invited to present their experiences, tricks of the trade and trade secrets to the students in order to complement these with their school experience.

Level 300 Second Semester Courses

NAPD300: Production II – Production Design

The course Production II is a prerequisite to Production III. Production II introduces the students to the production processes of commercial and music playback projects. The course is designed to up the students' competence in the production of music videos and advertisement for clients by addressing the needs of design for audio visuals to complement the product. In this course students are made to develop sets and staging for advertisement of actual products and existing music to meet professional standards.

NAPD302: Production III – Production Design

This course expands on the technical skills acquired in Production II, emphasizing integrated skills in film and television production projects. Bringing on board technical skills and theoretical knowledge acquired during Production Design lectures, presentations and practical

exercises. The Production Design students will be part of teams comprising students from other units such as film directing or television production, photography, sound, and editing. Each Production Design student will demonstrate in skills and knowledge in designing sets and props in their respective production teams. This team work culminate into a 5 to 7 minute film with dialogue or television production.

NACC304: Industrial Attachment

Students arrange and participate in a professional work experience with an approved internship site. Students' participation are supervised with submission of journals describing work performed, regular reports, on-site supervisor evaluation, assigned readings and final assessment of experience.

Level 400 First Semester Courses

NAAD403: Scene Design as Visual Art II

This course is focused on finding visual images, creating physical spaces, and communicating meaning through personal response to analysis of script and historical forms. This course is designed to introduce students to develop their skills in traditional and contemporary phenomena of scene design for Film and Television. The course broadens students understanding of Film/TV scene design. The course establishes in detail the design processes in filmmaking, familiarizations with solutions to design problems in a shared artistic and production process from concept to realization. The course also exposes students to creative skills, visual thinking and scene design for the screen.

NAAD405: Art Appreciation II

This course is targeted at exposing students to certain types and characteristics of architecture and how they can be adapted and used in productions. It also exposes the student to the use of symbolic representations in their work in relation to colour and symbolic identities.

NAAD407: Location Management

This course exposes the student to professional production ethics and the workings of the Production Designer as a member of the crew for a project. Additionally, it teaches the student how to breakdown a script for easy budgeting and cataloguing for a project. This course guides student Production Designers through the processes involved in location hunting, managing and working effectively with other crew members from pre-production to post-production stages.

As students pursue a professional course in production design for Film/Television, there is a need for all to understand the principles of location management and the basis that makes it a requisite for Production Designers.

NAAD409: Design Process II

This course allows students to partake in the design process (practically), have an understanding of the issues and complications thereof and how to overcome them to achieve the initial objectives through to implementation and launch. The course is also the continuation of drawing from live models using different media and appreciation of movement in the human anatomy.

NAAD413: Costume and Make-Up II

This course looks at the fundamentals of design and application of screen make-up. Specific areas of study will include the relationship of character analysis to make-up; techniques of highlight and shadow; and make-up for youth, middle, and old age. Additional exercises introduce historical styles, creating a likeness, and nonrealistic make-up. Students will frequently apply theatrical make-up to their own faces in class. The course also examines clothing from social, psychological, and aesthetic perspectives. Students will learn how people make sense of their lives and their world, the cultural production of meaning represented by attire, appearance, and presentation.

NACC417: Content Seminar

This course equips the student with the skills to analyse and evaluate information with accuracy and precision in order to craft and communicate evidence based arguments. The student gets the opportunity to explore real world issues from multiple perspectives and consider varied points of view to develop deep understanding of complex issues and topics in order to make connections between these issues and their everyday life. Students gain a rich appreciation and understanding of issues by reading articles, listening to speeches or broadcasts, and experiencing artistic and literary works.

NACC419: Master Class/ Workshop II

The course Master Class II, sometimes referred to as Workshop II, is designed to introduce scholars of the industry to the students who are yet to be fully integrated into the profession. Scholars with academic credentials and expertise are invited to present their experiences in research, and current findings, to the students.

Level 400 Second Semester Courses

NACC400: Long Essay

This is an independent study by way of research writing. A culminating course for all students within Animation program. Within the candidate's major area of specialization, students are expected to successfully present a reflective or a researched essay at the end of their practical sessions which has been systematically supervised by an assigned supervisor.

NACC402: Master Class/ Workshop III

This course give the Production Design students the opportunity to meet with the academic and professionals in the industry who will share their experiences with them. These academics and professionals will tell the students about the challenges in the industry and provide them with varied ways of overcoming the challenges. The students will present a reflective paper to an assigned supervisor.

NAPD404: Final Production – Production Design

This course requires students to produce a final production for assessment, from conceptualization through to development and to implementation of design ideas as acquired over the years in their journey from level 100 to 400. The process involves the creation of design concepts, based on theories that should reflect on the screen in terms of set, props, costume and make-up design. However, students should be able to work independently and professionally with minimal supervision whilst meeting deadlines and presenting work to clients.

BFA Multimedia Production Programme

About The Programme

Significant technological developments of recent years have resulted in tremendous changes in communication processes and the dissemination of information. As a result, the use of Multimedia and Graphics has been established among the most efficient ways of disseminating information. The importance of Multimedia and Graphic Arts, in conjunction with the interdisciplinary training and knowledge that successful professionals need to be equipped with, has given rise to the need for the development of academic programmes that aim at providing the necessary scientific background to students who wish to establish a career in the areas of Multimedia and Graphic Arts or wish to carry out research in these disciplines.

Especially in Ghana, where the wider sector of services contributes a significant percentage towards the total national income and provides a significant number of work places, the employment of high calibre scientists, with specialization in Multimedia and the Graphic Arts, is of essence. The Department of Multimedia at the National Film and Television Institute will offer a high level Bachelor of Fine Arts Degree, with specialisations in Multimedia and the Graphic Arts. The provision of such a degree will ensure that students, who wish to follow this programme of studies, will acquire the necessary academic training, which will enable them to embark successfully on either professional or research careers.

The objective for training the Multimedia and Graphic Arts graduate is to make the graduates acquire the necessary academic background that will enable them to design and manage projects that include the use of both conventional and digital Graphic Arts and of Multimedia, in general. Such projects will involve applications in different disciplines, such as Education, Advertising, Marketing, the Arts and Information dissemination. The program also aim to establish life-long relations and cooperation with industry representatives, for the mutual benefit of both parties and be able to operate satisfactorily within both the local and the international environment, and to gain the ability to be aware of, absorb, and capitalize on the technological developments in the discipline.

Generic Course Component of the Programme

The courses available at Level 100 and Level 200 are compulsory for all Multimedia students. At these levels, all the courses are generic to all specializations in the department. These courses

introduce students to a wide array of readings and competencies that are aimed at expanding their knowledge base. They include workshops in producing, directing, screenwriting and animation, and basic production design. This reflect the faculty's belief that the best training for multimedia producers and designers must include experience of and knowledge in all of these essential disciplines.

