

Englit 0530
Spring 2007
Andersen, K.

Film Analysis
ENGLIT 0530
Spring 2007
Weds. 6 - 9:50 p.m.
CL 249
(during office hours

Instructor: Kara Lynn Andersen
Office: 628-G Cathedral of Learning
Office hours: Weds. 4 - 6 p.m.
kla23@pitt.edu

Phone: 4-6558



only)

Required Texts

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. 8th Ed. Boston: McGraw Hill, 2004.

Reserve readings available in Hillman Library

Course Description

Film Analysis introduces students to the critical study of cinema as an art form; it is a challenging, intensive course designed specifically for students with a strong commitment to film studies. Film Analysis sets the foundation for further study in film, providing concepts and vocabulary essential for thinking and writing seriously about cinema. Emphasis will be placed on the interaction between film technique (mise-en-scene, cinematography, editing, sound) and film narrative (the stories motion pictures tell). One goal of the course is to have students develop skills that will enable them to experience film as a complex art capable of multiple modes of expression, where critical analysis can help to uncover pleasure even in the unfamiliar or the off-putting. To that end, we will explore a wide range of film types, including silent, foreign and animated films.

Attendance

Attendance is required. As this is a discussion-based class, your participation is important. If you miss more than two classes without a documented excuse, your grade will be lowered by a portion of a letter grade. Missing more than four classes (excused or unexcused) is grounds for immediate failure. If you know you have to miss a class for a legitimate reason (such as a religious holiday, documented sports absence or personal illness), it is your responsibility to find out what you missed and discuss with me how to make up the work. If you do not have a documented excuse, you cannot make up missed work.

Tardiness

I expect everyone to be on time. If you are not in the classroom when I take roll you will be marked late. Every three late marks count as one absence. If you miss more than fifteen minutes of a class you will be marked absent.

Late Work

I do not accept late work. You must turn in assignments in class on the day they are due. If you know you are going to miss a class when an assignment is due, either turn the assignment in early or arrange for someone else to turn it in for you. Missed quizzes can be made up only in the case of religious holidays, sports absences, or with a doctor's note.

If you are having problems (personal or academic) and need an extension on a homework assignment, talk to me before the deadline to see what arrangements can be made. Computer problems are not an excuse. Always save your work frequently and do not wait until the last minute to print.

Students with Disabilities

If you have a disability for which you are or may be requesting an accommodation, please let both me and Disability Resources and Services (DRS) know as soon as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.¹

Academic Honesty

I expect all work to be your own in this course. Plagiarism or any other form of academic dishonesty will not be tolerated. **Anyone caught cheating on any assignment (no matter how small) will immediately fail the class.** For information on how to avoid plagiarism and cite works correctly, visit the English Literature's "Avoiding Plagiarism" website at <http://www.pitt.edu/~englit/plagiarism.htm>. For more information on Pitt's plagiarism policies, visit <http://www.pitt.edu/~provost/ai1.html>.

Grading

The grading system is a 100 point scale. The breakdown of assignments is as follows:

Individual Assignments:

Shot-by-shot w/ 3 page analysis:	25%
Final Exam:	15%
Midterm:	15%
Scene analysis:	15%
Quizzes (best 5 out of 7):	10%
Segmentation:	10%
Attendance and participation:	10%

Final Grades:

90-100:	A range
80-89:	B range
70-79:	C range
60-69:	D range

¹ DRS can be reached at 216 William Pitt Union, (412) 648-7890/(412) 383-7355 (TTY).

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Course Calendar

Week 1 - January 3

Course Overview

View: *Rashomon* (Japan 1950, Daiei Motion Picture Co., Ltd., d. Akira Kurosawa) 88 min.

Week 2 - January 10

Film Narrative

Read: *Film Art*, 54-71, 83-85

View: *Memento* (US 2000, Newmarket Films, d. Christopher Nolan) 113 min.

Week 3 - January 17

Dividing a Film into Parts

Read: *Film Art*, 74-104

View: *Citizen Kane* (US 1941, RKO, d. Orson Welles) 119 min.

Week 4 - January 24

Mise-en-scène

Read: *Film Art*, 112-158

View: *Blade Runner* (US 1982, Warner Bros., d. Ridley Scott) 117 min.

Due: Segmentation Assignment

Week 5 - January 31

Cinematography

Read: *Film Art*, 162-214

View: *Moulin Rouge!* (Australia/US 2000, Bazmark Films, d. Baz Luhrmann) 127 min.
Sherlock Jr. (US 1924, Buster Keaton Productions, Inc., d. Buster Keaton) 44 min.

Week 6 - February 7

Editing, Part 1

Read: *Film Art*, 218-245, 385-388

View: *His Girl Friday* (US 1940, Columbia, d. Howard Hawks) 92 min.

Week 7 - February 14

Midterm Exam

Week 8 - February 21 Editing, Part 2

Read: *Film Art*, 251-260, 401-405

View: *Tokyo monogatori* [Tokyo Story] (Japan 1953, Shochiku Kinema Kenkyu-jo, d. Yasujiro Ozu) 136 min.

Bronenosets Potyomkin [Battleship Potempkin] (Soviet Union 1925, Goskino, d. Sergei Eisenstein) 75min.

Week 9 - February 28 Film Sound

Read: *Film Art*, 264-293

View: *Trois couleurs: Bleu* [Three Colors: Blue] (France/Poland/Switzerland/UK 1993, CAB Productions, d. Krzysztof Kieslowski) 100 min.

Duck Amuck (US 1953, Warner Bros. Pictures, d. Chuck Jones) 7 min.

Due: Scene analysis

Week 10 - March 7

Spring Break - No Class

Week 11 - March 14

Read: Raymond Bellour. "To Alternate/To Narrate (on *The Lonedale Operator*)"

View: *The Lonedale Operator* (US 1911, Biograph Company, d. D. W. Griffith) 17 min.

Week 12 - March 21 Realisms

Read: *Film Art*, 338-355

View: *The*
(US

The
1998, Paramount, d.

Sinking of the Lusitania
1918, Universal Film
Manufacturing
Company, d. Windsor
McKay) 12 min.
Truman Show (US
Peter Weir) 103 min.

Week 13 - March 28

Genre

Read: *Film Art*, 318-336

View: *Shaun of the Dead* (UK/France 2004, Studio Canal/Working Title Productions, d. Edgar Wright) 99 min.

Due: Shot-by-shot analysis

Week 14 - April 4

Point of View

Read: Laura Mulvey, "Visual Pleasure and Narrative Cinema" (reserve)
Christian Metz, "Story/Discourse (A Note on Two Kinds of Voyeurism)" (reserve)

View: *Rear Window* (US 1954, Paramount, d. Alfred Hitchcock) 112 min.

Week 15 - April 11

Reflexivity

Read: *Film Art*, 3-47, 355-370

View: *Hapax Legomena I: Nostalgia* (US 1971, d. Hollis Frampton) 36 min.
De fem benspænd [The Five Obstructions]
(Denmark/Switzerland/Belgium/France 2003, Almaz Film Productions S.A./Panic Productions/Wajnbrose Productions/Zentropa Real ApS, d. Jørgen Leth) 90 min.

Week 16 - April 18

Contemporary Challenges to Classical Narrative

Read: *Film Art*, 489-93

View: *Mulholland Drive* (US/France 2001, Universal Focus, d. David Lynch) 145 min.

Final Exam - Wednesday, April 25, 6 PM, 249 CL



