

TFP 106: Language of Audiovisual Media

January-June, 2023

BSS 9th Batch

Department of Television, Film and Photography
University of Dhaka

Course Number: TFP 106

Course Title: Language of Audiovisual Media

Credit Hours: 4.0

Total Marks: 100

Number of classes per unit:

Number of total classes	15
Number of classes per week/unit	1
Class hours per week/unit	3.00 hours
Consultation hours per week	At least 1.00 hour

Instructional Strategies:

- Lectures
- Assignments
- Field works
- Individual/Team Project Presentations
- Exams

Assessment:

Sl. No.	Assessment Methods	(%)
1.	Attendance/ Class Performance	5
2.	Mid-term	20
3.	Assignment	10
4.	Project/ Presentation	15
5.	Final Exam	50
	Total	100

Introduction to the Course:

This course discusses the general conventions used by television and film to convey meanings through particular camera and editing techniques. The issues which will be covered in this course include camera and lens types, camera operating techniques, camera movement, types of shots, shot selection, cuts, graphics, light, sound, narrative styles, and aesthetics.

Specific Objectives:

- Develop a critical eye for watching and evaluating films including fictions, documentaries and animations.
- Be familiar with the basics of camera operation, lighting techniques and concepts of editing.
- Understand the basic elements of story structure, be able to shoot in sequences, produce ideas into small scripts.

Key Readings:

Bordwell, D. and Kristin Thompson (12th Ed.). Film Art: An Introduction. USA: Cinematography: Theory and Practice (2nd & 3rd Edition) by Blain Brown

Suggested Readings:

- Film History: An Introduction by David Bordwell and Kristin Thompson
- How to Read a Film: Movies, Media, and Beyond by James Monaco
- Film Language: A Semiotics of the Cinema by Christian Metz, Michael Taylor
- Grammar of the Shot by Roy Thompson and Christopher J. Bowen
- The Language of Film by Robert Edgar-Hunt, John Marland and Steven Rawle
- The Secret Language of Film by Jean-Claude Carrière
- The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli

Evaluation

Random Class Tests

Mid-term

Assignments/Projects

Final Examination

Class hours: 01 pm to 04 pm on Sundays

Room # TFP 709

Consultation hour: 04 pm to 05 pm on Sundays

Room # TFP 718

Instructor

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Lecturer

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Course Outline

Session One

About the Course

- ✓ What will we learn?
- ✓ What are the goals of this course?

Basic Concepts

- ✓ Film Making: Production, Distribution, Exhibition.
- ✓ What is Language?
- ✓ What is Audiovisual Media?
- ✓ What is Film?
- ✓ What is Audiovisual Language?
- ✓ What is Film Language?
- ✓ Form and Content.
- ✓ What is Cinematic?
- ✓ **Vocabulary and Syntax of Visual Language**

Readings:

- Cinematography: Theory and Practice (2nd Edition) by Blain Brown, P. 1-17

Additional Readings:

- Visual Language: Using Language as Cinematic Structure
[<https://www.videomaker.com/article/c18/18140-visual-language-using-language-as-cinematic-structure>]

Screening:

Clips from

- *Zoo* (1961) by Bert Haanstra
- *Saving Private Ryan* (1998) by Steven Spielberg
- *Apur Shongshar* (1959) by Satyajit Ray

Session Two

Film Form

Readings:

- Film Art: An Introduction (12th Edition) by David Bordwell, Kristin Thompson & Jeff Smith; P. 50-71

Screening:

Clips from

- *The Wizard of Oz* (1939) by Victor Fleming

Session Three

Shots: The Basic Building Blocks

Readings:

- *Cinematography: Theory and Practice* (2nd Edition) by Blain Brown; P. 13-36, 64-66.
- *Film Art: An Introduction* (12th Edition) by David Bordwell and Christin Thompson & Jeff Smith; P. 180-190.
- *Grammar of the Shot* (2nd Edition) by Roy Thompson & Christopher J. Bowen; P. 1-21.

Screening:

Clips from

- *The Good, the Bad and the Ugly* (1966) by Sergio Leone
- *Psycho* (1960) by Alfred Hitchcock

Session Four

Basic Camera Movements Practical Session

Readings:

- *Cinematography: Theory and Practice* (2nd Edition) by Blain Brown, P. 210-226

Screening:

Clips from

- *Paths of Glory* (1957) by Stanley Kubrick
- *Veer-Zaara* (2004) by Yash Chopra
- *Kabhi Alvida Naa Kehna* (2006) by Karan Johar

Session Five

Mise-en-Scene

Readings:

- Film Art: An Introduction (12th Edition) by David Bordwell, Kristin Thompson & Jeff Smith; P. 112-158

Screening:

Clips from

- *Citizen Kane* (1941) by Orson Welles
- *Room 8* (2013) by James Griffiths
- *Me Before You* (2016) by Thea Sharrock
- *Sui Dhaaga* (2018) by Sharat Katariya
- *Our Hospitality* (1923) by Buster Keaton & John G. Blystone

Session Six

The Basics of Color

Readings:

- Cinematography: Theory and Practice (2nd Edition) by Blain Brown, P. 227-244

Screening:

Clips from

- *The Wizard of Oz* (1939) by Victor Fleming

Session Seven

Midterm Examination

Session Eight

The Basics of Lighting Practical Session

Readings:

- Cinematography: Theory and Practice (2nd Edition) by Blain Brown, P. 103-128

Screening:

