

Thank you to Adam Hebert for  
assistance assembling this syllabus

# Introduction to Film

FMST0120-1075 | ENGFLM0400-1075

Fall 2022

Instructor: Gabbi Guedes

T/Th 9:00-10:50 am | 244A Cathedral of Learning or Zoom

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Office Hours: W 3pm-5pm in CL609-J or on Zoom *or by appointment*



## *Course Description*

Films (or movies, depending on your style) play various roles in our lives. Sometimes they're a passion worth devoting many hours to, sometimes they're background images to put on while you're working, and sometimes they're a fun way to pass some time with your friends. Whether 5 or 500 minutes in length, they usually give us something to think about, although the hard part tends to be translating our thoughts into a format that other people might think is worth experiencing.

Just like films, works that grapple with films exist in a variety of forms. YouTube videos, journal articles, newspaper reviews, and podcasts, among others, all try to give their personal spin on why a film is good or bad, what makes a film interesting, the production context of a film, and so on and so forth. When we engage with such works, we generally want to learn something about the film that helps us understand it more and makes the act of viewing more enjoyable.

There are many ways to approach a film when analyzing it, none of which are superior to the others. In this class, I want you to get a taste of how to address things like the historical situation of a film's production, the aesthetics of a film, the importance of how a film is watched, and the ways that films play with different audiences. The readings in this course should prepare you if you want to continue studying film as a

discipline, but I hope that the activities in this course are fulfilling and thought-provoking in and of themselves.

By the end of the course, you will have submitted a written assignment regarding a film (or films) that we have seen in this course. Whether you choose a more academic or personal approach, it should be an opportunity to untangle your thoughts about film with the help of the scholars that have come before you.

## *Course Goals*

1. Film Studies students should be able to analyze a film (or other visual media text) in terms of its formal elements, themes, and structural discourses.
2. Film Studies students should comprehend the international history of cinema (as well as that of other visual media forms) and be able to place media texts within their social, political, cultural and historical contexts.
3. Film Studies students should have an understanding of the concepts of film theory (and their historical evolution)
4. Film Studies students should be able to write clearly, coherently and skillfully about the cinema (its history, theory, aesthetics, and/or social/cultural context) as well as deliver oral presentations about the subject.

Further, in fulfillment of the general education requirement in the arts:

5. This is a course in The Arts. This course introduces students to modes of analysis appropriate to music, theatre, or the visual and plastic arts. It may take the form of a survey, the study of a genre or period, or may focus on a particular artist.

## *Course Structure*

**Participation:** There are many ways to participate in a course. Although in-class participation is encouraged, some may find it easier to respond to other students' discussion board posts or discuss films and concepts one on one in my office hours. Regardless, there is no participation credit built into the course. **Students who participate regularly and significantly in any of the aforementioned ways will have the opportunity to have their final grade raised by a half grade (for instance, from a B to an A-).** Your participation may occur in any combination of the ways I suggested, and whether the participation merits a grade raise is up to my discretion.

**Attendance:** I value your attendance in class because it gives me an opportunity for myself and other students to interact with your ideas. You should come to each class having done the corresponding readings, and you should make an effort to come to class on time. Students who are regularly late will have an absence counted against them. **You may miss three classes throughout the semester.** You do not have to justify any of these absences. If conditions are such that you believe you may miss more than three classes, please reach out to me so that we can figure out what to do next. Assignments that are due on the day you miss class are still due at the time specified on Canvas.

**Screenings** will be held in class, but you are not required to attend, and you may watch the assigned film(s) at your leisure before the class for which it is due. The Thursday class will usually be reserved for the screening. In a few cases, typically toward the end of the semester, I will use the last bit of the Tuesday class to begin the screening if the film is longer than 110 minutes. Films shorter than 110 minutes may be followed by optional short films of the instructor's choosing.

**Canvas** will be where you can find **all readings, screenings, and assignments**. You can reach Canvas via the MyPitt portal ([my.pitt.edu](http://my.pitt.edu)) or at [canvas.pitt.edu](http://canvas.pitt.edu). Be sure to familiarize yourself with the site prior to the first day of class, and please reach out to me with *any* questions or concerns about the Canvas structure or using the various modules/tasks.