Semester-By-Semester Structure of the Courses Showing the Credit Value of Each Course

Level 100

First Semester Courses

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NAMM101	Introduction to Multimedia	1	1	2
NAMM103	Basic Design	1	1	2
NAFC105	Science and Technology in our Daily Lives	3		3
NAFC107	Academic Writing I	3		3
NAFC109	Numeracy Skills	3		3
NAFC113	History of Ghana and Africa	2		2
NAFC117	ICT and Media	2		2
Total Credit Hours		15	2	17

Second Semester Courses

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NAMM102	Foundations to Multimedia	1	1	2
NAFC102	Introduction to Visual Storytelling	1	1	2
NAFC106	Critical Thinking and Practical Reasoning	3		3
NAFC108	Academic Writing II	3		3
NAFC112	Digital Photography	1	1	2
NAFC114	General Introduction to African Studies	3		3
NAFC118	Social Psychology	2		2
Total Credit Hours		10	3	17

Level 200**First Semester Courses**

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NAMM201	Drawing I	1	1	2
NAMM203	Introduction to Visual Communication	1	1	2
NAMM205	Web Concept and Development	1	1	2
NAMM207	Typography	1	2	3
NAMM209	Design Principles and Practices	1	1	2
NAMM211	Design Project Management	1	1	2
NAFC215	Graphics and Animation	1	1	2
NAFC217	Introduction to African Film Aesthetics & Appreciation		2	2
Total Credit Hours		7	10	17

Second Semester Courses

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NAFC202	African Culture and Drama	3		3
NAFC204	Introduction to Research Methods	3		3
NAMM202	Drawing II		3	3
NAMM204	Introduction to Computer Programming	1	2	3
NAMM206	Introduction Computer Generated Modelling	1	2	3
NAMM208	History of Multimedia Development	2		2
Total Credit Hours		10	7	17

Level 300**First Semester Courses**

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAMM301	Digital Imaging	1	2	3
NAMM305	Web Design	1	2	3

NAMM307	Design and Motion Graphics I	1	2	3
NAMM309	Integrated Video Production	1	2	3
NAFD313:	Advertising	1	2	3
NACC315:	Research Methods	3		3
NACC319:	Master Class/ Workshop I		3	3
	Total Credit Hours	8	13	21

Second Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAPD302:	Production III – Multimedia Production		9	9
NACC304:	Industrial Attachment		3	3
NAMM306	Database Systems and Applications	1	2	3
NAMM310	Integrated Video Production II		3	3
NAMM312	3D Modelling	1	2	3
	Total Credit Hours	2	19	21

Level 400

First Semester Courses

Course Code	Course Title	Course Credit		
		Lecture	Practice	Total
NAMM401	Design and Motion Graphics I	1	2	3
NAMM403	Web Application and Development	1	2	3
NAMM407	Visual Effects II	1	2	3
NAMM409	3D Modelling and Motion	1	2	3
NAMM411:	Intellectual Property and Digital Rights Management	3		3
NACC417:	Content Seminar	3		3
NACC419:	Master Class/Workshop II		3	3
	Total Credit Hours	10	11	21

Second Semester Courses

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NAMM402	Long Essay		6	6
NAMM404	Master Class/Workshop III		3	3
NAMM406	Final Project – Multimedia Production		9	9
Total Credit Hours		0	18	21

Course Descriptions

NAMM101: Introduction to Multimedia

This is an introductory course that gives a general overview of the field of multimedia production, history, concepts, terminologies and multimedia elements such as text, images, sound, animation and video. The course defines multimedia and explores who is using it for what, shows how fast it is growing, and discusses the impact it is having on society. The course also surveys multimedia applications and reflects on the effects of multimedia on current society.

NAFC103: Basic Design

This is a visual design theory course that introduces the core concepts of visual design — visual elements, principles of design and creative process. Composition issues and strategies valid in all areas of visual design are explored through examples, exercises, critiques and creative projects. Also, the course serves designers in a variety of other areas. Students are introduced to how to refine creative problem-solving skills. Students work to understand and analyze design problems, developing distinctive concept statements and then creating and refining designs that manifest that concept. The course further explores designers and artists of the past and present. The course involves a balance of lecture and discussion along with extensive design exercises and design problems.

NAFC105: Science and Technology in Our Daily Lives

Science and Technology forms the foundation to every activity of every individual. Thus, this course deals with the application of science to everyday life. It is therefore important for every

student, Multimedia students notwithstanding, to appreciate the application of science in their area of study. The course will therefore include material to assist students to appreciate the foundations of scientific thought, the application of science and technology and demands of changing societies for scientific and technological advancement. The course is expected to foster broad familiarity with key advances in science and technology. The course will be delivered through lectures, tutorials, class exercises, homework assignment, and examination.

NAFC107: Academic Writing 1

The main objective of the English course is to equip students with the language skills that will enable them to read and write effectively. Students will be taken through fundamental issues in grammar and composition in order to consolidate their language skills in these areas. Subsequently, reading and writing skills relevant to the institute work will be introduced. These will include structure of essay, unity, completeness and coherence in essay writing; summarizing as a skill basic to expositions, writing from sources, referencing skills and avoiding plagiarism. The course will be taught in small groups and class activities are characterized by group work, oral presentations and extensive practical assignments.

NAFC109: Numeracy Skills

This course is designed for students to acquire basic numeracy skills needed for solving real life problems. It involves the following: reviews of basic algebraic skills: rates (fractions, proportions and percentages); approximating numbers (rounding up of numbers and significant numbers); mathematical reasoning, (deductive and inductive reasoning); statements; truth tables; necessary and sufficient conditions: basic set theory; nature and uses of statistics; sources of data; data types and measurement scale; method of data manipulation (aggregation and interpretations); basic probability with illustrations from various discipline; establishing relationships between variables and the use of basic computer packages such as excel in analysing data.

NAFC113: History of Ghana and Africa

The History course is an overview of African and Ghanaian history from Pre-colonial, colonial and Post-colonial eras, including definition of history, sources of history, and the geographical history of Africa. It also examines the perceived notion that Africa has no history. The class is delivered through lectures, class presentations, screening sessions and written assignments.

NAFC117: ICT and Media

The course is aimed at introducing students to the interrelationship between ICT and the Media. Students will be given orientation to computers and typing; students are expected to type 30-words per-minute to pass the class. The course is basically on practice and therefore students will spend more time on typing and the use of computers in word processing and other basic programmes.

Level 100 Second Semester Courses

NAMM102: Foundations of Multimedia

This course covers the uses of multimedia, workflow, skills required, job prospects, and ways multimedia projects can be delivered. This course further discusses multimedia frontiers, emerging technology, and societal issues including human impact, regulation, copyright, fair use, equity, cost, and universal access.

