

Englit 0530  
Spring 2003  
Bishop, E.

LIT 0530

**Film Analysis**  
**Spring 2003**  
**crn: 18154 englit 0530**  
**CL 249 1-4:50 Tuesdays**  
**Dr. Ellen Bishop 439 CL**  
**ebishop@pitt.edu**

### Course Description

This course is designed for beginning film students. It is a basic introduction to the vocabulary and methods of contemporary film analysis. We will screen at least one film a week, most of them acknowledged classics (not all of them American or from Hollywood), and discuss their styles and forms in the terms the assigned text (see below) lays out for us. Students will be expected to master the vocabulary of film terms used and defined in the text and to demonstrate their ability to use those terms in their own discussion and writing, and on exams. We will also, generally, be reading the films in terms of their cultural significance, although the emphasis will be on film style and form rather than types of critical theory.

### Text

Film Art: An Introduction 6th edition David Bordwell and Kristin Thompson  
(used copies are available)

### Student Responsibilities

Students are expected to attend class all the time and to be on time. Absences are generally not tolerated and will negatively affect your grade. I expect to hear from you (by email) if you are absent. If you do miss a class you will still be responsible for the material and film(s) covered that day.

I will usually have some opening remarks about the readings and the film(s) at the beginning of class, and then we will screen the film(s) and afterwards have a discussion in which students are expected to participate.

### Exams and Grades

There will be 4 in class quizzes and 1 take home final question(s). These factors along with class participation will determine your grade. Each will be worth approximately 18--20%.

### Schedule

#### I. Classic Hollywood Narrative Cinema (CHNC)

- 1/7/03 His Girl Friday Hawks 1940 Genre/Screwball Comedy  
chap. 3, pgs. 95-100, 230, 352-356
- 1/14/03 Shadow of a Doubt Hitchcock 1942 Auteur/Genre/Hitchcock Noir
- 1/21/03 The Lady in the Lake Montgomery 1940 Camera Perspective  
pgs. 247-248 \*\*Quiz

#### II. Variations of and Alternatives to CHNC

- 1/28/03 Baraka Fricke 1992/ Last Year at Marienbad Renais 1961 Narrative?  
pgs. 135-141, 230-231, 283, 284
- 2/4/03 My Uncle Jacques Tati 1959 The Plot is not the Point  
pgs. 419-422
- 2/11/03 I Am Cuba 1967 Pseudo-Documentary

chap. 5

2/18/03 The Celluloid Closet Epstein & Friedman 1995 Documentary **\*\*Quiz**

III. Cinematic (technical) Aspects of Film

A. Sound

2/25/03 Meet Me in St Louis Minelli 1944 The Classic Musical/Nostalgia  
pgs. 105-108, 386-391,

3/11/02 Hair Forman 1979 Musical/ /Choreography

chap. 6

3/18/03 The Graduate Nichols 1967 Soundtrack/Image/Editing

chap. 8

**\*\*Quiz**

B. Sight

3/25/03 Grand Illusion 1937 Renoir Editing/the Mobile Frame

4/1/03 Requiem for a Dream 2000 Aronofsky Editing/the Image

4/8/03 Blade Runner Scott 1982 Mise-en-Scene/Fantasy/Cinematography

chap. 7

4/15/03 Billy Elliott Daldry 2000 Mise-en-Scene/Reality **\*\*Quiz**