## *Course Policies (University policies can be found at the end of this document)*

Regarding **emails**, this will be the primary mode of communication for updates outside of what is already on Canvas. You are expected to read and respond to email sent to your Pitt email account on a regular basis and in a timely manner, whenever possible. **I very rarely respond to emails after 9 PM**, although I try to be immediately responsive in the times before that if I am attached to an email-receiving device. You should keep this in mind when emailing the night before an assignment is due, since if you email me after 9pm I will probably not see it until the next morning. I will be happy to meet about assignments, or respond to email inquiries about them, any time prior to an assignment being due. Please do not hesitate to reach out at any point during the course if external events are making it difficult to complete assignments on time or you feel generally overwhelmed by the course schedule. I will try to address any issues you may be having with all due diligence.

**Gender-Inclusive Language:** Students may share their pronouns and names, and these gender identities and gender expressions should be honored by everyone in the class, whether via written assignment or in-class discussion.

Aspiring to create a learning environment in which people of all identities are encouraged to contribute their perspectives to academic discourse, the University of Pittsburgh Gender, Sexuality, and Women's Studies Program provides guidelines and resources regarding gender-inclusive/non-sexist language ([gsws.pitt.edu/node/1432](http://gsws.pitt.edu/node/1432)). Following these guidelines fosters an inclusive and welcoming environment, strengthens academic writing, enriches discussion, and reflects best professional practices. Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express and experience their gender. Gender-inclusive/non-sexist language acknowledges people of any gender (e.g. first-year student versus freshman, chair versus chairman, humankind versus mankind). It also affirms non-binary gender identifications, and recognizes the difference between biological sex and gender expression. Students may share their preferred pronouns and names, and those gender identities and gender expressions should be honored. Those guidelines fulfill the best intentions of the University of Pittsburgh's Non-Discrimination Policy: <https://www.cfo.pitt.edu/policies/policy/07/07-01-03.html>.

**Statement on Classroom Decorum:** I encourage an open classroom and the sharing of ideas in a safe, respectful environment. In order to facilitate this open exchange of ideas, as members of this class, we agree that we will not engage in derogatory language, writing, or expressions against race, ethnicity, religion, gender identification, sexuality, economic position, and political views. Any disagreement in class discussion with me or with your fellow students should be respectfully expressed so that there can be an equal exchange of thoughts.

**The 'R' rating:** Some of the films that we view in class are rated 'R' or unrated, containing what may be considered objectionable violence, language and/or sexuality. If you feel that a film or other media object poses a barrier to your safety, you are welcome to discuss options with me for alternative viewing, but you

should be aware that the content may still arise in class discussion. It is highly recommended that students read summaries of the films prior to viewing so they can identify any safety concerns they might have. I recognize that specific content can pose a safety and/or mental health risk for individuals coping with symptoms of PTSD related to sexual, violent, or long-term trauma. I will do my best to announce material that may be common triggers and you are under no obligation to disclose this to me unless you have chosen to as part of a disability.

**Recording Class Sessions:** Our weekly meetings will be recorded for the benefit of students who are absent. Recording video or audio in Pennsylvania requires the consent of all participants. You are free to express an aversion to recording either in class or via email. Students are also subject to PA law and are not allowed to record a class without the permission of all participants.

**Technology Usage:** We will be using the following platforms: Canvas, Zoom (if necessary), and Panopto. You will need a computer with reliable Internet access to complete this course. We will be using Canvas through Pitt, where the films will be hosted through Panopto and class meetings will be hosted through Zoom in addition to in-person. All films will be available to screen during the week they're assigned.

**Disability Resource Services:** 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, 140 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. For more information, visit: [www.studentaffairs.pitt.edu/drsabout](http://www.studentaffairs.pitt.edu/drsabout).

