

Instructor: Matt Teichman
 Office: 617V Cathedral
 Office Hours: Th 1:30-2:30 and by appt.
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Required texts:

Teichman, ed. *Course Reader, Intro to Film*. Available at the bookstore.

Course Description:

Intro to Film is a condensed tour through the various modes under which the cinema has manifested itself over the course of the 20th century, and through some of the larger historical and philosophical problems this most curious of moving image media has managed to raise. We will be working largely with texts (both written and audiovisual) that pose questions concerning the relation of film to the phenomenal world; issues such as indexicality, referentiality, representation, and realism are certain to loom over our inquiries. The interface between film and natural language will probably be another one of our concerns.

Since this is an introductory course, it assumes no background in film studies. It breaks down, more or less, as follows: five weeks will be devoted to documentary film, three to avant-garde film, and six to narrative film. Each class will consist of a screening, discussion of the film, discussions of a set of readings (all of which are included in the course reader), and sometimes a quiz. Some of the reading assignments are intended to provide background on the films; some are more theoretical. Many of them are a bit dense and will require several re-reads; it may also help you to take notes on them. In addition, I am available during office hours and by email to assist you with any questions you may have either about the readings or about the topics we discuss.

Remember that you are responsible for any material you miss while away from class; while most of the films for this course are available for you to view in Hillman Library, a few of them are not. Other work for the course includes two papers (4-5 pages in length each, Times 12, double spaced, 1-inch margins) and weekly in-class quizzes that focus primarily on the readings.

We will be screening the following films in class:

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| • <i>Man of Aran</i> | (Robert Flaherty, 1934) | • <i>Life and Death of 9413: A Hollywood Extra</i> | (Robert Florey & Slavko Vorkapitch, 1928) |
| • <i>Night Mail</i> | (Harry Watt & Basil Wright, 1936) | • <i>Meshes of the Afternoon</i> | (Maya Deren, 1943) |
| • <i>Blood of the Beasts</i> | (Georges Franju, 1949) | • <i>A Study in Choreography for the Camera</i> | (Maya Deren, 1945) |
| • <i>Land Without Bread</i> | (Luis Buñuel, 1933) | • <i>Window Water Baby Moving</i> | (Stan Brakhage, 1958) |
| • <i>Titicut Follies</i> | (Frederick Wiseman, 1967) | • <i>Mothlight</i> | (Stan Brakhage, 1958) |
| • <i>Forest of Bliss</i> | (Robert Gardner, 1986) | • <i>Scorpio Rising</i> | (Kenneth Anger, 1963) |
| • <i>Reassemblage</i> | (Trinh T. Minh-ha, 1982) | • <i>Kustom Kar Kommandos</i> | (Kenneth Anger, 1964) |
| • <i>No Lies</i> | (Mitchell Block, 1974) | • <i>A Movie</i> | (Bruce Conner, 1958) |
| • <i>Anémic Cinéma</i> | (Marcel Duchamp, 1926) | • <i>A Corner in Wheat</i> | (D. W. Griffith, 1909) |
| • <i>Rhythmus 21</i> | (Hans Richter, 1921) | • <i>The Lonedale Operator</i> | (D. W. Griffith, 1911) |
| • <i>The Madness of Dr. Tube</i> | (Abel Gance, 1915) | • <i>The New York Hat</i> | (D. W. Griffith, 1912) |
| • <i>Komposition in Blau</i> | (Oskar Fischinger, 1935) | • <i>The Lonely Villa</i> | (D. W. Griffith, 1909) |
| • <i>Momentum</i> | (Jordan Belson, 1969) | • <i>The Musketeers of Pig Alley</i> | (D. W. Griffith, 1912) |
| • <i>Lapis</i> | (James Whitney, 1963-66) | • <i>King Kong</i> | (Merian C. Cooper & Ernest B. Schoedsack, 1933) |
| • <i>Castro Street</i> | (Bruce Baillie, 1969) | • <i>Written on the Wind</i> | (Douglas Sirk, 1956) |
| • <i>Fuji</i> | (Robert Breer, 1974) | • <i>My Name is Nobody</i> | (Tonino Valerii & Sergio Leone, 1973) |
| • <i>Fall of the House of Usher</i> | (James Sibley Watson & Melville Webber, 1928) | • <i>Too Beautiful For You</i> | (Bertrand Blier, 1989) |

