

Englit 1920
Spring 2006
Fischer, L.

ADVANCED SEMINAR IN FILM STUDIES SPRING 2006 DR. LUCY FISCHER
OFFICE: 624CL (In 617CL on right) PH: X46551 or 46564 EMAIL: lfischer@pitt.edu
OFFICE HOURS: WED. 10:30-12:00 (Or By Appointment)

DESCRIPTION:

The *Advanced Seminar in Film Studies* is meant as a Acapstone@ course for Film Studies majors. For that reason, it selects certain primary issues in Film Study and Film Theory (the question of realism, the constitution of the discipline, issues of desire, narrative, subjectivity, etc.) and concentrates on them. While many of these topics will have been raised in the readings you have done for your prior course work, this seminar will give you a chance to focus on them as isolated topics of central theoretical import. The small size of the class will also allow for maximum student involvement.

ASSIGNED READINGS: [Available in the Pitt Book Store]

Film Theory and Criticism, Fifth Edition ed. by Leo Braudy/ Marshall Cohen [B/C]

Film Cultures Reader edited by Graeme Turner [T]

Passionate Views edited by Carl Plantinga and Greg Smith [P/S]

Reinventing Film Studies edited by Christine Gledhill and Linda Williams [G/W]

Beyond the Multiplex. Barbara Klinger [K]

* Electronic Reserve Readings [see syllabus for particular assignments. Electronic reserves are available on the web and can be printed out. You will need the class *password* to access them [to be announced].

COURSE REQUIREMENTS:

-Attendance: This is a very small seminar that meets only once/week (equivalent to 2-3 regular classes) and you are expected to attend all sessions. One absence will be allowed (with no questions asked) after which 5 points will be deducted from your final grade for each absence you sustain (except those excused for medical or other valid reason B documented by a formal letter from a relevant authority).

-Readings are assigned for the day of the class indicated (except for the first class which will need to be made up by the second week). You are expected to be prepared to discuss and/or raise questions about them in class.

-Class Participation (15%) This is a small seminar and participation is extremely important and expected from all class members.

-Two papers:

-Midterm paper due February 21 [[8-10 pp double spaced.] This paper should take one of the theoretical topics explored in class thus far (through week #7) and apply it to a film of your own choice, one *not shown* as the primary film in class] Be sure to save paper on your computer or to make a copy. [35%]

-Final paper due April 25 Bone week after the last class [8-10 pp double spaced]. This paper should take one of the theoretical topics explored in the second half of the class (between week # 8 and the final class) and apply it to a film of your own choice, one *not shown* as the primary film in class. Be sure to save paper on your computer or to make a copy. [35%]

-Class Presentation [15%] You will be asked to sign up to prepare an oral presentation on either [1] a supplemental film (identified by the instructor) that relates to one we are screening or (2) one of the assigned readings for the course. Guidelines and a Sign-Up Sheet will follow during the first weeks of the course. Your presentation should take no more than **15 minutes** [maximum] including any film clips you might want to show. (Practice at home to be sure of timing).

Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity, noted below from the February 1974, Senate Committee on Tenure and Academic Freedom reported to the Senate Council, will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the quiz or exam will be imposed.

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of Disability Resources and Services, 216 William Pitt Union, (412) 648-7890/(412) 383-7355 (TTY), as early as possible in the term. Disability Resources and Services will verify your disability and determine reasonable accommodations for this course.

CLASS SCHEDULE/ READINGS AND FILMS [All films are American except otherwise noted.]

1 JANUARY 3 The Ontology of the Cinematic Image

Readings:

B/C: Bazin, AThe Ontology of the Photographic Image,@195-199; Cavell
APhotograph and Screen,@ 334-335 and AAudience, Actor, and Star,@
335-337.

Films: *Marlene* (1984) Maximilian Schell [Germany]

Possible Excerpts: *Sunset Boulevard* (1950) Wilder, *Sleeper* (1973) Allen

#2 JANUARY 10 Realism and Style

Readings:

B/C: Cavell, AIdeas of Origin,@ 342-344; Kracauer, AFrom Theory of
Film,@ 171-182; 293-303; **G/W:** Williams, AAfter the Classic, The
Classical and Ideology: The Differences of Realism,@ 206-220.