## *Course Materials & Assignments*

**Required Texts:** Nelmes, Jill, ed. *Introduction to Film Studies*. 5<sup>th</sup> ed. London and New York: Routledge, 2012. (Available as an [E-book through ProQuest EBook Central, via Pitt ULS](#)).

Nealon, Jeffrey., and Susan. Searls Giroux. *The Theory Toolbox: Critical Concepts for the Humanities, Arts, & Social Sciences*. 2nd ed. Lanham, MD: Rowman & Littlefield Publishers, 2011. (Available an an [E-book through ProQuest Ebook Central, via Pitt ULS](#))

In addition to completing assignments, students should expect to read *around forty pages per week* and be prepared to discuss assigned readings, available on Canvas. Additional readings may be added to the syllabus during the semester, but if this occurs I will let you know in writing. There are no required purchases for this course.

**Films:** All films will be made available on Canvas via links. I will also work to secure physical copies on reserve if students require that option, although students should be aware that the Stark Media Lab is currently in transition and may be slow to place films on reserve.

**Assignments:** There are two kinds of assignments in this course, weekly assignments to measure your engagement with that week's reading and media, and larger scaffolding assignments to evaluate your ability to write about the topics in this course. I will ask you to write a discussion board post and complete a reading quiz each week, but will withhold the post on weeks where larger assignments are due.

**Weekly Assignments:** By the end of Friday of each week, I will ask you to have done both of the following:

**Discussion Board Questions:** I will ask you to write 150-200 words on the relationship between the topics addressed in the reading and the film we watched for that week. The

requirements on Canvas will be more specific, but essentially I want you to write about how the reading can help you think through the film. I will respond to only certain posts, but I will be reading them all. You do not have to respond to other students, but those who might be reluctant to speak in class might find this to be a useful way to participate for extra credit.

**Reading Quizzes:** Each week, there will be a reading quiz corresponding to the reading. These quizzes are meant to be straightforward (no tricks), can be taken with the reading out in front of you, and will consist of multiple choice and true/false questions. Two attempts will be allowed, and any score above a .75 will be rounded to a 1 (per the grading format specified below).

**Film Notes:** I will be hosting a screening of our film at a set time each week (within the bounds of our class time). If you attend, that counts for the weekly assignment. Otherwise, you should submit notes that you take during the film on Canvas.

### **Scaffolding Assignments:**

**Scaffold I (Short Essay):** This first assignment is to give you an initial opportunity to engage with writing about film in a slightly more extended fashion than the discussion boards posts. With this assignment, I want you to begin thinking about the readings discussed thus far in relation to specific moments from the films we watch, considering them beyond their narrative function and into their relation with the broader universe (including yourself!). **500-750 words.**

**Scaffold II (Final Essay Proposal):** Students will submit a brief proposal for their Final Essay assignment, which will offer me the chance, along with other scaffold work, to suggest avenues for research and analysis. **1-2 pages, double-spaced.**

**Scaffold III (The External World):** This assignment is an extension of the previous assignment, but dealing specifically with the production context of your chosen film. Students will be asked to use at least 1 source to help understand the production conditions under which a film was made and make a claim as to how those conditions affect their chosen film without merely re-stating the source's argument. **500-750 words**

**Scaffold IV (Visual Presentation):** Students will design and post an online presentation on the film that they have chosen to work on for the class. This assignment is also designed to help students develop their final paper. Here, you will close read one or two scenes from your chosen film, reading your analysis in voiceover as you show your chosen segment(s). Please keep the entire presentation **under 6 minutes** (3-6 is fine). I will be giving more specific instructions on how students can structure these assignments, although they should note that they are free to use the editing software of their choice. Students are not graded on visual acuity.

**Final Essay [Mandatory]:** This will be the culmination of your preliminary work on film in this class. Your final paper should seriously interrogate the cultural significance of a film (or films), the film's status as art, and the film's place within the industry. The paper should be **at least 1200 words** and may include images, moving images, hyperlinks, etc. Final essay assignments **must** meet length requirements as well as specific rubric elements, clarified fully on a separate prompt.