NAFC102: Introduction to Visual Story Telling

This course introduces to students the skills necessary to produce journalistic photographs, video, infographics and graphic design, as well as the critical and creative perspective necessary to understand how visual stories work best in the journalistic ecosystem. Students will develop visual literacy, read diverse perspectives on visual journalism, ponder ethical questions and discuss the importance of visual issues in contemporary media. In partnership with their classmates, students will apply these lessons to produce their own credible visual stories. Students may use their own cameras, but they are not required to own or buy one.

NAFC106: Critical Thinking and Practical Reasoning

An essential element in the training of social studies and humanities students is providing a corrective and diagnostic skill set that enables students to discriminate logically between: rhetorical ploys that give motives vs. arguments providing good logical reasons for believing an assertion. Students need to recognise the contrast between inductive and deductive reasoning and the different types of support yielded by each, to evaluate the quality of evidence confirming an empirical hypothesis about human conduct, to maintain individual professional and scholarly discretion in the face of peer pressure and mob mentality. Those enrolled in this course will be provided the vocabulary and techniques to employ critical thought and practice within the academic arena and beyond.

NAFC108: Academic Writing II

Academic Writing II is a follow-up to Academic Writing I, and it builds upon the skills acquired in the first year. Students will be required to read and critique a variety of academic essays in their areas of study. Writing activities will be derived from these reading tasks and students will be guided to develop their writing through process writing which involves: pre-drafting, drafting, re-writing and revising. In this broad context, students will revise and consolidate their grammar through proof reading and editing activities. The course will also involve training students to write from multiple sources as a preparation for doing research-based writing. Activities will be geared towards getting students to develop the skills of extracting and sorting information from multiple sources and synthesizing them into coherent arguments in an essay. Students will be required to write such a synthesis essay for assessment. Subsequently, students will be introduced to academic presentation skills.

NAFC112: Digital Photography

The Digital photography course introduces students to the basics of still-photo techniques. These include camera operations, lighting and composition, lens and depth of focus, and photo reproduction techniques for print or computer-mediated applications; as well as the basic knowledge about the use of digital imaging and editing software.

NAFC114: General Introduction to African Studies

This introductory course aims to provide basic background knowledge of Africa, its histories, peoples and cultures. The course focuses on the issue of leadership in Africa and how it relates to social development. It also looks at gender issues in relation to cultures across Africa. The course serves as the spring board from which to launch the elective courses on film and television production.

NAFC118: Social Psychology

This course will provide students with an introduction to the field of social psychology. Social psychology is a subfield of the science of psychology that focuses on the perceptions, thoughts, feelings, and behaviors of individuals and groups within a social context. As this is a survey course, this course will give students a broad overview of the major theories and findings within social psychology and the influence of the audio -visual media on individual and group behavior.

Level 200 First Semester Courses

NAMM201: Drawing I

This course covers the concept of drawing, drawing tools and materials, the drawing of basic shapes and shading techniques. Students are also taken through the practice of composition, figure drawing, scenic sketches and fundamental techniques such as perspective and foreshortening rendering. Students are expected to create a series of sketches on selected subject matter using specific media and also complete assignments.

NAMM203: Introduction to Visual Communication

This course covers the fundamental principles of design and how these relate to effective communication. It explores the media and tools that create imaging and how these tools are integrated into the image-making process. Topics include conceptual design, critical thinking in the creation of practical design, how design relates to industry, human perception and the visual process, and the history of visual communication, from the symbols of the cave man to modern-day advertising.

NAMM205: Web Concept and Development

This course, which entails lecture and lab work will expose students to effective implementation of graphic design elements with web page design. Students will learn new software for functioning with web designs, linking sites as well as overall site management for the web.

NAMM207: Typography

The history and development of typefaces, its anatomy, classification, features and uses are explored in this course. Type selection, issues of legibility and readability, punctuation, text formatting techniques, document structures and typographic conventions are also explored. The practical aspect of this course involves students designing projects with type only as a visual communication tool.

NAMM209: Design Principles and Practices

Design Principles and Practices is a continuation of the course Basic Design. Students explore basic workflow practices from hand sketch through to computer-aided design to the finished work. The students will be assigned some basic and complex project works that will equip them to master the design principles at various stages. They will also be assigned some readings and group presentations.

NAMM211: Design Project Management

The course deals with the processes of managing design projects in all aspects of organization, which includes brand management, corporate identity and others. The design management principles explained in this section also apply to all sorts of other management processes involving the use of external creative agencies or providers, for example architects, interior designers and many others. The course covers the areas of design thinking process, dealing with clients, quoting a design project and managing a design account.

NAFC215: Graphics and Animation

This course is to orient students to the emerging trends of animation and film graphics.

The course looks at an introduction into selected traditional 2D and 3D animation techniques, their evolutions, principles, concepts as well as applications. Students are also introduced to the dynamics of typography in designing graphics for film and TV. The course provides the framework for the introduction of selected animation techniques as well as typography in order to make students innovative in their application for their film and TV productions and posters as well.

NAFC217: Introduction to African Film Aesthetics & Appreciation

This course is an introductory course and students of all disciplines are members of this class. Students of NAFTI are trained to be at par with film students from any part of the world. But as young filmmakers, students have to know about the cinema that exists on the African continent and how to work towards contributing to that cinema. The teaching and learning of this course is very crucial to every student studying on the African Continent. The course is to open a space for students to have an understanding of the concept of cinema from the African perspective. Through this course, students will have a better understanding of the form and structure of African storytelling and the principles that guide it. Students will also get to understand that African Cinema does not exist only in name as a cinema but is a multifaceted concept.

Level 200 Second Semester Courses

NAFC202: African Culture and Drama

The course explores major concepts, theories, practices, periods and movements in African theatre and drama, from pre-colonial manifestations through foreign influenced experiments to contemporary and „futuristic“ creations. The work of major African dramatists like Ola Rotimi, Efua Sutherland, John Ruganda, Francis Imbuga and Athol Fugard, as well as representative

theatre practices, like oral narrative, dance, ritual, mime and “wordless” theatre, composite performance and theatre for development, will be studied as illustrations of the basic concepts.

NAFC204: Introduction to Research Methods

This course will provide an opportunity for participants to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within quantitative, qualitative, and mixed methods approaches. Participants will use these theoretical underpinnings to begin to critically review literature relevant to their field or interests and determine how research findings are useful in forming their understanding of their work, social, local and global environment

NAMM202: Drawing II

The course Drawing II is a build-up on Drawing I. Students are expected to rely upon the skills gained from Drawing one in manual rendering to develop computer-aided projects. The course covers the subject areas of digital illustration and art techniques, illustration from sketches, digital painting and vector drawing. Students at the end of the course are expected to deliver projects showing evidence of computer-aided renditions of sketched concepts.

NAMM204: Introduction to Computer Programming

This course investigates the essential philosophy and logic of programming, including models for input, output, and processing. Students will learn strategies to plan programming tasks, including pseudo-code. Students will construct simple programs using different logical, mathematical and algorithmic strategies. No knowledge of programming is assumed.

