

Thank you to Adam Hebert and Jesse Anderson-Lehman
for assistance assembling this syllabus

Introduction to Film Genres

FMST0500-1200 | ENGFLM0532-1230

Summer Session II (2022)

Instructor: Gabbi Guedes

M/W 6:00-9:50 pm | 244A Cathedral of Learning

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Office Hours: Th 3pm-5pm on Zoom *or by appointment*

Course Description

Genre is a contested category. It is never simple to define a genre, and it is sometimes even more complex to decide which genre(s) a piece of media belongs to. So we must ask the following: why is it important to understand genre to write critically about an object? What aspects of a media object can help us pinpoint what genre(s) we can use to categorize it? How does a shared genre help us make claims about multiple media objects in relation to each other?

This course serves as an introduction to the concept of genre and its applications for critical work in media studies. We will be looking at four genres (romantic comedy, documentary, horror, and “the VR film”) as jumping-off points, but we will use these genres to discourse broadly about the role of genre in media. You will be exposed to various examples of these genres across media types, and you will read texts that grapple with these genres and/or how the media objects contribute to an understanding of genre.

There is quite a bit of writing in this course, but my hope is that you will see it as an opportunity to flesh out your ideas about the various genres that we experience and discuss together. These media are, after all, part of a large entertainment complex, and a deep dive into genre should help you derive even more enjoyment from the large number of media objects that you will encounter for the rest of your life.

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.

Course Structure

This is a hybrid course in the sense that you will be able to take it in person or over Zoom, depending on your preference. However, this is a **solely synchronous** course, so you will have to attend class on a weekly basis in order to pass the course.

I will ask, although it is not required, that if you participate via Zoom that you turn on your video while the course is in session. Participation (beyond attendance) does not appear in the grading scale for this course, but I will take into account your in-class participation when I am calculating final grades. **Students who participate regularly and significantly in the in-class discussions will have their final grade raised by a half grade (for instance, from a B to an A-).**

Screenings will be held in class. There will be a break (usually 10-15 minutes) between the class and the screening. You do not have to be in class to join in for the screening; I will be using Panopto's shared viewing function to host the screening, so you can join in from anywhere.

Canvas will be where you can find **all readings, screenings, and assignments**. You can reach Canvas via the MyPitt portal (my.pitt.edu) or at 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.

All films and excerpts shown in class will be made available digitally through Canvas, although not necessarily the sources from which those excerpts are derived.

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). 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 Zoom 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, and Panopto. Certain assignments may require you to use Adobe Spark. 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. Students are asked to turn on their videos if they attend via Zoom if they are comfortable doing so, as this will help give a sense of community to our meetings. 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.

Course Materials & Assignments

Required Texts: All reading materials will be scanned and uploaded to Canvas, or linked.

In addition to completing assignments, students should expect to read *at least fifty to sixty pages per week* (note that this is because of the abbreviated nature of the course) and be prepared to discuss assigned readings.

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. As this is a ‘W’ course, you are required to write at least 20 pages during the course. **More detailed descriptions of each assignment are on Canvas.**

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

Class Participation or Notes: Attending both classes counts as one of your weekly assignments. There is no set amount that you need to speak in class, although there will be an in-class writing activity that I will ask you to complete for each class. If you miss either class, I will ask you to take notes equivalent in length to the in-class assignment that we have done. As previously mentioned, recordings will be posted on Canvas, consent permitting.

Film Chat or Notes: I will be hosting a screening of our film online at a set time each week (within the bounds of our class time), with a chat function enabled. If you attend and participate in the chat, that counts for the weekly assignment. Otherwise, you should submit notes that you take during the film, roughly equivalent in length to the other weekly assignments.

Reading Quizzes: Each week, there will be a reading quiz corresponding to the two sets of readings. 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).

Scaffolding Assignments:

Scaffold I (Midterm Essay): This first assignment is to give you an initial opportunity to engage in primary source research related to genres. You will research a genre of your choice within a certain time period (such as musicals from 1950-1955, or slasher films from 1980-1985) and conduct a search on the Media History Digital Library or another entertainment media database to trace the history of your chosen genre within specific parameters, and use primary sources to discuss how genre evolves, and how the press influences its evolution. The paper should be 1200-1500 words and may include images, moving images, hyperlinks, etc.