**Grading:** This course will be graded using specification grading. A full breakdown of the grading process is included below and on the Canvas site under "Specifications Grading Breakdown." Keep in mind the

following:

- You must complete ALL of the assignments which are marked MANDATORY
- You need not complete all of the other items (quizzes, discussion board posts), but must complete a certain percentage of them in total, as specified on the Grading Breakdown.

Specification grading is a different approach to grading your work. This course is built upon both more work and more difficult work for each level of the grade. Your grade is in your hands given that you decide what level of work you will complete to attain the grade you have decided to earn. Your rubrics for assignments are rubrics that equate to a Pass/Fail grade. "1" equates to Credit; "0" equates to a No Credit. Comments will be holistic to address content and effectiveness. **Partial credit is not given for your work.** All work must be completed to a satisfactory level to be accepted. Note that there are roughly two assignments per week, totaling roughly 21 over the entire course.

**Up to THREE unexcused absences are permitted. Anything over and above this threshold will drop your letter grade by a half point for each missed class.**

**To achieve a D students must:**

- Satisfactorily complete the weekly assignments (quizzes, discussion board posts)
- For Quizzes to count, a minimum of .75 is needed.
- Two submissions of the Quiz are permissible.
- 11 individual weekly assignments total can be dropped over the course without penalty.
- ONE SCAFFOLD assignment must be completed.
- FINAL PAPER must be completed.

**To achieve a C students must:**

- Satisfactorily complete the weekly assignments (quizzes, discussion board posts)
- For Quizzes to count, a minimum of .75 is needed.
- Two submissions of the Quiz are permissible.
- 9 individual weekly assignments total can be dropped over the course without penalty
- TWO SCAFFOLD assignments must be completed.
- FINAL PAPER must be completed.

**To achieve a B students must:**

- Satisfactorily complete the weekly assignments (quizzes, discussion board posts)
- For Quizzes to count, a minimum of .75 is needed.
- Two submissions of the Quiz are permissible.
- 7 individual weekly assignments total can be dropped over the course without penalty
- THREE SCAFFOLD assignments must be completed.
- FINAL PAPER must be completed.

**To achieve an A students must:**

- Satisfactorily complete the weekly assignments (quizzes, discussion board posts)
- For Quizzes to count, a minimum of .75 is needed.
- Two submissions of the Quiz are permissible.
- 5 individual weekly assignments total can be dropped over the course without penalty
- FOUR SCAFFOLD assignments must be completed.
- FINAL PAPER must be completed.

Your grade is in your hands. You will decide what level of work you will complete to attain the grade you have decided to earn. Please do not hesitate to reach out to me if any of this remains unclear. When the grade hinges on it, I will consider re-submission requests toward the end of the course.

## *Course Schedule (subject to change, with updates in writing if so)*

Readings and writing assignments are listed on the day that they are assigned, and they are due by the next class on Tuesday. Thus, the Kochberg chapter on August 30th is going to be discussed September 6th, etc. Screenings are always the Thursday of that week unless otherwise specified. Discussions Board posts are due every week, with the exception of weeks that Scaffold Assignments are due, by Tuesday's class. Film Notes are due, when necessary, by Tuesday's class.

### **T 30 August (Industry I): Do Films Matter?**

In Class: Introductions & Preliminary Discussion (syllabus and logistics)

Feature: *Panique / Panic* (Julien Duvivier, 1946) | **Th 1 September**

Reading: Searle Kochberg, "The Industrial Contexts of Film Production"

### **Th 8 September (Industry II): What Worlds Can Films Create? – NOTE DATE**

In Class: Discuss Kochberg's description of production context

Feature: Films by Chuck Jones (1942-1958) | **NO IN-CLASS SCREENING**

Reading: Paul Wells, "The Language of Animation"

Assignments: Quiz 1 due Friday, 9 September (11:59pm)

### **T 13 September (Industry III): What Allows Films To Create Their Worlds?**

In Class: Discuss Wells' analysis of animation

Feature: *Blair Witch Project* (Daniel Myrick and Eduardo Sanchez, 1999) | **Th 15 September**  
OR *Computer Chess* (Andrew Bujalski, 2013)

