

THE UNIVERSITY OF PITTSBURGH FILM STUDIES PROGRAM NEWSLETTER



Volume 6, Number 2
Spring 2008

FROM THE DIRECTOR'S CHAIR BY LUCY FISCHER

This spring we have co-sponsored a conference at the University entitled "Interzone EU: Crossroads of Migration" which was co-organized by a member of the Film Studies Program: Prof. Randall Halle. For that event, an expert on Iranian, émigré and transnational cinema was invited to speak: Dr. Hamid Naficy of Northwestern University. The topic of his talk was "Accented Cinema and Multiplexity."

We also hosted a luncheon for the winners of our undergraduate and graduate writing awards. They are as follows:
Graduate Writing Award (Committee: Drs. Volodia Padunov, Neepa Majumdar, Lucy Fischer)

First Prize: Rick Warner (English), "Go-for-Broke Games of History: Chris Marker between 'Old' and 'New' Forms of Imaging" (Written for Dr. Adam Lowenstein)

Second Prize: Ryan Pierson (English), "Moving Pictures and Phonographic Time" (Written for Dr. Neepa Majumdar)

Undergraduate Writing Award (Committee: Drs. Jane Feuer, Daniel Morgan, Martin Votruba)

Prize: Zachary Holdren, "Neo-surrealism in 'Los olvidados'" (Written for Dr. Adam Lowenstein)

Honorable Mention:

Ian R. Boucher, "Contextualizing a History of Fear and Hate: The Paleontology of 'Jurassic Park'" (Written for Dr. Adam Lowenstein)

Anne Johnson, "'The Manchurian Candidate': Representations and Threats" (Written for Kyle Stevens)

Thanks to all who made the awards and luncheon possible and congratulations to the winners and their instructors! ♦



Dr. Lucy Fischer

Inside this issue:

Film And Pittsburgh	2
The Graduate Interview: Jessica Havens	3
Our Higher Faculties	4
Graduate Student Activities	4
Undergraduate Student Activities	4
Library Notes	6

FACULTY PROFILE: DANIEL MORGAN



Professor Daniel Morgan

Professor Daniel Morgan (Assistant Professor, English) joined the Film Studies faculty this fall, bringing a dynamic passion and interest to the program. Having recently relocated from the University of Chicago, where he pursued a PhD, Morgan had a successful first year at Pitt and taught a variety of courses.

As an undergraduate at Harvard University, Morgan didn't study film as a central academic interest, though he was fascinated with watching films.

(Continued on page 2)



Jean-Luc Godard

FILM AND PITTSBURGH

A growing number of TV and film producers have recently relocated or temporarily returned to Pittsburgh.

For more information on this recent film surge in the Pittsburgh area, visit the *Pittsburgh Post-Gazette* online to read the entire article: <http://www.post-gazette.com/pg/07248/814618-42.stm>.

Mike Wittlin, a film producer who previously worked at Universal Studios in Los Angeles, comments, "Every neighborhood, everything you could possibly want is right here. You couldn't recreate stuff here if you wanted. The whole look and feel of the city is great." Recent filming in Pittsburgh includes Spike TV's *Kill Point* and Groundswell Productions' *The Mysteries of Pittsburgh* and *Smart People*.

Greg Mottola, who directed the summer hit *Superbad*, returned to Pittsburgh in October to begin filming his newest comedy, *Adventureland*. The film, set in 1987, depicts a recent college graduate who is "forced to take a degrading minimum-wage job at an amusement park when he realizes he cannot afford his dream European tour." Before filming commenced, filmmakers scouted Kennywood Amusement Park for the set's location. Filming took place between October 3 and November 16. Mottola received his bachelor's degree at Carnegie Mellon University in 1986 and was involved in Pittsburgh Filmmakers before attending Columbia University for film graduate studies. To read the entire article, go to <http://www.post-gazette.com/pg/07236/811685-53.stm#>. And, visit Kennywood's website for further information on filming there at <http://www.kennywood.com/>.