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.

Scaffold III (Annotated Bibliography): For our final essay, you will be required to have between five to eight sources (books, journal articles and essays, film reviews, paratextual materials, etc.). At least half of these sources should be academic/scholarly (film journals, academic monographs), and the other half should still be “reliable” (i.e. from trusted sources, such as credible news agencies, government websites, official organization pages, etc.). Your annotations should be at least a short paragraph (3-5 sentences), and should tell your reader what the source explores, how it explores it, how it will be useful for your study, and whether there will be any possible issues with the source.

Scaffold IV (Video Essay/Visual Presentation): Students will design and post an online presentation on the genre that they have chosen to work on for the class. This assignment is also designed to help students research and develop a final paper. Here, you will close read a scene from one film or a trope across several films that is typical of your chosen genre. Please keep the entire presentation under 6 minutes (3-6 is fine). These presentations can be either a) a slide presentation with audio recorded and the clip embedded or linked, or b) a video essay made with Adobe Spark or another video editor of your choosing. Students are not graded on visual acuity.

Final Essay [Mandatory]: This will be the culmination of your research into the genre of

your choice. Your final paper should seriously interrogate the connections and contradictions within films, genre trends, and the theoretical texts we read in the course. The paper should be between 1700-2000 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 the 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, film notes), 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 six weekly assignments per week, totaling roughly 36 over the entire course (this number is not exact).**

To achieve a D students must:

- Satisfactorily complete the six weekly assignments (two quizzes, class participation or notes for two classes, and two film chats or notes)
- For Quizzes to count, a minimum of .75 is needed.
- Two submissions of the Quiz are permissible.
- 20 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 six weekly assignments (two quizzes, class participation or notes for two classes, and two film chats or notes)
- For Quizzes to count, a minimum of .75 is needed.
- Two submissions of the Quiz are permissible.
- 15 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 six weekly assignments (two quizzes, class participation or notes for two classes, and two film chats or notes)
- For Quizzes to count, a minimum of .75 is needed.
- Two submissions of the Quiz are permissible.
- 10 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 six weekly assignments (two quizzes, class participation or notes for two classes, and two film chats or notes)

- 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 the next class. Thus, the Neale and Altman chapters on June 27th are going to be discussed June 29th, etc.

M 27 June (Beginnings/Romantic Comedy I): What Is Genre, Anyway?

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

Feature: *Clueless* (Amy Heckerling, 1995)

Reading: Steve Neale, "Definitions of Genre"
Rick Altman, "A Semantic/Syntactic Approach to Film Genre"

W 29 June (Beginnings/Romantic Comedy II): What Is Romance, Anyway?

In Class: Discuss *Clueless* and Altman/Neale Chapters
Discuss genre theory's positions, the genre effects of adaptation

Feature: *Hard to Handle* (Mervyn LeRoy, 1933)

Reading: Jane M. Greene, "Hollywood's Production Code and Thirties Romantic Comedy"

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

M 4 July No Class (Independence Day)

W 6 July (Beginnings/Romantic Comedy III): What's So Funny About Romance?

In Class: Discuss *Hard to Handle*, Greene essay, and romantic comedy in different eras
Exercise on close reading & film terminology
Touch base on forthcoming "Midterm" Scaffold I Assignment

Feature: *I'm a Cyborg, but That's OK* (Park Chan-Wook, 2004)

Reading: Steve Choe, "The Invention of Romance: Park Chan-Wook's *I'm a Cyborg, but That's OK*"

Assignments: Quiz 2 due Friday, 8 July (11:59pm)

Reminder: **Scaffold I (Midterm Essay) due Monday, 11 July (11:59pm)**

M 11 July (Horror I): High School Horrors

In Class: Discuss *Cyborg*, Choe, and cyborg love | Pivot to horror
Workshop on research methods and planning

Feature: *Jennifer's Body* (Karyn Kusama, 2009)

Reading: Linda Williams, "When the Woman Looks"
Barbara Creed, "Horror and the Monstrous-Feminine: An Imaginary Abjection"

Assignments: **Submit Midterm Essay (11:59pm)**

W 13 July (Horror II): Lost In The Image

In Class: Discuss *Jennifer's Body*, Williams/Creed, women as horror
Exercise on social media as film ephemera