NAMM206: Introduction to Computer Generated Modelling

Introduction to the principles of drafting to include terminology and fundamentals, including size and shape descriptions, projection methods, geometric construction, sections, auxiliary views, and reproduction processes. Emphasis is placed on setup; creating and modifying geometry; storing and retrieving predefined shapes; placing, rotating, and scaling objects, adding text and dimensions, using layers, coordinate systems, and plot/print to scale. The course further looks at the development of three-dimensional drawings and models from sketches and orthographic drawings and utilization of three-dimensional models in design work.

NAMM208: History of Multimedia Development

This course will present a historical and critical context within which field of multimedia and interactivity can be studied. It will move toward developing ways of analysing the relationship of new interactive work to the rich history of multimedia art forms. Subjects to be introduced will include photography, cinema, radio, television, computers and the Internet, as well as study of the impact of new technologies on the field of cultural studies.

SPECIALIZATION COURSES

Level 300 First Semester Courses

NAMM301: Digital Imaging

The course will cover creating imagery with the computer and also being able to transfer artwork from paper onto the screen. Students will be able to use colour theory to enhance their creativity in other courses as well as compositing images into a new one. Photo retouching for advertising will also be covered. Thematic areas the course covers include digital drawing, composite imaging, matte painting and colour theory.

NAMM305: Web Design I

This course encompasses the various courses in the previous semesters. It examines the ways in which writers of electronic or interactive texts adapt to computers and allied technologies. It will provide students with the special skills needed to write and think creatively. This course will further conduct formative evaluation of message design, and revise presentations in response to audience feedback. Student will learn how to edit or modify Web Design Templates. They will be introduced to Content Management System (CMS) such as WordPress, KANCMS, Joomla and others. Students will be taught how to use Web Editors like Adobe Dreamweaver and Adobe Muse to design their own websites and templates

NAMM307: Design and Motion Graphic I

Students are taken through graphic design formats and printing techniques, layout, typography, image and colour. An introduction to elements of design, spatial relationships, typography and imagery as they apply to practical visual solutions for self-promotion, resumes, logo design, Web design, and sequential systems. This course instructs the student in graphic design skills employing traditional and digital tools, materials and procedures employed in the

communication arts industry. The course is also intended to help students understand clearly the theories underpinning motion graphics. Various theories on semiotics and motion graphics will be taught and students will have to apply them in their respective project works. Students will explore the various areas where motion graphics are employed.

NAMM309: Integrated Video Production I

This course is designed to help students master theoretical and technical skills that they will need to create, produce and use digital video as a form of visual communication. Through a series of audio and video productions, students will explore and practice the aesthetic, technical, and communicative elements of digital video and sound production.

NAFD313: Advertising

This course is designed to provide students with an overall knowledge of the fundamentals of advertising, with emphasis on advertising strategies, advertising appeals and techniques, use of demographics and marketing research. The course is purposed to help each student gain knowledge on functions of advertising in society.

NACC315: Research Methods

This course aims to ground students in the social science research process; particularly the methods used by film and television and applied communication researchers. The course involves hands-on work collecting and analyzing quantitative data. As students of the audio-visual communication medium, understanding how social science works is essential to understanding how we know what we know about society, and how to gather and analyze social issues. In view of these, the course is divided into two main parts. The first part concentrates on the various quantitative research methodologies, while the second part encompasses a systems approach to research proposal writing.

NACC319: Master Class I/Workshop I

The course Master Class I, sometimes referred to as Workshop I, is designed to introduce professional practice of the industry to the students who are yet to be fully integrated into the profession. Industry practitioners in the field are invited to present their experiences, tricks of the trade and trade secrets to the students in order to complement these with their school experience.

Level 300 Second Semester Courses

NAPD302: Production III – Multimedia Production

This course expands on the technical and artistic skills acquired from preceding courses. This course emphasizes on integrated skills in multimedia projects. Bringing on board technical skills and theoretical knowledge acquired during lectures, presentations and practical exercises. Each student will demonstrate skills and knowledge in multimedia production from concept to the development of the production. This work culminate into a 5 to 7 minutes project work.

NACC304: Industrial Attachment

Students arrange and participate in a professional work experience with an approved internship site. Students' participation are supervised with submission of journals describing work performed, regular reports, on-site supervisor evaluation, assigned readings and final assessment of experience.

NAMM306: Database Systems and Applications

Database systems can be found in most environments where records are kept. These include hospitals, educational institutions, banking and financial firms. This course introduces students to the field of database management, it further examines the problems with the database systems and the file-based system. The course also discusses the advantages offered by the database approach.

NAMM310: Integrated Video Production II

Through a series of audio and video productions, students will explore and practice the aesthetic, technical, and communicative elements of digital video and sound production. Attention will be given to the skills required to successfully bring a mediated story or message to an audience. This will include conceptualization and creative planning, production process (audio and video recording), post-production (editing) and digital film presentation and distribution.

NAMM314: 3D Modelling

Basic concepts in the modelling process will be introduced to students. Students will undergo simple projects to enhance their knowledge in 3D modelling. The thematic areas that will be covered include topology, introduction to polygons, nurbs and sub-divisional surfaces.

Level 400 First Semester Courses

NAMM401: Design and Motion Graphics II

Design and Motion Graphics II introduces students to the principles and elements of motion design through studio practices at beginning and advanced levels. The first phase, “type in motion”, emphasizes on the relationship between typography principles and animation fundamentals. The second phase is an advanced applied approach to the language and principles of motion - building upon existing knowledge in the first phase; synthesizing the language of motion simultaneously with an emphasis on narrative and narrative structure. In addition to stressing systems, structure, and synthesis of text and image for time-based media, the course also provides knowledge and skills in digital creativity.

NAMM403: Web Application and Development

This course involves the use of the knowledge acquired in the previous semesters to develop web-based applications. The students will be introduced to various theories that underpin web application and development. They will also study the advantages of web application and development, as well as the major problems that web master face. Students will be assigned various projects and they will be tasked to do presentations in class. These are dynamic applications that require client–server side.

NAMM407: Visual Effects

This course introduces students to the fundamental skills used in the Visual Effects (VFX) industry. Students learn basic compositing and how the VFX field integrates computer graphics and 3D components with live action plates. The course includes comprehensive practical exercises, which simulate current industry pipelines. Thematic areas the course covers are green screen keying, compositing live action and CGI, matte painting, VFX animation and shooting VFX scenes. The course is also centered on real world productions or industry based productions. The course adopts the project based learning systems.

NAMM409: 3D Modelling and Motion

The course will encompass specialized areas in 3d modelling and animation. Primary focus will be real world renders including hard surface and organic modelling, texturing, 3D lighting and rendering with sculpting included in the mix. Animation sectors will focus on rigging, camera work, animation techniques and pre-visualization. Also it will be a project-based curriculum to give the students hands on training in 3d modelling and animation.

