

Course Syllabus

1. **Program of Study** Bachelor of Arts
(Animation/Film/Television Production)
Faculty/Institute/College Mahidol University International College
2. **Course Code** ICEM 102 **Course Title** Audiovisual Communication
3. **Number of Credits** 4 (Lecture/lab) (1-6)
4. **Prerequisite(s)** None
5. **Type of Course** Entertainment Media Core Course
Required for Minor in Entertainment Media
6. **Trimester / Academic year** Second Trimester /Year I

7. Course Description

Study of the visual and aural components of entertainment media from the theoretical perspective of aesthetic, cultural, and psychological factors: how do 'moving images' make meanings; what factors are distinct to moving images compared to ordinary perception; these issues, are then studied within the context of entertainment media theory as postulated by figures such as Eisenstein, Bazin, Metz, McLuhan, Zettl, and others and as can be seen in assigned exercise practice.

8. Course Objective(s)

After completing this course, students will be able to:

1. have an increased knowledge of entertainment media theory;
2. understand interrelationships of moving image sound and picture in a theoretical context;
3. apply entertainment media theory to their own audio-visual productions.

9. Course Outline

Week	Topic		Instructor
	Lecture/Lab	Hour	
1	The nature of entertainment media theory. Why is theory important? How to do critical theory of film, television, and animation? Introduction to theory of narrative. Exercise demonstrating relationship between theory and practice.	1/6	
2	Theory of image making. Communication	1/6	

	via pictures. The human visual perception apparatus. The psycho-physiology of perception of pictures and sounds (and narratives). Practical assignment making <i>trompe l'oeil</i> art works.		
3	Editing theory: the long take (“sequence shot”) via Bazin’s writings. Make one-minute story in one take.	1/6	
4	Editing theory: montage and rapid editing via Eisenstein’s and Metz’s writings. Take one minute assignment above and cut to 20 seconds while retaining same meaning.	1/6	
5	Mid Term Examination (picture analysis and essay questions)	1/6	
6	Theoretical analysis of case studies: <i>CITIZEN KANE</i> (stop-motion analytic technique taught and used), the long take. Create one minute single take movie.	1/6	
7	Theoretical analysis of case studies: <i>POTEMKIN</i> , rapid editing. Create one minute movie with twelve edits.	1/6	
8	Theoretical analysis of case studies: <i>PULP FICTION</i> , combination of editing techniques. Sound uses. Edit clips to illustrate these issues.	1/6	
9	A distinct television aesthetic? Long form, MOWs, series, news and documentaries, tv commercials. Write a 30 sec. tv commercial for a product that uses tv aesthetic.	1/6	
10	A distinct aesthetic of animation? Case study: <i>SHREK</i> . Write an essay describing unique aesthetic issues for animated work.	1/6	
11	The theory of theories: summary. Edit clips to exemplify meta-theories reviewed.	1/6	
12	Final examination.	1/6	
	Total	12/72	

10. Teaching Method(s)

Lecture, individual and group work, and discussion

11. Teaching Media

ENG equipment, studio facilities, texts and handouts, and PowerPoint presentations

12. Measurement and evaluation of student achievement

Assessment is made from the criteria of A, B+, B, C+, C, D+ and D

13. Course evaluation

Mid-term exam	30%
Final exam	40%
Short projects count equally	30%

14. Reference(s)

Bazin, A. *What is Cinema?* Berkeley, University of California Press.

Eisenstein, S. *Film Form: Essays in Film Theory*. New York, Bruce & World.

Metz, C. *Film Language: A Semiotics of the Cinema*. Chicago, University of Chicago Press.

McLuhan, M. *Understanding Media*. New York, New American Library.

(Note: course text will be excerpts/in class hand-outs from these and other works.)

15. Instructor(s)

TBA

16. Course Coordinator

Asst. Prof. Panadda Thanasatit