Feature: *Vampyr* (Carl Theodor Dreyer, 1931)

Reading: Alison Peirce, "The Impossibility of Vision: Vampirism, Formlessness, and Horror in
Vampyr"
Robert Spadoni, "Horror Film Atmosphere as Anti-narrative (and Vice Versa)" - only p.
109-116 required

Assignments: Quizzes 3&4 due Friday, 15 July (11:59pm)

Reminder: **Scaffold II (Final Essay Proposal) due Monday, 18 July (11:59pm)**

M 18 July (Horror III): Vampires At The Edge

In Class: Discuss *Vampyr*, experimental aesthetics as horror, and the horror of film itself
Workshop on Adobe Spark for Video Essay; touch base on Scaffold II (Video Essay)
planning

Feature: *Ganja and Hess* (Bill Gunn, 1973)

Reading: Manthia Diawara and Phyllis R. Klotman, "Ganja and Hess: Vampires, Sex, and Addictions"

Assignments: **Submit Final Essay Proposal (11:59pm)**

Reminder: **Scaffold III (Annotated Bibliography) due Wednesday, 20 July (11:59pm)**

W 20 July (Documentary I): Humans as Animals

In Class: Discuss *Ganja and Hess*, Diawara/Klotman | Shift to documentary
Touch base on Final Essay Proposals (Scaffold III)

Feature: *Grizzly Man* (Werner Herzog, 2005)

Reading: Vivian Sobchack, “Inscribing Ethical Space: 10 Proposition on Death, Representation, and Documentary”

Assignments: **Submit Annotated Bibliography (11:59pm)**
Quizzes 5&6 due Friday, 22 July (11:59pm)

M 25 July (Documentary II): Uncertain Gestures

In Class: Discuss *Grizzly Man*, Sobchack on documentary, death and its representation

Feature: *The House is Black* (Feroz Farrokhzad, 1962)
American Vandal s1e1 “Hard Facts: Vandalism and Vulgarity” (Tony Yacenda, 2017)
The Tiger Leaps (Santiago Alvarez, 1973)

Reading: Michael Renov, “Toward a Poetics of Documentary”

Reminder: **Scaffold IV (Video Essay/Visual Presentation) due Wednesday 27 July (11:59pm)**

W 27 July (Documentary III): Diving Into Memory

In Class: Discuss Farrokhzad et al, Renov, documentary as poetry
Touch base on Annotated Bibliography (Scaffold IV) progress

Feature: *Stories We Tell* (Sarah Polley, 2012)

Reading: Bernadette Luciano, “Stories My Mother Never Told Me: The Autobiographical Films of Alina Marazzi, Margot Nash, and Sarah Polley”

Assignments: **Submit Video Essay/Visual Presentation (11:59pm)**
Quizzes 7&8 due Friday, 29 July (11:59pm)

M 1 August (Virtual Reality/Endings I): The Danger Of The Game

In Class: Discuss *Stories We Tell*, Luciano on mothers and documentary | Shift to VR

Feature: *eXistenZ* (David Cronenberg, 1999)

Reading: Lia M Hotchkiss, “Still in the Game: Cyber-Transformations of the ‘New Flesh’ in David Cronenberg’s *eXistenZ*”

Reminder: [MANDATORY] **Final Essay due Friday, 5 August (11:59pm)**

W 3 August (Virtual Reality/Endings II): Wish Fulfillment

In Class: Discuss *eXistenZ*, Hotchkiss, VR as game/life/film
Touch base on Final Essay status

Assignments: **Submit [MANDATORY] Final Essay (Friday, 5 August, 11:59pm)**
Quizzes 9&10 due Friday, 5 August (11:59pm)

GRADES DUE 10 AUGUST

Course Policies

Non-Discrimination Policy¹: 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 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. 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) 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.

COVID-19 Statement: In the midst of this pandemic, it is important that you abide by public health regulations and University of Pittsburgh health standards and guidelines. If you choose to attend class in person, this means you must wear a face covering and comply with physical distancing requirements; other requirements may be added by the University during the semester. Failure to comply with these requirements

¹ 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.

may result in you not being permitted to attend class in person and could result in a Student Conduct violation. For the most up-to-date information and guidance, please visit coronavirus.pitt.edu, and check your Pitt email for updates before each class.

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.