NAMM411: Intellectual Property and Digital Rights Management

The subject of intellectual property and digital rights management are critical to this ever-changing creative field of design. The course will expose students to the theories and concepts on intellectual property. Some of the topics treated in this course include copyright, trademark and patent, digital rights management, and advantages and problems of intellectual property. The course further covers worldwide perspectives with a focus on intellectual property and international law, the copyright law of Ghana and a discussion of prominent copyright related cases in Ghana. Students are also exposed to digital techniques of securing digital documents using software applications.

NACC417: Content Seminar

This course equips the student with the skills to analyse and evaluate information with accuracy and precision in order to craft and communicate evidence based arguments. The student gets the opportunity to explore real world issues from multiple perspectives and consider varied points of view to develop deep understanding of complex issues and topics in order to make connections between these issues and their everyday life. Students gain a rich appreciation and understanding of issues by reading articles, listening to speeches or broadcasts, and experiencing artistic and literary works.

NACC419: Master Class/ Workshop II

The course Master Class II, sometimes referred to as Workshop II, is designed to introduce scholars of the industry to the students who are yet to be fully integrated into the profession. Scholars with academic credentials and expertise are invited to present their experiences in research, and current findings, to the students. Also, visiting lecturers and professionals are invited to organize hands-on workshop or masterclasses on the various aspects of multimedia productions. Students will be introduced to real world situations and working environments as experienced by professionals in the industry.

Level 400 Second Semester Courses

NACC400: Long Essay

This is an independent study by way of research writing. Students select topics in their areas of specialization conduct an extended investigation into those topics; the reports of which shall be presented in a manner of academic writing. These papers can be in the form of a reflective essay

on their third year or final year productions or a traditional researched essay.

NACC402: Master Class/ Workshop III

This course give the Multimedia students the opportunity to meet with the academic and professionals in the industry who will share their experiences with them. These academics and professionals will tell the students about the challenges in the industry and provide them with varied ways of overcoming the challenges. The students will present a reflective paper to an assigned supervisor.

NACC406: Final Project

The final project is the overall signature project of students within the Multimedia Arts program. Within the candidate's major area of specialization, students are expected to successfully present their projects in the form of an interactive work, video or film to be shown within an exhibition setting.

BA Broadcast Journalism Programme

About The Programme

The BA degree in Broadcast Journalism focusses on Television, Radio and Online journalism. The program is geared towards learning through questions, research, and analyze the issues facing the Ghanaian society and to examine the ways in which the media portrays those situations. Students are introduced to how to investigate and report news stories and receive a solid foundation in media ethics, history and law. Online and new media are integral part of all the courses of study. Students are required to take at least one internship. This programme prepares the students professionally and academically for careers such as news reporting, editing and production in radio, television, or online media as such the programme is based on a liberal arts foundation, knowledge of the social context, in which the professionals are practiced, and the skills and experiences needed to succeed in the marketplace of broadcast journalism.

The program includes courses such as newsgathering, reporting and writing, and in depth reporting, writing for the electronic media and electronic news production. Graduates from this program will be qualified for positions as reporters, editors, and producers in broadcast journalism. The program is structured such that at the end of the programme students will develop an awareness and appreciation of the foundations of Chapter 12 of the 1992 Constitution of Ghana and ethical issues in the media, will demonstrate the ability to think critically, creatively and independently. Students will also be able to demonstrate the ability to write

correctly and clearly in forms and styles appropriate for scholarly research as well as the communication professions, audiences and purposes they serve. This will enable the student to develop the awareness and appreciation of the diversity of groups in a global society in relationship to communications.

To ensure proper grounding in their field of specialization, the program will enable students to develop an understanding of the history and development of communication technologies and processes and the ways in which this history has affected individuals and society. This will also enable students to understand current media technologies and their capabilities, limitations and implications from multiple perspectives, including that of producer, participant and audience.

Generic Course Component of the Programme

The courses available at Level 100 and Level 200 are compulsory for all Broadcast Journalism students. At these levels, all the courses are generic to all specializations in the department. These courses introduce students to a wide array of readings and competencies that are aimed at expanding their knowledge base. They include workshops in online, television and radio journalism including television studio management. This reflect the faculty's belief that the best training for broadcast journalists must include experience of and knowledge in all of these essential disciplines.

Semester-By-Semester Structure of the Courses, Showing the Credit Value of Each Course

Level 100 Courses

First Semester Courses

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NAFC105	Science and Technology in our Daily Lives	3		3
NAFC107	Academic Writing I	3		3
NAFC109	Numeracy Skills	3		3
NABJ111	Fundamentals of Journalism	2		2
NAFC113	History of Ghana and Africa	2		2
NABJ115	Orientations to Media Professions	2		2
NAFC117	ICT and Media	2		2
Total Credit Hours		17	0	17

Second Semester Courses

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NAFC102	Introduction to Visual Storytelling	1	1	2
NAFC104	Introduction to Film Aesthetics	2		2
NAFC106	Critical Thinking and Practical Reasoning	3		3
NABJ108	Introduction to Mass Communication	2		2
NAFC108	Academic Writing II	3		3
NAFC112	Digital Photography	1	1	2
NAFC114	General Introduction to African Studies	2		2
NAFC118	Social Psychology	2		2
Total Credit Hours		16	2	18

Level 200 Courses

First Semester

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NABJ201	News Reporting and Writing	1	1	2
NABJ203	Introduction to New Media	1	1	2
NABJ205	Introduction to Video Production	1	2	3
NABJ207	Introduction to Statistics	2		2
NABJ209	Introduction to Science Communication	2		2
NABJ211	Introduction to Political Science	2		2
NABJ213	Introduction to Economics Reporting	3		3
Total Credit Hours		12	4	16

Second Semester

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total

NAFC202	African Culture and Drama	3		3
NAFC204	Introduction to Research Methods	2		2
NABJ206	Reporting and Writing for the Mass Media	2		2
NABJ208	Workshop on Video Production		3	3
NABJ212	Introduction to African and non-African Philosophies	3		3
NABJ214	History of Journalism in Ghana	2		2
NABJ216	Radio Play Writing	1	2	3
Total Credit Hours		13	5	18

Level 300 Courses

First Semester

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NABJ301	Ghanaian Media Systems and Journalistic Cultures	3		3
NABJ303	Science Communication	3		3
NABJ305	Photojournalism and Mobile Reporting	1	2	3
NABJ307	Media Law and Ethics I	3		3
NABJ309	Mass Communication Theory and Journalism Research	1	2	3
NACC315	Research Methods	3		3
NACC319	Master Class/Workshop I		3	3
Total Credit Hours		14	7	21