Pennsylvania's decision to grant tax credits to movie productions spending at least 60 percent of their budgets in the state has benefited several Pittsburgh-based films. Films can earn up to 25 percent in tax credit, and currently, the Pennsylvania Film Office has approved \$9.3 million for six movie productions in and around Pittsburgh. *Freedom House*, "a Universal Pictures film about the Hill District's 1960s ambulance corps" co-written by *Barbershop* scribe **Don Scott**, is predicted to spend \$18.4 million during

(Continued on page 8)

FACULTY PROFILE (CONT. FROM PAGE 1)

Morgan graduated with a Social Studies major, which combined philosophy, economics, history and literature. Throughout his major course work and a variety of elective classes, Morgan began to view films as examples of social and political philosophy, which led to a profound connection in his mind between film and his area of study. Morgan also attributes this discovery to his readings of Stanley Cavell on Hollywood comedies of remarriage. Cavell posed a question that inquired why one should take the word of a philosopher over the word of a good film. Morgan replied with animation, "For me, that was a wonderful question. Of course, there may be good reasons to take the word of a philosopher. But the very act of positing that question felt as though it opened doors." This moment of understanding (that his areas of interest outside of film could be studied further through films) has pushed

Morgan to continue studying, and now teaching, film.

Morgan began his formal study of film in an MA program at Birkbeck College, University of London. He worked with scholars Laura Mulvey and Ian Christie, spending the year doing course work and, as he puts it, "just seeing movies." Morgan stayed for a second year after being offered a visiting lecturer position at the University of East London.

At the University of Chicago, Professor Morgan wrote his dissertation, "A Feeling of Light: Cinema, Aesthetics, and the Films of Jean-Luc Godard at the End of the Twentieth Century." The first element of Morgan's project provides an interpretation of a series of films by French and Swiss filmmaker, Jean-Luc Godard, made from the late 1980s to the early 1990s. While scholars have tended to regard these films as minor and incidental, they interested Morgan immediately, and he aimed to expose their importance and value for think-

ing about Godard and film more generally.

The second element of Morgan's project focuses on the importance of aesthetics in Godard's work. Understanding aesthetics in a more traditional sense of Kant and German Romanticism, which emphasizes, among other things, the role of individual judgment, the importance of natural beauty, and the value and role of art in a community, Morgan attempts to bring this notion of aesthetics into to the world of Film Studies. He notes: "Part of what Godard was doing in these films was trying to figure out a way to incorporate the resources out of that tradition, sometimes explicitly, sometimes implicitly." Morgan views Godard's attempts as a productive way to think about the process of film making, the potential a film has and how a film is able, "in an image, a juxtaposition or a montage of images, to bring various textual and historical

(Continued on page 8)

THE GRADUATE INTERVIEW: JESSICA HAVENS

Jessica Havens is 2005 graduate of the University of Pittsburgh and currently a first year MA student at the University of Wisconsin, Madison. Ultimately, she plans to pursue a PhD in film studies in order to continue her research and teach at the university level.

Katherine Field is a first year graduate student at the University of Pittsburgh pursuing an MFA in Creative Non-Fiction.

Katherine Field: I learned that you taught English to students in Nagasaki, Japan, for a few months in 2007. How did that experience influence your interest in Japanese horror cinema or Asian cinema in general?

Jessica Havens: I would not say that my experience in Japan made me more or less interested in Japanese horror cinema. My interest in this national cinema stems from the fact that films like *Ringu*, *Ju-on*, *Audition* and *Visitor Q* have affected me strongly on an emotional and a visceral level, and I am interested in interrogating how these films address spectators on these levels.

As a result of living in Japan during the spring of 2007, I was able to put these films in a cultural context, and I became more invested in learning the language by which their narratives are conveyed. I had been intrigued by the settings in these films and eager to see them and experience them in person. In Japan, I learned what it is like to live with a family in their apartment, sleep on a futon, sit on a tatami mat, eat Japanese-style meals and travel about the city. While I still have a great deal to learn about Japanese culture and how it plays out in these films, I feel as though I appreciate these films even more after having

lived in the country in which they are produced.