ASSIGNMENT SCHEDULE (corrected)

Tuesday

Week of 1/1	
Week of 1/8	View: <i>Man of Aran</i> Read: Hollis Frampton, "A Lecture"
Week of 1/15	View: <i>Night Mail</i> Read: John Grierson, "First Principles of Documentary" Erik Barnouw, "Advocate" (excerpt)
Week of 1/22	View: <i>Titicut Follies</i> Read: Dai Vaughan, "What do we mean by 'what'?"
Week of 1/29	View: <i>Forest of Bliss</i> Read: Robert Gardner, "The Impulse to Preserve"
Week of 2/5	View: <i>Reassemblage</i> Read: Trinh T. Minh-ha, "The Totalizing Quest of Meaning"
Week of 2/12	View: <i>Anémic Cinéma</i> <i>Rhythmus 21</i> <i>The Madness of Dr. Tube</i> Read: Jonas Mekas, "The Other Direction: What is Avant-Garde Film?" Hans Richter, "Film as an Original Artform"
Week of 2/19	View: <i>Fall of the House of Usber</i> <i>Life and Death of 9413: A Hollywood Extra</i> Read: William Wees, "The Cinematic Image as a Visualization of Sight" Stan Brakhage, <i>Metaphors on Vision</i> (excerpt)
Week of 2/26	View: <i>Mesches of the Afternoon</i> <i>A Study in Choreography for the Camera</i> Read: Stan Brakhage, "Geometric versus Meat-Ineffable" Maya Deren, "Cinematography: The Creative Use of Reality"
Week of 3/5	SPRING BREAK
Week of 3/12	View: <i>A Corner in Wheat</i> <i>The Lonedale Operator</i> Read: André Bazin, "The Virtues and Limitations of Montage"
Week of 3/19	View: <i>King Kong</i> Read: David Bordwell, "Mimetic Theories of Narration"
Week of 3/26	View: <i>Written on the Wind</i> Read: Fred Camper, "The Films of Douglas Sirk" Paul Willemen, "Distanciation and Douglas Sirk"
Week of 4/2	View: <i>My Name is Nobody</i> Read: Richard Hornby, "Drama and Reality"
Week of 4/9	View: <i>Too Beautiful For You</i> Read: Bertolt Brecht, "On Chinese Acting" Bertolt Brecht, "Theatre for Learning"
Week of 4/16	Read: Colin MacCabe, "Realism and the Cinema: Notes on some Brechtian theses"

Thursday

INTRODUCTION
View: <i>Man of Aran</i> Read: Siegfried Kracauer, "Film in Our Time" Rudolf Arnheim, "The Two Authenticities of the Photographic Media"
View: <i>Blood of the Beasts</i> <i>Land Without Bread</i> Read: G. Roy Levin, "Interview with Georges Franju"
View: <i>Titicut Follies</i> Read: André Bazin, "The Ontology of the Photographic Image"
View: <i>Forest of Bliss</i> Read: Dai Vaughan, "The Aesthetics of Ambiguity"
View: <i>No Lies</i> Turn in: Paper 1
View: <i>Momentum</i> <i>Lapis</i> <i>Fuji</i> Read: P. Adams Sitney, "Avant-Garde Animation: The Graphic Cinema"
View: <i>Window Water Baby Moving</i> <i>Mothlight</i>
View: <i>Scorpio Rising</i> <i>Kustom Kar Kommandos</i> <i>A Movie</i> Turn in: Paper 2
View: <i>The Lonely Villa</i> <i>The New York Hat</i> <i>The Musketeers of Pig Alley</i>
View: <i>King Kong</i>
View: <i>Written on the Wind</i>
View: <i>My Name is Nobody</i>
View: <i>Too Beautiful For You</i>
Turn in: Paper 3