Second Semester

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NABJ302	Online News Production		3	3
NABJ304	Radio News Production		3	3
NACC304:	Industrial Attachment		3	3
NABJ306	Television News Production		3	3
NABJ308	Media Law and Ethics II	3		3
NABJ312	Business & Economic Journalism	3		3

NABJ314	Radio Play Production		3	3
Total Credit Hours		6	15	21

Level 400 Courses

First Semester Courses

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NABJ401	Journalistic Studio Practices – Techniques and Exercises		3	3
NABJ403	International Media Systems and Journalistic Cultures	3		3
NABJ405	Newsroom Practices and Narrative Journalistic Presentation		3	3
NABJ407	Media Management	3		3
NABJ409	Specialized Reporting		3	3
NACC417	Content Seminar	3		3
NACC419	Master Class/ Workshop II		3	3
Total Credit Hours		9	12	21

Second Semester Courses

Course Code	Course Title	Course Credits		
		Lecture	Practice	Total
NACC400	Long Essay		6	6
NACC402	Master Class/Workshop III		3	3
NAPD406	Final Project Work - Radio News /Radio Play/Television News and Online News Production		9	9
Total Credit Hours		0	18	18

Course Descriptions

NAFC105: Science and Technology in Our Daily Lives

This course deals with the application of science to everyday life. The course will therefore, include materials to assist students to appreciate the foundations of scientific thought, the

application of science and technology and demands of changing societies for scientific and technological advancement. As a foundational course, the course will broaden the scope of the students' advancement in science and technology. The course will be delivered through various modes of teaching and learning as seen in the mode of delivery below.

NAFC107: Academic Writing 1

The main objective of the English course is to equip students with the language skills that will enable them to read and write effectively. Students will be taken through fundamental issues in grammar and composition in order to consolidate their language skills in these areas. Subsequently, reading and writing skills relevant to the institute work will be introduced. These will include structure of essay, unity, completeness and coherence in essay writing; summarizing as a skill basic to expositions, writing from sources, referencing skills and avoiding plagiarism. The course will be taught in small groups and class activities are characterized by group work, oral presentations and extensive practical assignments.

NAFC109: Numeracy Skills

This course is designed for students to acquire basic numeracy skills needed for solving real life problems. It involves the following : reviews of basic algebraic skills: rates (fractions, proportions and percentages); approximating numbers (rounding up of numbers and significant numbers); mathematical reasoning, (deductive and inductive reasoning); statements; truth tables; necessary and sufficient conditions: basic set theory ; nature and uses of statistics; sources of data; data types and measurement scale; method of data manipulation(aggregation and interpretations); basic probability with illustrations from various discipline; establishing relationships between variables and the use of basic computer packages such as excel in analyzing data.

NABJ111: Fundamentals of Journalism

Fundamentals of Journalism is a course meant for the student to acquire the basic competences and knowledge to work as a journalist. In particular, the course provides understanding to how the journalistic system works in the society and for students to be familiar with the stylistic, operative and epistemic processes that define Journalism.

NAFC113: History of Ghana and Africa

The first semester of the History course is an overview of African and Ghanaian history from

Pre-colonial, colonial and Post- colonial eras, including definition of history, sources of history, and the geographical history of Africa. It also examines the perceived notion that Africa has no history. The class is delivered through lectures, class presentations, screening sessions and written assignments.

NABJ115: Orientations to Media Professions

This course is designed to orient students to career opportunities and emphasis areas in the media. The course will include invited speakers from various media professions and field trips to major media houses intended to orient students to professional opportunities in the field. Written course assignments will assess students' developing understanding and interest in the different media professions. The course will be critical in assigning students to their professional specialization.

NAFC117: ICT and Media

The course is aimed at looking at the interface between ICT and the Media. It will create the awareness among students on the crucial role of ICT in the Media. The course will introduce them on how to use the internet to access information for the media as well as how the computer will assist them in the areas of word processing. The course will further introduce students to editing, retrieval of information, formatting and designing as well as page setup and issues about publishing. The ICT and Media course is aimed at orientating students to computers and typing; students are expected to type 30-words per-minute to pass the class.

Level 100 Second Semester Courses

NAFC102: Introduction to Visual Story Telling

This course introduces students to the skills necessary to produce journalistic photographs, video, infographics and graphic design, as well as the critical and creative perspective necessary to understand how visual stories work best in the journalistic ecosystem. Students will develop visual literacy, read diverse perspectives on visual journalism, ponder ethical questions and discuss the importance of visual issues in contemporary media. In partnership with their classmates, students will apply these lessons to produce their own credible visual stories. Students may use their own cameras, but they are not required to own or buy one.

NAFC104: Introduction to Film Aesthetics

Film aesthetics enables one to analyze film as an art form. It focuses on detailed film analysis,

criticism and film philosophy and teaches the history and the contemporary developments in literature relating to these aspects. It promotes thoughtful and imaginative interaction with film as a medium.

NAFC106: Critical Thinking and Practical Reasoning

An essential element in the training of social studies and humanities students is providing a corrective and diagnostic skill set that enables students to discriminate logically between: rhetorical ploys that give motives vs. arguments providing good logical reasons for believing an assertion. Students need to recognize the contrast between inductive and deductive reasoning and the different types of support yielded by each, to evaluate the quality of evidence confirming an empirical hypothesis about human conduct, to maintain individual professional and scholarly discretion in the face of peer pressure and mob mentality. Those enrolled in this course will be provided the vocabulary and techniques to employ critical thought and practice within the academic arena and beyond.

NABJ108: Introduction to Mass Communication

This course is intended to acquaint students with information resources for professional/academic work in mass communication. The course will also equip students with relevant techniques for locating, retrieving, appraising, and verifying information acquired from public records, libraries, research institutions, databases, the Internet, observation, and interviews.

NAFC108: Academic Writing II

Academic Writing II is a follow-up to Academic Writing I and builds upon the skills acquired in the first year. Students will be required to read and critique a variety of academic essays in their areas of study. Writing activities will derive from these reading tasks and students will be guided to develop their writing through process writing which involves: pre-drafting, drafting, re-writing and revising. In this broad context, students will revise and consolidate their grammar through proof reading and editing activities. The course will also involve training students to write from multiple sources as a preparation for doing research-based writing. Activities will be geared towards getting students to develop the skills of extracting and sorting information from multiple sources and synthesizing them into coherent arguments in an essay. Students will be required to write such a synthesis essay for assessment. Subsequently, students will be

introduced to academic presentation skills.

NAFC112: Digital Photography

This course introduces students to basic still-photo techniques. It includes camera operations, lighting and composition, lens and depth of focus, and photo reproduction techniques for print or computer-mediated applications. In this course, also, students will acquire basic knowledge about the use of digital imaging and editing software.

NAFC 114: General Introduction to African Studies

This introductory course in African Studies aims to provide students with basic background knowledge of Africa, its histories, peoples and cultures. It serves as the spring board from which to launch the elective courses on African and Liberal Studies.