Jessica Havens

My trip to Japan also increased my interest in learning the language. I took two semesters of Japanese at the College of Southern Nevada before traveling overseas. While I could make my way around Nagasaki fairly well, I came to realize just how little of the language I understood. I came back wanting to continue my study of Japanese. Now, not only am I interested in studying Japanese horror cinema and Japanese cinema in general, but I use these films to help me get the language into my ears. While in Nagasaki, I was impressed by how well my supervisor's wife could speak English. When I asked her how she accomplished this, she told me she listened to American music and watched American television and movies every day. Learning from her example, I try to immerse myself in Japanese cinema and music as much as I can now.

KF: What courses do you teach, and what makes for a successful class?

JH: This is my second semester teaching Communication Arts 100: Introduction to Speech Composition so I

am seeking out an answer to this question more often than I am answering it myself. The question you ask is an interesting one because I think when instructors are asked what makes for a successful class, they believe the answer lies solely with them. I myself thought this at first, and this put a great deal of pressure on me as I believed I was the sole determining factor in whether my classes would be successful or unsuccessful. It has become clear to me, though that a successful class is the result of the interaction between an enthusiastic instructor and enthusiastic students. It is my belief that you could place the most passionate instructor in a classroom, and if the students are unprepared and apathetic to learning, the class will not be successful.

The most successful classes are also those in which the students do most of the talking. One of the most useful activities I have done as an instructor at the University of Wisconsin was to tape myself teaching. When I watched the tape at home, I was extremely pleased to hear my students' voices far more than I heard my own. One of my goals as an instructor is to learn how to facilitate classroom participation to the extent that students can communicate their ideas to their colleagues and me and use those ideas to lead us from the discussion at hand to other equally useful discussions. I consider my classes to be successful when this kind of dialogue occurs because then we, as a class, can learn together.

KF: Describe your undergraduate studies at Pitt and their involvement in propelling you to your current area of study.

JH: I was unsure as to whether I wanted to study film at the graduate level while I was working on my degree at Pitt. However, the film studies classes I took while I was there were instrumental in preparing me for

(Continued on page 7)

OUR HIGHER FACULTIES

These faculty members have shared with us some of their most recent accomplishments.

Lucy Fischer gave a paper on "Bette Davis in the 1930s: 'Worker and Queen'" at the Hawaii International Arts and Humanities Conference in January. She will also deliver papers at two additional conferences in the spring: Society for Cinema and Media Studies in March and at the Cultural Studies Association meeting in May. She is editing two books and working on three articles for anthologies: one on Bette Davis in the 1930s, another on Greta Garbo in the 1920s and a final one on Agnes Varda's film *The Gleaners*.

Lucy Fischer also received this year's

Society for Cinema and Media Studies Distinguished Service Award. It was presented to her at the annual meeting of the Society in Philadelphia in March. Dr. Fischer has served as President and Vice-President of the Society as well as a chair or member of the Nominating Committee, Honorary Membership Awards Committee, and Publishing Committee. She also represented the Society at meetings of the American Council on Learned Societies and introduced the Society's newsletter (which she edited for several years).

Neepa Majumdar recently published "Film Fragments, Documentary History, and Colonial Indian

Cinema," *Canadian Journal of Film Studies* 16.1 (Spring 2007): 63-79 (special *Visible Evidence* issue). She was invited to give a talk titled "Importing Neorealism, Exporting Cinema: Indian Cinema and Film Festivals in the 1950s" at the University of Maryland in October, as part of a symposium on *Neorealismo: Examining the History and Politics of a Transnational Cultural Movement*. She also organized and spoke on the panel "Gender, History, and Popular Culture," which was a part of *India: Below the Surface* series at the Mattress Factory Art Museum in October. ♦

GRADUATE STUDENT ACTIVITIES

Kyle Stevens was awarded the English Department's Distinguished Teaching Award for Teaching Assistants and Fellows. This award, which was announced in November, acknowledges graduate students who have demonstrated excellence in their teaching and is awarded on the basis of teaching materials, observations and student evaluations. Kyle is a PhD candidate currently writing his dissertation, which focuses on the cinema of Mike Nichols.