Films: (1981)

Pixote (1981) Hector Babenco- Brazil

Excerpts: *Bicycle Thief* (1948) Vittorio de Sica - Italy

Early documentaries and magic films

#3 JANUARY 17 Film and/as Language

Readings:

B/C: Bazin, AThe Evolution of the Language of Cinema,@ 43-56.

G/W: Nowell-Smith, AHow Films Mean, or, From Aesthetics to Semiotics...@, 8-17.

Electronic Reserves: McCloud, Eisner.

Films: *American Splendor* (2003) Shari Springer Berman/Robert Pulcini

Sin City (2005) Frank Miller/ Robert Rodriguez

#4 JANUARY 24 Subjectivity and Point- of- View

Readings: **P/S:** Gaut, AIdentification and Emotion in Narrative Film,@ 200-216;

T: Schatz, AThe New Hollywood,@184-205.

Electronic Reserves: Wartenberg, Thomas; Grau, Christopher; Smith, David; Kaufman (interview).

Films: *Eternal Sunshine of the Spotless Mind* (2004) Michel Gondry

Being John Malkovich (1999) Spike Jonze

Lady in the Lake (1947) Robert Montgomery

The Gay Shoe Clerk (1903)

#5 FEBRUARY 31 Spectatorship and the Cinema

Readings:

B/C: Baudry, AThe Apparatus...,@ 760-777; Mast, AProjection@, 329-33;

AIdentification/Mirror,@ 800-808; **T:** Staiger, AReception

Studies...,@ 46-72; Mayne, AParadoxes of Spectatorship,@ 28-45;

Stacey, AHollywood Cinema...,@ 420-443.

G/W: Gaines, ADream/Factory,@ 100-113.

Films:

Sherlock Jr. (1924) Buster Keaton;

The Purple Rose of Cairo (1985) Woody Allen

Excerpts: *Cinemanía* (2002) Andrea Christlieb/Stephen Kijak

#6 FEBRUARY 7 Cinema and Affect/ Film Melodrama

Readings:

B/C: Balasz, AThe Close-Up@ and AThe Face of Man,@ 304-311; Braudy,

AActing: Stage vs. Screen,@ 419-425; **P/S:** Carroll, AFilm, Emotion and

Genre,@ 21-47; Tan and Frijda,ASentiment in Film Viewing,@ 48-64;

Plantinga. AThe Scene of Empathy...@, 239-55.

Film: *Sunrise* (1927) F.W. Murnau

#7 FEBRUARY 14 Narrative, Gender and Desire

Readings:

P: Smith, Currie, *A Narrative Desire*, @183-199; **T:** Bruzzi, *A Desire and the Costume Film...*, @ 246-267; **O=**Regan, *AA National Cinema*, @ 139-164; Kuhn *A Women=s Genres*, @ 20-27.

Film: *The Piano* (1993) Jane Campion [Australia/New Zealand]

#8 FEBRUARY 21 Cinema after Feminist Theory: Masculinity and Film

Readings:

G/W: Willis, *A Style, = Posture and Idiom: Tarantino=s Figures of Masculinity*, @ 279-299; **T:** Jeffords, *ACan Masculinity be Terminated?* @ 344-354.

Films:

Flawless (1999) Joel Schumacher

MIDTERM PAPER DUE IN CLASS!

#9 FEBRUARY 28 Stardom: Bette Davis in the 1930s

Readings:

B/C: Allen, *A The Role of the Star*, @ 547-550 (only); **G/W:** Geraghty , *A Re-Examining Stardom: Questions of Texts, Bodies and Performance*, @ 183-202; **T:** Marshall, *A The Cinematic Apparatus and the Construction of the Film Celebrity*, @ 228-239.

Electronic Reserves by Affron, Dyer, Schickel, Schatz, Shingler, LaPlace
Website Reading: http://www.brightlightsfilm.com/18/18_bette.html

Films: [Some of the following films and/or excerpts] *Dark Victory* (1939) Edmund Goulding; *Hell's House* (1932) Goulding; *The Sisters* (1938) Anatole Litvak; *Jezebel* (1938) William Wyler; *The Petrified Forest* (1936) Archie Mayo; *The Old Maid* (1939) Goulding; *Juarez* (1939) William Deterle; *Of Human Bondage* (1934) John Cromwell; *That Certain Woman* (1937) Goulding; *Kid Galahad* (1937) Michael Curtiz; *Bureau of Missing Persons* (1933) Roy Del Ruth; *Ex-Lady* (1933) Robert Florey; *Three on a Match* (1932) Mervyn LeRoy; *The Cabin in the Cotton* (1932) Curtiz; *Way Back Home* (1932) William A. Seiter; *The Private Lives of Elizabeth and Essex* (1939) Curtiz.

