

EngLit 0400
Spring 2007
Patterson, A.

Intro to Film

ENGLIT 0400 CRN 11875

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Office: 617Q Cathedral of Learning

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Welcome to Intro to Film!

Intro to Film is a basic course on the visual arts offering a broad introduction to the medium of film. The course will provide opportunities for the consideration of film production, distribution and reception in their cultural contexts and in relationship to film history, basic film forms (documentary, experimental, narrative) and film genres. It will also offer occasion to consider selected approaches to film criticism and critiques of traditional film histories (including the establishment of and challenges to a film canon, and the dominance of Hollywood/the West). This course is, most importantly, a chance to think through our experience of film as medium in relationship to other media, and an invitation to think otherwise about it? to think about how we see film and how that relates to how we see the world.

Texts:

Required:

Corrigan, Timothy and Patricia White. *The Film Experience: An Introduction*. New York: St. Martin's, 2004.

Recommended: *MLA Handbook* (your term projects must be in MLA format).

Additional short readings may be assigned.

Screenings/The ?R? Rating:

Films will be screened in class. They will also be available for your review in Hillman library, and in some cases are widely available. However, outside screening will not substitute for your presence in class. You are required to screen films with your colleagues.

The films selected for this course are of decidedly mature themes. Many of the films carry an ?R? Rating, and contain what may be considered objectionable violence, language, or sexual content. If you foresee objections to such content, you should discuss the matter with me immediately or enroll in another section or course.

Attendance and Informed Participation are required for each member of the class. This class cannot succeed without student participation. Thus while every student might not speak in each discussion, each student

should be prepared and engaged.

You should not miss more than two classes.

Additionally, lecture and reading quizzes cannot be made up, but must be taken in class with your colleagues.

Academic Integrity: Please Read Carefully!

All work submitted for evaluation must be produced exclusively by you, and all sources must be cited appropriately. Work that is otherwise will receive a zero grade, and I make no exceptions. I strongly discourage the use of sources obtained via the internet (as this often leads to unworthy and unreliable sources and - occasionally - to misuse), though electronic sources obtained through the library database are most certainly welcome.

If you have questions about appropriate citation (when citation is and is not required, or alternative forms of citation) you should consult the MLA Handbook and the Department of English Avoiding Plagiarism website:

<http://www.pitt.edu/~englit/plagiarism.htm>.

If you have remaining questions or concerns, it is your responsibility to speak with me or to speak with a Writing Center consultant (information below).

For more information on the University of Pittsburgh's policy on Academic Integrity, see:

<http://www.fcas.pitt.edu/academicintegrity.html>.

Disabilities/Counseling Services/Writing Center:

If you have a disability for which you would like to request accommodation, you may contact the Office of Disability Services, Room 216 William Pitt Union (412-648-7890) or (412-383-7355-TTY). ODS will verify your disability and determine reasonable accommodations for Englit 0400.

The University offers an invaluable free service for student writers through the Writing Center, M-2 Thaw Hall (412-624-6556).

<http://www.english.pitt.edu/writingcenter>.

Grading:

6 Lecture and Reading Quizzes (unannounced) are designed to test your knowledge of key terms and themes from the readings and introduced in prior lectures. Each LandR Quiz is worth 10 pts, for a total of 60 pts, while your LandR grade will be figured out of 50 pts.

Critical Projects will enable students the opportunity to demonstrate the ability to undertake a film research/critical project. Project options and deadlines are described below. Projects are worth 75 pts.

A Final Exam on Monday, April 23, will return to key terms and themes from throughout the semester. It will cover material from the text and from

class, and will ask you to make connections between various films and readings. Questions will be in short answer and short essay format. The exam is worth 50 pts.

Attendance and Participation 25

LandR Quizzes 50

Project 75

Final Exam 50

200

4-Jan Intro and OverView

9-Jan Cinematic Specificity Rear Window (Alfred Hitchcock, 1954)

11-Jan RW/ Distribution: A Case Study Passion of the Christ

16-Jan Mise-en-Scene The Bicycle Thief (Vittorio de Sica, 1948)

18-Jan

23-Jan Cinematography Grand Illusion (Jean Renoir, 1937)

25-Jan

30-Jan Editing Meeting of Two Queens (Cecelia Barriga, 1993)

1-Feb Run Lola Run (Tom Tykwer, 1998)

6-Feb Sound

8-Feb The Conversation (Francis Ford Coppola, 1974)

13-Feb Narrative

15-Feb Hero (Zhang Yimou, 2002)

20-Feb Genre I

22-Feb The Searchers (John Ford, 1956)

27-Feb Genre II

1-Mar McCabe & Mrs. Miller (Robert Altman, 1971)

6-Mar SPRING BREAK

8-Mar SPRING BREAK

13-Mar Genre III Star Wars Episode IV (George Lucas,

1977) 15-Mar Genre/Hybridity Star Wars concluded

20-Mar Documenting/the Real Chronicle of a Summer (Jean Rouch, 1961)

22-Mar Reassemblage (Trinh Min-ha, 1982)

27-Mar Animation Gertie the Dinosaur, Sinking of the Lusitania (McKay
1914,1918)

29-Mar Things to do with Film/History I Lumiere et Compagne (Various,

1995) 3-Apr Things to do with Film/History II clips

5-Apr The Jazz Singer (Alan Crosland, 1927)

10-Apr Things to do with Film/History III Bamboozled (Spike Lee, 2000)

12-Apr Bamboozled continued

17-Apr When the Levees Broke: A Requiem in Four Acts (Spike Lee, 2006)

19-Apr Conclusions?!

23-Apr FINAL EXAM 4-5:50 LAWRN 209