English Doctoral candidate **Alison Patterson** presented a paper at SCMS in March titled "Drawn Battle Lines: McCay's *Sinking of the Lusitania* as Framed Historical Document." In this paper, Alison argues that the frame around Winsor McCay's cells fulfills a mechanical need and also fits a motif repeated within the film by framed photographic portraits of famed passengers. Both of these types of frames alter the viewer's relationship to the image, establishing bounda-

ries that the screen-edge itself does not. She argues further that the frames mark out this illustrated/animated film as a "contemplative space," and that our contemplation of that space has potential for encouraging reconsiderations of the relationship of the viewer to the film and historical subject matter. Alison also received the English Department's Distinguished Teaching Award for Teaching Assistants and Fellows. ♦

UNDERGRADUATE STUDENT ACTIVITIES

Several undergraduate students share with us their recent internship experiences and awards related to their involvement in the Film Studies Program.

Senior Film Studies and Political Science major **Chelsea Jones** received first place in the 2006-2007 Composition Program Writing Contest for her essay "Superhuman Chemo-Pee." Chelsea wrote the piece during a Seminar in Composition, which was

taught by Dr. Clare Connors and focused on several biographical films. Chelsea's essay was created in response to a writing assignment that asked for the prose to take an autobiographical and experimental form. "Superhuman Chemo-Pee" focuses on Chelsea's experience with Hodgkin's Lymphoma and the helpful role of her friends during this hard time. The essay juxtaposes Chelsea's prose with quotations from her friends about their memories of her cancer

diagnosis, treatment and recovery. Reflecting on the writing process, Chelsea says, "Though it was strange and hard to recall a lot of the experience, it was harder to discover how my friends had felt because they were much more scared than I was." Dr. Connors encouraged Chelsea to submit the essay to the writing contest. After hearing of her first place award, Chelsea said, "I was proud of that because it made me even more

(Continued on page 5)

UNDERGRADUATE STUDENT ACTIVITIES (CONT. FROM PAGE 4)

thankful for the friends I have.”

In addition to her recent first prize essay, Chelsea interned for over two months during the fall semester for the Locations Department of the upcoming film, *Adventureland*. For the first few weeks, Chelsea stayed “in-house” completing tasks that would allow production to run smoothly. When filming began, Chelsea worked on the set, which was located primarily at Kennywood Park. Her primary responsibility was to assist the Locations Manager, which included tasks such as scheduling meetings, obtaining city permits and speaking to local residents near the set, though her duties changed frequently.

Now back for her last semester at Pitt, Chelsea is thankful for her experience as she keeps in touch with fellow interns. “More than any other internship I’ve had, this one most exposed the different facets of filmmaking and the business behind it,” Chelsea says, “It’s made me think more about how I want to pursue film, and what aspect I am most interested in.”

Ben Beitzel, a senior interdisciplinary Film Studies and Graphic Arts major, recently won first place in Jean Larrivee Guitar’s first video contest. Ben describes his driving forces as the trio of music, film and art, which undoubtedly fused together for the production of his short video “Rhythm of the Park.”

During the fall semester, Larrivee, an acoustic guitar company, proposed a contest with two criteria: an entrant must include both a Larrivee guitar in the film, as well as him or herself. After borrowing a Larrivee guitar from a friend, Ben wrote a guitar jam that would become the backbone of the film. He and a small crew of helpers completed the entire video, from

set-up to teardown, in only three hours, though Ben describes the editing process as time-consuming and intense.

For achieving first place, Ben’s film earned a feature run on Larrivee’s



Photo taken while filming “Rhythm of the Park”

website, and he also won an L-03R guitar, which retails for over \$1300. Currently, Ben keeps busy combining his three passions, as he finishes his studies, performs with his band Lovenotes, and continues to make films (most recently a claymation). Visit www.larrivee.com or www.youtube.com/watch?v=CJHL7VGjzE to watch “Rhythm of the Park.”

As an intern with the Gay, Lesbian and Straight Education Network (GLSEN), **Johnny Mitchell** created a fifteen-minute documentary while juggling several different roles. During the internship and filmmaking process, which took place during the fall semester, Johnny served as producer, director, cameraman and editor. The documentary featured high school and college aged students, and their interviews dealt with the persecution that exists toward those who are lesbian, gay, bisexual and transgender. This documentary was shown in December at the Jewish

Community Center, located in Squirrel Hill, as part of an event hosted by a traveling portion of the National Holocaust Memorial Museum. The event also featured an exhibit about Nazi persecution of homosexuals and an open discussion following the documentary.