Clips from

- *The Silence of the Lambs (1991)* by Jonathan Demme
- *The Shining (1980)* by Stanley Kubrick
- *Citizen Kane (1941)* by Orson Welles

Session Nine

The Basics of Sound Practical Session

Readings:

- *Film Art: An Introduction (12th Edition)* by David Bordwell, Kristin Thompson & Jeff Smith; P. 263-302

Screening:

Clips from

- *Where is the Friends Home (1987)* by Abbas Kiarostami
- *Letter from Siberia (1957)* by Chris Marker
- *Love Me Tonight (1932)* by Rouben Mamoulian
- *In the Mood for Love (2000)* by Wong Kar-wai
- *The Theory of Everything (2014)* by James Marsh
- *The Good, the Bad and the Ugly (1966)* by Sergio Leone

Session Ten

Editing: The Relation of Shot to Shot Practical Session

Readings:

- *Film Art: An Introduction (12th Edition)* by David Bordwell, Kristin Thompson & Jeff Smith; P. 218-263

Additional Readings:

- *Grammar of the Edit (4th Edition)* by Christopher J. Bowen. New York & London: Routledge (2018)

Screening:

Clips from

- *Casablanca* (1942) by Michael Curtiz
- *Breathless* (1960) by Jean-Luc Godard
- *Mad Max: Fury Road* (2015) by George Miller

Session Eleven

Editing (Practical Session)

Session Twelve

Understanding Continuity

Readings:

- The Five C's of Cinematography: Motion Picture Filming Techniques Simplified (1998) by Joseph V. Mascelli; P. 47-146

Screening:

Clips from

- *The Wizard of Oz* (1939) by Victor Fleming
- *Titanic* (1997) by James Cameron
- *Gladiator* (2000) by Ridley Scott
- *Sky Fall* (2012) by Sam Mendes
- *Forest Gump* (1994) by Robert Zemeckis
- *Children of Men* (2006) by Alfonso Cuarón
- *Sherlock Holmes: A Game of Shadows* (2009) by Guy Ritchie
- *Chaka* (1993) by Morshedul Islam
- *Indiana Jones and the Last Crusade* (1989) by Steven Spielberg
- *Citizen Kane* (1941) by Orson Welles
- *For Your Eyes Only* (1981) by John Glen
- *Pather Panchali* (1955) by Satyajit Ray
- *Golden Eye* (1995) by Martin Campbell
- *Charulata* (1964) by Satyajit Ray
- *Abhijan* (1962) by Satyajit Ray
- *Hamari Adhuri Kahani* (2015) by Mohit Suri
- *The Good, the Bad and the Ugly* (1966) by Sergio Leone
- *Hugo* (2011) by Martin Scorsese

Session Thirteen

Understanding Film Analysis

Readings:

- Pages: 201-206; Roberge, G. (1974). *Chitra Bani: A Book on film appreciation*. Calcutta: Chitra Bani.
- Pages: 22-29; Corrigan, T., & Corrigan, G. (1998). *A short guide to writing about film* (p. 194). Harlow: Pearson Longman.

Session Fourteen

Film Genres

Readings:

- Pages: 318-337; Film Art: An Introduction (12th Edition) by David Bordwell, Kristin Thompson & Jeff Smith;

Additional Readings:

- Pages: 207-215; A semantic/syntactic/pragmatic approach to genre, In Film/Genre (2000) by Rick Altman

Screening:

Clips from

- *La La Land* (2016) by Damien Chazelle
- *Singing in the Rain* (1952) by Gene Kelly & Stanley Donen
- *A Fistful of Dollars* (1964) by Sergio Leone
- *The Conjuring Series*
- *Indiana Jones and the Last Crusade* (1989) by Steven Spielberg
- *The Dictator* (2012) by Larry Charles
- *City of God* (2002) by Fernando Meirelles & Kátia Lund
- *The Godfather Series*
- *The Notebook* (2004) by Nick Cassavetes
- *Panipat* (2019) by Ashutosh Gowariker
- *Extinction* (2018)
- *Saving Private Ryan* (1984) by Steven Spielberg
- *Psycho* (1960) by Alfred Hitchcock
- *Silence of the Lambs* (1991) by Jonathan Demme

Session Fifteen

Cinema and Nation: In Search of National Film Language End of the class (Recap)

Readings:

- Higson, A. (1989). The Concept of National Cinema. *Screen*, 30(4), 36-47. doi:10.1093/screen/30.4.36
- Walsh, M. (1996). National Cinema, National Imaginary. *Film History*, 8(1), 5-17. Retrieved from <https://www.jstor.org/stable/3815213>
- Christie, I. (2013). Where Is National Cinema Today (and Do We Still Need It)? *Film History*, 25(2), 19-30. doi:10.2979/filmhistory.25.1-2.19

Additional Readings:

- Other readings will be shared in the class.

Film Screening

There will be a film screening session in every week. All students must attend the film screening sessions and participate in the discussion and submit the written analyses on the suggested films.

Assignments

- ✓ Photo Story: Group (Due: Session 8)
- ✓ Shot Types and Camera Movement: Individual (Session 5)
- ✓ Single Shot Film: Individual (Due: Session 10)
- ✓ Film Analysis: Individual (Due: Session 14)
- ✓ Video Story: Group (Due: Session 14)

N.B. No assignment will be accepted after the deadline.