

DRAMA 2120 FALL 2006.

Dr. Charles Eidsvik 256 Fine Arts 706-542-2088
eidsvik@uga.edu. Office hours: M 2:05 – 3:00, F 11:00 – 12:00

Text: James Monaco, *How to Read a Film: Movies, Media, Multimedia* 3rd Edition. New York: Oxford University Press, 2000.

Additional Readings via ereserve, etc. TBA (November = all electronic/web)

Grades: Exams: Midterm = 20%, Final = 30%
Papers (2, nominally 5 pp. each) First = 10%, Second = 20%
Quizzes & Class Participation = 20%

Attendance at lectures, screenings, and discussion sections is required. For each unexcused absence at a discussion section class, your overall semester grade will be lowered by 1%.

Students are required to familiarize themselves with the university's Culture of Honesty Policy.

LECTURE AND SCREENING SCHEDULE:

August 16, Introductory lecture.

Screening: "Lumiere's First Films" narrated by B. Tavernier

August 21. "Film As Art" (chapter 1), pp. 22-67. Concentrate on 38-67.

August 23. "The Shape of Film History (ch. 4), pp. 228-283: commerce and politics.

Screening: *Casablanca* (1942)

August 28. In-class screening: "Visions of Light" Read: 284-387, "Cinema"

August 30. Issues in Classical Film Esthetics

Screening: *Citizen Kane*

SEPTEMBER 4 = LABOR DAY BREAK

September 6: Basic issues in "art film" esthetics.

Screening: *À bout de souffle* (*Breathless*)

September 11: "Technology: Image & Sound" (ch. 2): 62-123 Basics of Image Creation

September 13: Basics of Image Creation, continued

Screening: *The Graduate*

September 18: The Soundtrack & Post Production (pp124-151) Lecture on audio.

September 20: Lecture on sound and image relationships.

Screening: *Trois Couleurs: Bleu*

September 25: The basics of editing. FIRST PAPER DUE.

September 27: Not so basic editing.

Screening: *Run Lola Run*

October 2: MID-TERM EXAM

**October 4: Reading: Ch. 3:“The Language of Film: Signs” 152-172. Lecture on perception
Screening: *The Triplets of Belleville***

October 9: Chapter 3: Syntax: pp. 172-227. Motion & montage. Drop: “W” deadline

**October 11: Syntax, continued.
Screening: *War Photographer***

October 16: Film Theory (chapter 5) pp. 388-418. Theory Overview in Lecture

**October 18: New versions of old theories: cognitivist & cultural approaches.
Screening: *Since Otar Left***

October 23: Media in the Middle of Things (pp. 428-505). Up to early t.v.

**October 25: Lecture on t.v. & video, and cable esthetics in the last analog years
Screening: *Good Night and Good Luck***

October 26, 27: Fall Break

October 30. Chapter 7: Multimedia: the digital Revolution. 518-569. Lecture on hype v. reality.

**November. 1: The digital up to Monaco’s text: sound, mini-dv, “dogma,” and cheap indie films.
Screening: “The Celebration”**

November 6: The Age of the Film Festival: from *Return of the Secaucus Seven* subcultural cinemas.

**November 8: New options for artists: from Sundance Workshops to Cable sponsorships
Screening: *You and Me and Everyone We Know***

November 13: New combinations of analog and digital: technology and *The Golem*.

**November 15: Popular esthetics, public neuroses, and fun technology
Screening: *Spiderman 2* (2004)**

November 20: Japanese Animé. SECOND PAPER DUE. Thanksgiving break 11/22-11/24

November 27: Blue Screen and Green Screen: the composited film

**November 29: Miller and Rodriguez: post-Tarentino esthetics.
Screen: *Sin City***

December 4: High Definition of various sorts: where we’re going, perhaps.

December 6: (treated as Friday) Review in Discussion Sections.

FINAL EXAM: Friday, December 8, 8-11 AM