During the internship, Johnny was enrolled in classes, worked on a separate internship at the Steeltown Entertainment Project and took production classes at Pittsburgh Filmmakers. Johnny reflects on his busy schedule: “I was forced to organize my time very thoroughly and keep my priorities in order. The documentary I made was essentially a no-budget production, which I am proud of.” He hopes this experience will help him reach his ultimate goal of producing or directing documentaries and feature films. “The internship really helped to increase my self-confidence about being able to function within the industry,” Johnny says, “The fact that I had to keep a tight schedule and be creative in so many different aspects made me feel more confident about my abilities.”

Christopher Hughes began his internship with the Gay, Lesbian and Straight Education Network (GLSEN) by familiarizing himself with the organization, which included learning the mission statement and researching their various publications. Christopher comments, “I felt the need to get acquainted with GLSEN’s overall goals before trying to think of ways to achieve them via the film medium.” Christopher worked closely with the other Film Media Intern and Pitt student Johnny Mitchell planning and executing the making of a media presentation about the persecution of lesbian, gay, bisexual and transgender individuals. Christopher explains that the film was cosponsored

(Continued on page 6)

LIBRARY NOTES: NEW LIBRARY ACQUISITIONS FROM ANN RONCHETTI

FIAP International Index upgraded to include full text online: The library recently acquired access to the upgraded *FIAP International Index to Film Periodicals Plus*, which contains the full text of selected articles from mostly current periodicals treated by the index. In addition to searching for individual articles, you can browse individual issues online by clicking on "Browse Full Text Journals" and then selecting the issue you want to consult. Updated each month, this full-text database covers both scholarly journals such as *Film Comment* and *Framework* and popular periodicals such as *Variety* and *Sight and Sound*. A link to the database appears on the library's "Databases A-Z" list, now located by clicking on "Find articles" on the library's homepage (www.library.pitt.edu).

Historical Los Angeles Times archive now available online: This archive of back issues of the *Los Angeles Times*, covering 1881 through 1986, was recently added to the library's collection of historical newspaper archives made available online by ProQuest. As you might expect, the newspaper is a particularly rich source of reporting on Hollywood and the movie industry generally down through the decades.

Film music resources at the Music Library and online: Those of us interested in the growing field of film music will enjoy browsing

two recent essay collections acquired by the Music Library: *Beyond the Soundtrack: Representing Music in Cinema*, edited by Daniel Goldmark et al. (University of California Press, 2007; Music Library ML2075 B475 2007), and *European Film Music*, edited by Miguel Mera and David Burnand (Ashgate, 2006; Music Library ML2075 E87 2006). Roger Hickman's *Reel Music: Exploring 100 Years of Film Music* (Norton, 2006; Music Library ML2075 H5 2006) surveys the history of film music.

The online database *International Index to Music Periodicals* ("the IIMP") indexes a number of articles in film music, and provides access to the full text of recent years of the film music journal *Film Score Monthly* as well as *Film History*, which also includes articles on film music. A link to the IIMP appears on the library's "Databases A-Z" list.

New reference titles: The library recently acquired the four-volume *Schirmer Encyclopedia of Film* (Schirmer Reference, c2007; REF PN1993.45 G65 2007) for Hillman's reference collection. This major new encyclopedia in the field supplies over 200 entries (some written by current or former Pitt Film Studies faculty) on specific topics related to film and filmmaking, including aspects of film production and film history, film genres

and national cinemas. Also provided are 230 career profiles of filmmakers, actors and others associated with film. Over 500 stills and photographs, many in color, are included, as well as a comprehensive index and a list of recommended further reading.