Note: Over the Spring Break you must screen James Cameron's film "Titanic"(1997) and come to class on March 14 ready to discuss it.

SPRING RECESS MARCH 4-11

#10 MARCH 14 Film Reception/Film and/as Popular Culture: The Blockbuster

Readings:

Electronic Reserves: From Studlar and Sandler: 14-45

Films:

Titanic (1997) James Cameron

Sinking of the Lusitania (1918) Winsor McCay

Excerpts" *Titanic* (1953) Dir. Negulesco

Titanic (1943) Werner Klingler/Herbert Selpin-Germany

#11 MARCH 21 Technology and the Cinema: Color and the Art Film

Readings:

B/C: Bazin, AMyth of Total Cinema,@ 199-203; Bordwell, AThe Art Cinema,@ 716-724; **T:** Buscombe, ASound and Colour,@ 77-84; Neale, AColour and Film Aesthetics,@ 85-94.

Films:

Red Desert (1964) Michelangelo Antonioni –Italy or

Don't Look Now: (1973) Nicholas Roeg-Italy/UK

Excerpts: *History of Color in Silent Film*

Treasures from American Film Archives/ More Treasures

Red Spectre (French, turn-of-the-century)

#12 MARCH 28 Cinema and Authorship: The Case of Screenwriter Charlie Kaufman

Readings:

B/C: Sarris, AAuteur Theory,@ 515-518; Wollen, AAuteur Theory,@ 519-546.

Electronic Reserves: Readings on Charlie Kaufman:

Kennedy, Lisa (*Denver Post*); Simon, Jeff (*Buffalo News*); Naglazas, Mark (*The West Australian*); Arnold, William (*Seattle Post-Intelligencer*); Fear, David (*Movie-Maker*) and Clark, Tracy (*Creative Screenwriting*).

Films: *Adaptation* (2002) Spike Jonze (written by Charlie Kaufman)

Note: We=ve already screened Kaufman's *Eternal Sunshine of the Spotless Mind*. So review your notes on it.

#13 APRIL 4 Theories of Non-Western Cinema: Iranian Film

Readings:

B/C: Stam and Spence, *Colonialism, Racism, and Representation: An Introduction*, @ 235-272; **T:** Stam and Shohat, *The Imperial Imaginary*, @ 366-378; Teo, *Postmodernism and the End of Hong Kong Cinema*. @

Electronic Reserve: Naficy

Films:

Baran (2002) Majid Majidi -Iran
Baycot (1985) Majidi- Iran
Color of Paradise (1999) Majidi- Iran

#14 APRIL 11 The Future of Film/ The Future of Film Studies

Readings:

S: *Post-Cinema...* @ 314-327;
G/W: Friedberg, *The End of Cinema*, @ 438-452; Nichols, *Film Theory and the Revolt Against Master Narratives*, @ 34-52; Perkins, *Who (and What) is it For?* @, 76-95; Branston, *Why theory?* @, 18-33
T: Prince, *True Lies...*, @ 115-128; Creed, *The Cyberstar*, @ 129-134

Films:

SIMOne (2002) Andrew Niccol
Excerpt: *Cinema Paradiso* (1989) Giuseppe Tornatore-Italy
Waking Life (2001) Richard Linklater

#15 April 18: Beyond the Multiplex

Readings: [K] Klinger, *Beyond the Multiplex*. 17-90 [assigned book]

Films:

Click (2006) Frank Coraci
Ringu (1998) Hideo Nakata
The Ring (2002) Gore Verbinski
The Ring Two (2005) Hideo Nakata
Caché (2005) Michael Haneke- France/Austria/Germany/Italy

FINAL PAPER DUE APRIL 25

Hand it in to my assistant, Jennifer Florian in 624 Cathedral of Learning (X46564). Do NOT leave in my mailbox. Be sure to save paper on your computer or to make a copy.