Reading: William Whittington, "Contemporary Film Technology"

Assignments: Quiz 2 due Friday, 16 September (11:59pm)

### **T 20 September (Culture I): Who Appears In The Worlds of Films?**

In Class: Discuss Whittington's reading of technology and compare to cinema as a new medium

Feature: *Morocco* (Josef von Sternberg, 1930)  
*Sabriya* (Abderrahmane Sissako, 1997) | **Th 22 September**

Reading: Jill Nelmes, “Gender and Film”

Assignments: Quiz 3 due Friday, 23 September (11:59pm)

Reminder: **Scaffold I (Short Essay) due Sunday, 25 September (11:59pm)**

**T 27 September (Industry IV): How Are Nations Represented At Festivals?**

In Class: Discuss Nelmes on gender and tease out the differences between the two films

Feature: *Padatik / Guerilla Fighter* (Mrinal Sen, 1973) | **Th 29 September**  
**OR** A film of your choice from [SCREENSHOT: ASIA](#)

Reading: Lalitha Gopalan, “Indian Cinema”

Assignments: Quiz 4 due Friday, 30 September (11:59pm)

**T 4 October (Culture II): How Do a Nation’s Films Represent Its People?**

In Class: Discuss Gopalan on Indian Cinema and the festival’s construction of nations

Feature: *Devil in a Blue Dress* (Carl Franklin, 1995) | **Th 6 October**

Reading: Terri Francis, “Spectacle, Stereotype, and Films of the African Diaspora”

Assignments: Quiz 5 due Friday, 7 October (11:59pm)

Reminder: **Scaffold II (Final Essay Proposal) due Sunday, 9 October (11:59pm)**

**T 11 October (Culture III): How Do A Nation’s Films Represent Its History?**

In Class: Discuss Francis on race and cinema

Feature: *The Battle of Chile: Part I: The Insurrection of the Bourgeoisie* (Patricio Guzman, 1979) | **NO**  
**IN-CLASS SCREENING**

Reading: The Theory Toolbox, “History”

Assignments: Quiz 6 due Friday, 14 October (11:59pm)

**T 18 October (Art I): How Do Films Create Stars?**

In Class: Discuss history as a phenomenon and its representation on film

Feature: *Crouching Tiger, Hidden Dragon* (Ang Lee, 2000) | **Th 20 October**



Reading: Paul Watson, “Star Studies: Text, Pleasure, Identity”

Assignments: Quiz 7 due Friday, 21 October (11:59pm)

**T 25 October (Art II): Who Creates Films?**

In Class: Discuss Watson and the current state of the star

Feature: *Beau Travail / Good Work* (Claire Denis, 1999) | **Th 27 October**

Reading: Paul Watson, “Cinematic Authorship and the Film Auteur”

Assignments: Quiz 8 due Friday, 28 October (11:59pm)

**T 1 November (Art III): Who Are Films Created For?**

In Class: Discuss Watson and the problems of *auteur* theory

Feature: *Veronika Voss* (Rainer Werner Fassbinder, 1982) | **Th 3 November**

Reading: Patrick Phillips, “Spectator, Audience and Response”

Assignments: Quiz 9 due Friday, 4 November (11:59pm)

Reminder: **Scaffold III (The External World) due Sunday, 6 November (11:59pm)**

**Th 10 November (Art IV): What’s In A Film? - NOTE DATE**

In Class: Discuss Phillips and the various ways we engage as spectator

Feature: *The Ascent* (Larisa Sheptiko, 1977) | **T 8 November - Election Day**

Reading: Susan Speidel, “Film Form and Narrative”

Assignments: Quiz 10 due Friday, 11 November (11:59pm)

**T 15 November (Culture IV): Who Identifies With A Film?**

In Class: Discuss Speidel and the potential of film as a narrative form

Feature: *Nowhere* (Gregg Araki, 1997) | **Th 17 November**

Reading: Chris Jones, “Lesbian and Gay Cinema”