Also among recent additions to Hillman's reference collection are: Geoff Mayer's *Encyclopedia of Film Noir* (Greenwood, 2007; REF PN1995.9 F54 M39 2007); *The Complete Screenwriter's Manual: A Comprehensive Reference of Format and Style* (A & B Pearson, 2006; REF PN1996 B68 2006); Steven Ascher and Edward Pincus's *The Filmmaker's Handbook A Comprehensive Guide for the Digital Age* (3rd ed., Plume, 2007; REF TR850 P54 2007); Sergio Angelini's *The Researcher's Guide: Film, Television, Radio and Related Documentation Collections in the UK* (7th ed., British Universities Film & Video Council, 2006; REF PN1993.4 R47 2006), and three new titles in a series of one-volume historical dictionaries of individual national theaters or cinemas published by Scarecrow this year: *Historical Dictionary of French Cinema* (REF PN1993.5 F7 O83 2007), *Historical Dictionary of Hong Kong Cinema* (REF PN1993.5 C4 S885 2007), and *Historical Dictionary of Irish Cinema* (REF PN1993.5 I85 F695 2007). ♦

UNDERGRADUATE STUDENT ACTIVITIES (CONT. FROM PAGE 5)

by the Persad Center, Inc. (the nation's second oldest licensed counseling center for gay and lesbian awareness about homosexual persecution). The film was presented alongside the "Nazi Persecution of Homosexuals 1933-1945" exhibit, brought to Pittsburgh by the United States Holo-

caust Memorial Museum.

As a Film Studies minor with a focus on film theory, Christopher says, "The best part of the entire process has been the opportunity to finally know that I helped to accomplish something regarding the technical aspects of filmmaking." Christopher

also notes that his internship allowed him to connect his Cognitive Psychology major with his Film Studies minor. "I am now able to seriously consider a graduate school program specializing in the cognitive psychology of mass media," he says. ♦

THE GRADUATE INTERVIEW (CONT. FROM PAGE 3)

the work I do now.

Upon entering Pitt, my major was undecided. I was interested in combining my interests in literature and music, and I thought majoring in film would allow me to do that. The first class I took was Film Analysis with Professor Lowenstein, and I almost instantly became drawn to the field. I enjoyed watching films multiple times in order to conduct analyses, and I was interested in learning how cinematography, mise-en-scene and other cinematic elements could come together to convey meaning to the spectator.

The production classes I took during my sophomore and junior years at Pittsburgh Filmmakers taught me how to use a camera, edit and direct. This gave me experience in production that I continued to develop in my work as a camera operator at KVBC, an NBC affiliate in Las Vegas. I am also taking a production course this semester at UW, and I find myself more at ease with the coursework, having already had some experience with production at Pitt.

Other film classes I took while at Pitt that I found very influential include Russian Cinema with Professor Padunov, a graduate course on film history and theory with Professor Fischer and an independent study I conducted with Professor Lowenstein. In Professor Padunov's class, I learned a great deal about Russian film, and I also learned how to be far more critical of my own writing. He showed me and my fellow classmates how to write more effectively, and I find myself repeating many of the pointers he gave to us in class to my own students today as I try and help them improve their writing skills. The graduate class I took with Professor Fischer gave me a sense of what graduate seminars are like, and it exposed me to early cinema, which assisted me in the research I conducted this past semester for a course on

early cinema. During the independent study I conducted with Professor Lowenstein, I analyzed films that break the fourth wall, which contributed to my decision to pursue film studies at the graduate level, as I realized I had left many questions unanswered that I would be interested in pursuing.

KF: After graduating Pitt in 2005, you spent two years in Las Vegas working for an NBC affiliate as a camera operator and DEKO specialist (a graphics system used for news broadcasts). For students considering graduate school, would you suggest working first for experience? What other advice can you give to students interested in pursuing film studies at the graduate level?

JH: Some people know they want to pursue graduate work early on in their academic careers. I was not one of those people. I remember attending a workshop at Carnegie Mellon University during my senior year for students who were considering entering graduate studies. The professors at the workshop told the attendees that in order to be successful in graduate school, you have to be passionate about studying a subject for the rest of your life. I recall walking out of the program thinking I could never be so interested in a subject, and I abandoned any thoughts of graduate study. A few months into my work at KVBC in Las Vegas, I found myself missing school. I started going to the library to check out books on film theory, and I began looking at graduate schools. Knowing that graduate work would lead ultimately to research and teaching, I also took a part-time job as a substitute teacher for the Clark County School District to see if I enjoyed working as an instructor, and I did. I applied to graduate programs in the fall of 2006, and I found myself excited about the prospect of going back to school.