NAFC118: Social Psychology

This course will provide students with an introduction to the field of social psychology. Social psychology is a subfield of the science of psychology that focuses on the perceptions, thoughts, feelings, and behaviors of individuals and groups within a social context. As this is a survey course, this course will give students a broad overview of the major theories and findings within social psychology and the influence of the audio -visual media on individual and group behavior. The course examines the concept of social psychology, as well as socialization and the influence of the audio -visual media on individual and group behavior.

Level 200 First Semester Courses

NABJ201: News Reporting and Writing

This course takes students through the basics in news gathering and journalistic writing. In this course, also, students will be taught information-gathering techniques, and they will also learn how to develop news sources and generate story ideas. The course is primarily designed for students interested in writing for newspapers, magazines, public relations, and online media, Professional standards/responsibilities.

NABJ203: Introduction to New Media

This course seeks to explore the various impacts of "new media" (all forms of internet communication, wireless media, and combinations of "old" and "new" media) on current/future cultures. The course also looks at how new media may change ways in which we communicate,

distribute, and process information.

NABJ205: Introduction to Video Production

Introduction to Video production is an exploration of the principles, mechanics, techniques, and aesthetics of video production. This course is designed to help students learn to use video as an effective form of communication. The goal of the course is for the students to develop the ability to capture great video images and audio, and to be able to edit those two elements together to tell a story. Students will be taught the basic understanding of operating a video camera; basic principles of how to capture great video and audio; how to edit video and audio and how to tell a story by combining video and audio.

NABJ207: Introduction to Statistics

It is important for the student journalist to have a good grasp of the basic statistical patterns and behaviors that are likely to be reported in stories that break. This course will provide students with the necessary tools and skills they need to help make sense of numbers and figures they may encounter. They would also be able to question and report on basic statistics that are central to many everyday stories – including surveys and polls, percentages and uncertainty.

NABJ209: Introduction to Science Communication

This course seeks to help students develop knowledge and understand core scientific concepts and principles in chemistry, physics, and biology. It enhances students' ability to understand and express basic scientific knowledge, making them more confident as journalists to deal with topics which border on science. In addition, scientific vocabulary and reading comprehension will be addressed to assist students in furthering their science education to enhance their skills in science reporting as journalists.

NABJ211: Introduction to Political Science

Students will be taken through the various branches of Political Science and some basic political processes including rule making, policy making, rule application and rule adjudication, interest articulation and aggregation, political recruitment. The course also looks at some theories of identity, and other issues including identity crisis and governance and their impact on the state, constitutions, development –civil wars, ethnic and religious strives, as well as minority conflicts with case studies.

NABJ213: Introduction to Economics Reporting

This course will introduce students to the nature and Scope of Economics, application of Supply and Demand, concepts and applications. As journalists, the students are expected to learn about issues of consumer behavior under various market structures, elements of budget and how relevant they are in the economy. Students will therefore gain the skills to write better stories regarding the financial sector, government economics, consumer and personal finance issues, and local business.

Level 200 Second Semester Courses

NAFC202: African Culture and Drama

The course explores major concepts, theories, practices, periods and movements in African theatre and drama, from pre-colonial manifestations through foreign influenced experiments to contemporary and futuristic creations. The work of major African dramatists like Ola Rotimi, Efua Sutherland, John Ruganda, Francis Imbuga and Athol Fugard, as well as representative theatre practices, like oral narrative, dance, ritual, mime and “wordless” theatre, composite performance and theatre for development, will be studied as illustrations of the basic concepts.

NABJ204: Introduction to Research Methods

This course will provide an opportunity for participants to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches. The course introduces the language of research, ethical principles and challenges, and the elements of the research process within quantitative, qualitative, and mixed methods approaches. Participants will use these theoretical underpinnings to begin to critically review literature relevant to their field or interests and determine how research findings are useful in forming their understanding of their work, social, local and global environment

NABJ206: Reporting and Writing For the Mass Media

In this course, students will learn how to research, organize, write and report for radio, television and web media. Students will also be taken through some basic principles of news, information, and entertainment programming. There will be an emphasis on development, content, and structure. This practice-oriented course requires of students to produce, create multi-source stories, interview, and edit on deadline.

NABJ208: Workshop on Video Production

This course entails more intensive hands-on instructional sessions with related video production elements: cameras and editing. It is a workshop designed to give participants an opportunity to produce a short news story from inception to completion using fundamental techniques of television news gathering.

NABJ212: Introduction to African and Non-African Philosophy

This course involves the study of African philosophy as rooted in African culture and history, its nature and relevance and the various opinions of African philosophers about it. The course undertakes specifically a critical examination of African traditional thought about fundamental aspects of human existence as reflected in the traditional conceptions of God, nature, person, mind, free will, cause and chance, destiny, time, life, death, morality, society, etc., with due attention to their cultural matrix and to similarities and contrasts with non-African systems of thought wherever appropriate.

NABJ214: History of Journalism in Ghana

This course takes students through the historical development of journalism and the media in Ghana. It will assist them to develop an understanding of journalism, what journalists do, and how the major themes of journalism relate to the present day media. Students will be tasked to examine the events and individuals who have shaped journalism over time. They will focus on journalism's unique role in the history of the Ghana, its economic evolution, its relationship with diverse populations and interests, and the development of the laws and ethical standards that guide the profession. In this course, students will also acquire knowledge about the role of journalism in shaping the social, economic and political history of Ghana.

NABJ216: Radio Play Writing

This Radio Play Writing course introduces students to writing drama for radio. It is designed to build on the students' knowledge of character development and story structure and design gained from the Writing for Radio course in the first semester. This course teaches the students the differences in script conventions and dramatic principles of television and radio drama. The course will thus enable students to apply and develop their knowledge of storytelling to radio through the critical study of key texts and practical script exercises.

Level 300 First Semester Courses

NABJ301: Ghanaian Media Systems and Journalistic Cultures

In this course, students will examine the origin and growth of the Ghanaian media industry. The course will place emphasis on the socio-political environment and the transformations in the information and communication technologies. The course will further examine the relationship between these transformations in the media and the emerging journalistic cultures at play in the media and society.

NABJ303: Science Communication

This course is designed to teach students how to report and write about science and technology topics for general audiences. Outlets for stories include, broadcast, cable and online media. Story topics include reporting about basic, applied sciences and social sciences, as well as ethical, political and policy issues related to science and technology.

NABJ305: Photojournalism and Mobile Reporting

The purpose of this course is to teach students basic photojournalism and photo techniques. These techniques include: camera operation, lighting and composition, lens and depth of focus, and, photo reproduction techniques for print or computer mediated applications. Students will also learn how to use digital imaging and editing softwares. The course also teaches students how to record and edit high-quality video, how to tell story with pictures, how to produce professional quality video interviews, how to produce interactive images that include Web links and audio and identifying the most practical apps and essential gear for getting broadcast quality results.