Assignments: Quiz 11 due Friday, 18 November (11:59pm)

Reminder: Scaffold IV (Visual Presentation) due Sunday, 20 November (11:59pm)

**\*\*CLASSES CANCELED DURING WEEK OF 11/20 FOR THANKSGIVING\*\***

**T 29 November (Industry V): How Does Cinema Represent Reality?**

In Class: Discuss Jones and the limits of representation

Feature: Films by Naomi Kawase (1990-1999) | **Th 1 December**

Assignments: Quiz 12 due Friday, 2 December (11:59pm)

**T 6 December (Endings): The End?**

In Class: Discuss Ward and the relationship between cinema and reality

Feature: Students' Choice: Music Videos [OPTIONAL] | **Th 8 December**

Reminder: [MANDATORY] Final Essay due Wednesday, 14 December (11:59pm)

**GRADES DUE 20 December**

## *Course Policies*

**Non-Discrimination Policy<sup>1</sup>:** As an educational institution and employer, Pitt values equality of opportunity, human dignity, and racial/ ethnic and cultural diversity. Accordingly, the University prohibits and will not engage in discrimination or harassment on the basis of race, color, religion, national origin, ancestry, sex, age, marital status, familial status, sexual orientation, gender identity and expression, genetic information, disability or status as a veteran. For more info, visit <http://cfo.pitt.edu/policies/documents/policy07-01-03web.pdf>.

**Sexual Misconduct, Required Reporting and Title IX:** The University is committed to combating sexual misconduct. As a result, University faculty and staff members are required to report any instances of sexual misconduct, including harassment and sexual violence, to the University's Title IX office so that the victim may be provided appropriate resources/support options. What this means is that as your instructor, I am required to report any incidents of sexual misconduct that are directly reported to me, or of which I am somehow made aware.

There are two important exceptions: a list of the designated University employees who, as counselors and medical professionals, do not have this reporting responsibility and can maintain confidentiality, can be found at <http://www.titleix.pitt.edu/report/confidentiality>. An important exemption to the reporting requirement exists for academic work. Disclosures about sexual misconduct that are shared as part of an academic project, classroom discussion, or course assignment are not required to be disclosed to the University's Title IX

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<sup>1</sup> The Non-Discrimination Policy, Required Reporting and Title IX Policy, and the Content Warning and Class Climate guidelines are closely modeled after those developed by Julie Beaulieu and GSWS colleagues.

office. If you are the victim of sexual misconduct, Pitt encourages you to reach out to these resources:

- Title IX Office: 412-648-7860
- SHARE @ the University Counseling Center: 412-648-7930 (8:30 a.m. to 5 p.m. MF) and 412-648-7856 (after business hours).
- If you have a safety concern, please contact the University of Pittsburgh Police, 412-624-2121.

Other reporting information is available at <http://titleix.pitt.edu/report-0>.

**Plagiarism:** It is important that the work you submit is your own work, that you acknowledge your sources, whether quoted or paraphrased, and thank anyone who has helped you with your drafts. We'll talk about responsible use of sources, but you should consult your handbook for guidelines on proper paraphrase, quotation, and citation. You can get additional help at the Writing Center, as well as at [hackerhandbooks.com/pocket](http://hackerhandbooks.com/pocket). The English Department defines plagiarism by a student as:

- 1) When a student presents as his/her own, for academic evaluation, the ideas, representations, or works of another person or persons without customary and proper acknowledgement of sources.
- 2) When a student submits the work of another person in a manner which represents the work to be their own.

Instances of plagiarism will result in a loss of credit for the assignment and a report to the dean. Severe cases may result in failure of Seminar in Composition. For the University's full policy on Academic Integrity and the adjudication process for infringements, including plagiarism, go to: <http://www.pitt.edu/~provost/ai1.html>.