Those two years I spent working gave me the time I needed to realize what I wanted to do as a career. Also, the jobs on which I worked during that time helped me better discern my career path. Working at KVBC gave me valuable experience in production that I apply in my research and in my production class at the University of Wisconsin. I would recommend going straight from undergraduate to graduate work in film studies for only those students who know for a fact that they want to pursue film studies at the graduate level. For students like myself who find themselves unsure about whether to continue their studies, I would suggest working in a related field for some time before deciding on returning to school.

Other advice I would like to give undergraduates considering graduate work is to know exactly what you are getting into. Graduate study is far more rigorous than undergraduate study. I spend my weekdays teaching and going to class and my weekends reading, planning for my classes, and doing research. You must want to dedicate your time to learning. While I may not always find myself excited about reading another 300-page book for a class, I feel happy about what I am doing. Whether I am in class, studying, or teaching, I have a sense that I am where I belong, doing what I was meant to do, and that is a wonderful feeling.

I became aware of my commitment to graduate study when coworkers and friends asked me to what graduate school I hoped to get accepted. I told them I did not care where I got accepted as long as I could do research in film studies for the rest of my life. I give the same answer now when people ask where I would like to teach after I achieve my MA and PhD. When you care more about doing the work than you do about where you will do this work, you know you are ready to start working at the graduate level. ♦



Dr. Lucy Fischer, Faculty Advisor
Katherine Field, Editor
Jennifer Florian, Manager
Heath Potter, Logo Design

*School of Arts and Sciences
Film Studies Program
624 Cathedral of Learning
4200 Fifth Avenue*



University of Pittsburgh

*School of Arts and Sciences
Film Studies Program
624 Cathedral of Learning
4200 Fifth Avenue
Pittsburgh, PA 15260*

Phone: 412-624-6564

Fax: 412-383-6999

Email: filmst@pitt.edu

<http://www.pitt.edu/~filmst>

FACULTY PROFILE (CONT. FROM PAGE 2)

events into a constellation together.” When asked to describe his first semester at Pitt, Professor Morgan’s face brightens and he confidently states, “It’s been a lot of fun!” During that time, Morgan taught a course on Film and Politics, which was an advanced upper level undergraduate course. Film and Politics focused on films from the early part of the 20th century to the present that are intimately connected with political movements. These ranged from Soviet cinema to Nazi cinema to American New Deal propaganda to more contemporary anti-globalization cinema and films involved in the Christian evangelical movement. Morgan explains, “We studied how films represented the particular movement they were a part of, how they were working within a larger social movement to create something new and productive—whether that was creating a new aesthetic form, showing the changing historical reality of the people inside

that country or creating a whole new way of seeing the world that would be in accord with the new world that was being produced around them.” Morgan was pleased to report that his students were active and engaged.

During the spring semester, Morgan taught an advanced seminar on Film and Realism and a course on Contemporary Film. In the fall, he will teach a graduate seminar on Godard’s late works. In the spring, he will develop and teach a course on New Media. Morgan says, “This is going to be exciting. The course will be a historical and critical introduction to the whole category of media that are characterized as new media. This includes the history of computers, Internet movies, flash animation, video games, the social networks created over the Internet, as well as topics more closely connected to cinema, like the digital production and streaming of movies.” Because this course is unprecedented at Pitt and many other universities,

Morgan recognizes but welcomes the challenge in teaching it. “These are difficult, but fascinating and important, topics.” ♦

FILM AND PITTSBURGH (CONT. FROM PAGE 2)

production in Pittsburgh and receive \$4.6 million in credits. Also, **Greg Motola’s** *Adventureland*, which spent \$9.9 million filming at Kennywood Park, received \$2.5 million in credits. *The Bridge to Nowhere*, *Donor*, *Homecoming* and *Tremble* are among the smaller films that shared the remaining credits. The recipients of tax credits are limited exclusively to those productions that formally signed contracts with the state. Dawn Keezer, Pittsburgh Film Office director, predicts that Pittsburgh will land additional big-name titles throughout 2008. Visit the *Post-Gazette* website to read the entire article: <http://www.post-gazette.com/pg/07352/842459-42.stm>. ♦