INTRODUCTION TO FILM.  Spring 2007.  CRN 11877, TH 11:00-12:50

Instructor: Matt Teichman
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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:

- Man of Aran (Robert Flaherty, 1934)
- Night Mail (Harry Watt & Basil Wright, 1936)
- Blood of the Beasts (Georges Franju, 1949)
- Land Without Bread (Luis Buñuel, 1933)
- Titicut Follies (Frederick Wiseman, 1967)
- Forest of Bliss (Robert Gardner, 1986)
- Reassemblage (Trinh T. Minh-ha, 1982)
- No Lies (Mitchell Block, 1974)
- Anémic Cinéma (Marcel Duchamp, 1926)
- Rhythmus 21 (Hans Richter, 1921)
- The Madness of Dr. Tube (Abel Gance, 1915)
- Komposition in Blau (Oskar Fischinger, 1935)
- Momentum (Jordan Belson, 1969)
- Lapis (James Whitney, 1963-66)
- Castro Street (Bruce Baillie, 1969)
- Fuji (Robert Breer, 1974)
- Fall of the House of Usher (James Sibley Watson & Melville Webber, 1928)

- Life and Death of 9413: A Hollywood Extra (Robert Florey & Slavko Vorkapitch, 1928)
- Mesches of the Afternoon (Maya Deren, 1943)
- A Study in Choreography for the Camera (Maya Deren, 1945)
- Window Water Baby Moving (Stan Brakhage, 1958)
- Mothlight (Stan Brakhage, 1958)
- Scorpio Rising (Kenneth Anger, 1963)
- Kustom Kar Kommandos (Kenneth Anger, 1964)
- A Movie (Bruce Conner, 1958)
- A Corner in Wheat (D. W. Griffith, 1909)
- The Lonedale Operator (D. W. Griffith, 1911)
- The New York Hat (D. W. Griffith, 1912)
- The Lonely Villa (D. W. Griffith, 1909)
- The Musketeers of Pig Alley (D. W. Griffith, 1912)
- King Kong (Merian C. Cooper & Ernest B. Schoedsack, 1933)
- Written on the Wind (Douglas Sirk, 1956)
- My Name is Nobody (Tonino Valerii & Sergio Leone, 1973)
- Too Beautiful For You (Bertrand Blier, 1989)
<table>
<thead>
<tr>
<th>Week</th>
<th>Tuesday</th>
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| Week of 1/1  | View: *Man of Aran*  
Read: Hollis Frampton, “A Lecture”                                    | INTRODUCTION                                                          |
| Week of 1/8  | View: *Night Mail*  
Read: John Grierson, “First Principles of Documentary”  
Erik Barnouw, “Advocate” (excerpt) | View: *Man of Aran*  
Read: Siegfried Kraeauer, “Film in Our Time”  
Rudolf Arnheim, “The Two Authenticities of the Photographic Media” |
| Week of 1/15 | View: *Ttitian Follies*  
Read: Dai Vaughan, “What do we mean by ‘what?’” | View: *Blood of the Beasts*  
Read: G. Roy Levin, “Interview with Georges Franju” |
| Week of 1/22 | View: *Forest of Bliss*  
Read: Robert Gardner, “The Impulse to Preserve” | View: *Titian Follies*  
Read: André Bazin, “The Ontology of the Photographic Image” |
| Week of 1/29 | View: *Reassemblage*  
Read: Trinh T. Minh-ha, “The Totalizing Quest of Meaning” | View: *Forest of Bliss*  
Read: Dai Vaughan, “The Aesthetics of Ambiguity”  
Turn in: Paper 1 |
| Week of 2/5  | View: *Anemic Cinema*  
Rhythmus 21  
The Madness of Dr. Tube  
Read: Jonas Mekas, “The Other Direction: What is Avant-Garde Film?”  
Hans Richter, “Film as an Original Artform” | View: *Momentum*  
Lapis Fuji  
Turn in: Paper 2 |
| Week of 2/9  | View: *Fall of the House of Usher*  
*Life and Death of 9413: A Hollywood Extra*  
Read: William Woes, “The Cinematic Image as a Visualization of Sight”  
Stan Brakhage, *Metaphors on Vision* (excerpt) | View: *Winnow Water Baby Moving Mothlight*  
*Scorpio Rising*  
Kustom Kar Kommandos  
A Movie  
Turn in: Paper 3 |
| Week of 3/5  | SPRING BREAK                                                           | View: *The Lonely Villa*  
The New York Hat  
The Muskeeters of Pig Alley |
| Week of 3/12 | View: *A Corner in Wheat*  
The Lonedale Operator  
Read: André Bazin, “The Virtues and Limitations of Montage” | View: *King Kong*  
*Written on the Wind*  
*Too Beautiful For You*  
*My Name is Nobody*  
*Too Beautiful For You*  
*My Name is Nobody*  
*Written on the Wind*  
*Turn in: Paper 3* |
| Week of 3/19 | View: *King Kong*  
Read: David Bordwell, “Mimetic Theories of Narration” | View: *Written on the Wind*  
*The Loneliness of Douglas Sirk*  
Paul Willemen, “Distanciation and Douglas Sirk”  
Turn in: Paper 2 |
| Week of 3/26 | View: *Written on the Wind*  
Read: Fred Camper, “The Films of Douglas Sirk”  
Paul Willemen, “Distanciation and Douglas Sirk” | View: *Too Beautiful For You*  
Read: Bertolt Brecht, “On Chinese Acting”  
Bertolt Brecht, “Theatre for Learning”  
Turn in: Paper 3 |
| Week of 4/2  | View: *My Name is Nobody*  
Read: Richard Hornby, “Drama and Reality” | View: *Too Beautiful For You*  
Read: Bertolt Brecht, “On Chinese Acting”  
Bertolt Brecht, “Theatre for Learning” |
| Week of 4/9  | View: *Too Beautiful For You*  
Read: Bertolt Brecht, “On Chinese Acting”  
Bertolt Brecht, “Theatre for Learning” | View: *My Name is Nobody*  
Read: Richard Hornby, “Drama and Reality” |
| Week of 4/16 | View: *Colin MacCabe, “Realism and the Cinema: Notes on some Brechtian theses”* | View: *Too Beautiful For You*  
Read: Bertolt Brecht, “On Chinese Acting”  
Bertolt Brecht, “Theatre for Learning” |
| Week of 4/16 | View: *Colin MacCabe, “Realism and the Cinema: Notes on some Brechtian theses”* | View: *Too Beautiful For You*  
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