**Email Communication Policy:** Each student is issued a University email address ([username@pitt.edu](mailto:username@pitt.edu)) upon admittance. Students are expected to read email sent to this account on a regular basis. You used this email address to access Canvas for this class. For the full email communication policy, go to [www.bc.pitt.edu/policies/policy/09/09-10-01.html](http://www.bc.pitt.edu/policies/policy/09/09-10-01.html).

**Health and Safety Statement:** During this pandemic, it is extremely important that you abide by the [public health regulations](#), the University of Pittsburgh's [health standards and guidelines](#), and [Pitt's Health Rules](#). These rules have been developed to protect the health and safety of all of us. The University's requirements for face coverings will at a minimum be consistent with [CDC guidance](#) and masks are required indoors (campus buildings and shuttles) on campuses in which COVID-19 Community Levels are High. This means that when COVID-19 Community Levels are High, you must wear a face covering that properly covers your nose and mouth when you are in the classroom. If you do not comply, you will be asked to leave class. It is your responsibility to have the required face covering when entering a university building or classroom. Masks are optional indoors for campuses in which county levels are Medium or Low. Be aware of your [Community Level](#) as it changes each Thursday. [Read answers to frequently asked questions regarding face coverings](#). For the most up-to-date information and guidance, please visit the [Power of Pitt site](#) and check your Pitt email for updates before each class.

If you are required to isolate or quarantine, become sick, or are unable to come to class, contact me as soon as possible to discuss arrangements.

## *Student Support*

**Student Health and Wellness Resources:** You may access information and support resources for Pitt's Wellness Center (University Counseling Center and Student Health Services), Sexual Assault Resources (on-campus, regional and national), as well as Basic Needs Resources here: <http://www.studentaffairs.pitt.edu/dean/health-and-wellness-resources/>.

**Counseling Center:** Pitt offers free counseling for students who are experiencing personal or emotional difficulties. The Counseling Center, located on the 2nd floor of Nordenberg Hall, offers Psychological

Services and Sexual Assault Services (412-648-7930) (8:30 am-5:00 pm, Monday-Friday) or (412-648-7856 after 5 pm, Monday-Friday or on weekends). To make an appointment, go to this website: <https://www.studentaffairs.pitt.edu/cc/>.

For emergencies, go to <https://www.studentaffairs.pitt.edu/cc/crisisemergency/>.

**Accommodations Addendum:** I am committed to making this course accessible to all students. *If you are concerned about your ability to complete the work of this course for any reason, please communicate with me as soon as you can in order to discuss reasonable accommodations to enhance your potential for success.* The pandemic may impact your ability to focus on coursework. If it does, I will work with you to determine the best course of action (which may involve withdrawing or taking an incomplete).

**Canvas Support:** If you have trouble logging on, call the help desk at (412) 624-HELP.

Canvas supports the current and first previous major releases of the following browsers: Chrome 83 and 84; Firefox 77 and 78 (extended releases are not supported); Edge 83 and 84; Respondus Lockdown Browser (supporting the latest system requirements); and Safari 12 and 13 (Macs only). *You should always use the most current version of your preferred browser.* [Read more about tech specifications here.](#)

24/7 support directly from Canvas is available for Pitt students via chat, phone, and contact form by clicking the “Help” button that you see at the bottom of the blue toolbar to your left. If you run into issues or have questions, click that button for immediate support.

[Student-focused documentation guides](#) and [video guides for students](#) are available from Canvas. [Frequently Asked Questions](#) will link you to answers to many of your Canvas-related questions. The Canvas Student mobile app is available for [Android](#) and [iOS](#).

**The Writing Center:** Located in 317B O’ Hara Student Center, the Writing Center offers events, courses, and one-on-one tutorials for undergraduate students. Although consultants do not correct, edit, or proofread papers, they can teach you strategies for organizing, editing, and revising your writing. You can meet with a consultant once or regularly over the course of the semester. In some cases, your teacher may suggest that you visit the Writing Center for help on a particular problem; or you can seek assistance on your own. These services are free. You can browse the services they offer or make an appointment (live or virtual) by visiting [www.writingcenter.pitt.edu](http://www.writingcenter.pitt.edu).