NABJ307: Media Law and Ethics I

This course will introduce students to the study of legal and ethical issues in Ghana's media industry. Students will develop an understanding and appreciation of these issues and the ability to critically analyze the important legal and ethical issues involved with the mass media industry including new media, such as blogging and social networking. Ethical principles guiding journalistic practice will also be introduced to students in this course.

NABJ309: Mass Communication and Journalistic Research

This course is designed to acquaint students with some basic and relevant theories in mass communications research and journalism research. The course will assist the students to understand the processes involved in mass media and the impact and effects mass media have both positively and negatively on society. They will also learn the scientific process, including methods of measuring, evaluating and reporting mass communication research. This course presents methods that are central to empirical research in media and communication research and in journalism. These methods include research interviews, document-analysis, content-analysis, surveys and introductory statistics. A central aim is to increase students' understanding of the choices involved throughout a research process, including assessing what methods are appropriate for different research purposes.

NACC315: Research Methods

This course aims to ground students in the social science research process; particularly the methods used by film and television and applied communication researchers. The course involves hands-on work collecting and analyzing quantitative data. As students of the audio-visual communication medium, understanding how social science works is essential to understanding how we know what we know about society, and how to gather and analyze social issues. In view of these, the course is divided into two main parts. The first part concentrates on the various quantitative research methodologies, while the second part encompasses a systems approach to research proposal writing.

NACC319: Master Class / Workshop II

The Master Class course, also referred to as Workshop, is designed to introduce professional practice of the industry to the students who are yet to be fully integrated into the profession. Industry practitioners and scholars in the field are invited to present their experiences, findings, tricks of the trade and trade secrets to the students in order to complement knowledge and experience the students have acquired in school so far

Level 300 Second Semester Courses

NABJ302: Online News Production

The course will introduce students to the rapidly changing environment of online journalism, with a focus on three key areas: database journalism, social media and community management.

Journalism is changing to engage people more as active participants and less as passive consumers. The course prepares you for roles that reflect this change to a more participatory, interactive approach. You will develop essential skills for writing, reporting, and designing information for the web.

NABJ304: Radio News Production

This course introduces students to professional broadcast news writing and storytelling. Students are taken through basic skills in radio news production and storytelling. The course examines the key characteristics of the broadcast medium that differentiate it from other media of mass communication and discusses how these characteristics determine style, word usage and delivery.

NACC304: Industrial Attachment

Students arrange and participate in a professional work experience with an approved internship site. Students' participation are supervised with submission of journals describing work performed, regular reports, on-site supervisor evaluation, assigned readings and final assessment of experience.

NABJ306: Television News Production

Students will be introduced to a newsroom setting and what takes place in it. They will also be taught how stories are generated, storytelling and the whole news gathering process. The focus will be on how to identify the subject and the message and be able to identify key scenes in a television news story. Students will be introduced to features of television news writing and will be asked to critique some news items.

NABJ308: Media Law and Ethics II

This course is presented in a case-method situation. The course is designed to provide students with an appreciation of some key ethical issues pertinent to journalism in Ghana and other parts of the world. The course looks at a broad range of ethical issues in media practice, and the frameworks and methods for ethical decision-making with regard to such issues.

NABJ312: Business & Economic Journalism

This course is aimed at equipping students with the skills necessary for reporting business and economics news across platforms. It allows students to add a focus on economic, business and consumer reporting and emphasizes the use of financial data analysis in reporting. Students will

gain the skills to work covering the financial sector, government economics, consumer and personal finance issues, and local business.

Level 400 First Semester Courses

NABJ401: Journalistic Studio Practices – Techniques and Exercises

This course provides students with the skills, knowledge and ability to create a studio-based television program. Students learn how to design both editorial and technical content for the multi-camera studio environment. This may include segments produced in the field to be played back within the studio environment. Emphasis in this course is placed on student group collaboration providing the opportunity to experience various studio production roles when completing assessment exercises and group-initiated projects.

NABJ403: International Media Systems and Journalistic Cultures

This course looks at media systems as a set of media institutions and practices that interact with and shape one another. Students will be introduced to two main approaches: normative-critical approaches, that would give them insights in to how media systems work, particularly the international media systems, the function and an attempt to explain the emergence of and changes to media structures and institutions and their impact on media performance and audience behavior.

NABJ405: Newsroom Practices and Narrative Journalistic Presentation

This course will introduce students to the process of news and current affairs program production: principles of news editing; news production team and management; nature of various types of news and current affairs program; presentation formats. The course also orients students to the types of narrative presentations for different journalistic programmes.

NABJ407: Media Management

This course is aimed at making students appreciate the decision-making functions of the media. In this course, students will learn how to conduct basic media market analyses, and they will be exposed to other important issues centering on media organization and management, circulation and audience development, technological developments affecting management decisions, and relationships with labor and regulatory agencies that affect media operations.

NABJ409: Specialized Reporting

This course is an introduction to specialized reporting. Students will be given hands on work that covers the various areas of news reporting, including but not limited to politics, crime and accident scene, education, agriculture, health, business, social media, parliament, court, rural reporting etc.

NACC417: Content Seminar

This course equips the student with the skills to analyse and evaluate information with accuracy and precision in order to craft and communicate evidence based arguments. The student gets the opportunity to explore real world issues from multiple perspectives and consider varied points of view to develop deep understanding of complex issues and topics in order to make connections between these issues and their everyday life. Students gain a rich appreciation and understanding of issues by reading articles, listening to speeches or broadcasts, and experiencing artistic and literary works.

NACC419: Master Class/ Workshop II

The course Master Class II, sometimes referred to as Workshop II, is designed to introduce scholars of the industry to the students who are yet to be fully integrated into the profession. Scholars with academic credentials and expertise are invited to present their experiences in research, and current findings, to the students. Also, visiting lecturers and professionals are invited to organize hands-on workshop or masterclasses on the various aspects of multimedia productions. Students will be introduced to real world situations and working environments as experienced by professionals in the industry.

Level 400 Second Semester Courses

NACC400: Long Essay

This is an independent study by way of research writing. It is a culminating course for all students within Broadcast Journalism program. Within the candidate's major area of specialization, students are expected to successfully present a reflective or a researched essay at the end of their practical sessions.

NACC402: Master Class/ Workshop III

This course gives the Broadcast Journalism students the opportunity to meet with the academic

and professionals in the industry who will share their experiences with them. These academics and professionals will tell the students about the challenges in the industry and provide them with varied ways of overcoming the challenges. The students will present a reflective paper to an assigned supervisor.

NACC406: Final Project

The final project is the overall signature project of students within the Broadcast Journalism BFA Programme. Within the candidate's major area of specialization, students are expected to successfully present their projects in the form of an interactive work, video or film to be shown within an exhibition setting.