6 credit hour course spanning BOTH Fall and Winter terms

FILM 3270 Special Studies in Film 3: Film Production
Fall+Winter (6) Dr. George Toles
Our primary, enormously ambitious goal in this course is to create collectively a feature length screenplay (this year a suspense or horror film, adapted from an existing screenplay) and shoot, edit, and complete post-production (to the fine cut stage) by April of 2019. In the early weeks of the course, we will be reviewing the fundamentals of sound, screenwriting, directing, and film acting and gathering ideas which will help us to enlarge and enhance the already existing versions of the story that we’re adapting. I assume that some students in the class will have a primary interest in one or more of the creative areas associated with filmmaking: acting, writing, directing, set construction and design, cinematography, sound recording, editing, etc. Jim Agapito and I will attempt to accommodate each of your preferences and already developed skills, but I certainly expect everyone in the course to make a significant contribution (both as writer and actor) to the process of developing our script during first term. A fair amount of improvisation will be employed in shaping scenes and building characterizations. Apart from our regularly scheduled three-hour meetings on Fridays, I expect you to have ample room in your schedule for rehearsals, scriptwriting meetings, technical workshops, scene shooting on and off campus, and additional planning sessions. The time demands during second term in particular will be immense. Because of the subject matter of our chosen story, we will be doing some research in the first two months of the course on psychological thrillers, horror films, and their conventions. There will be numerous out-of-class small group film exercises assigned during the first term. It is ABSOLUTELY CRUCIAL that all students in the class be available for every day of shooting during second term READING WEEK and many weekends. The shoot days throughout this KEY Reading Week period will be consistently more than 12 hours long.

3 credit hour FALL COURSES

FILM 1290 The Art of Film 1
Fall (3) Multiple sections / instructors
The study of film as an art form, entertainment and document.

FILM 1310 Film History
Fall (3) TBA
In this course, students will examine films from more than one period in film history, exploring the relationships among and between films in terms of genre, style, theme, structure, and other aesthetic elements. Students will study films selected from various periods of world cinema, taking into consideration how and in what ways films bear the
traces of their time and place, or are affiliated with relevant movements in art, history, or society, or have been shaped by technical and artistic developments in the art of film.

**FILM 2040  Documentary Film**
Fall (3) Dr. Brenda Austin-Smith
"Pics or it didn't happen." We photograph our food, record our shopping sprees, and upload endless selfies. Why is that? This course will explore the unique combination of reality and artifice in the form of documentary films, and the ways in which filmmakers document not just events or people, but also their feelings and thoughts about events and people. From the earliest 'actualities' of the Lumiere brothers in the late 1800s to the work of Werner Herzog, Banksy, and others, there are a range of ways to film the world, and lots of different reasons to point and shoot. This course will consider the variety of films that fall under the heading of the documentary, paying attention to the political and personal uses of documentary, the ethics of the image, and the rights of both filmmaker and documentary subject, among other topics.

**FILM 3250  Special Topics in Film 1: Cinema, Media, and Surveillance**
Fall (3) Dr. Jonah Corne
This course engages our society's ongoing, and increasingly important, conversation about surveillance and the fate of privacy in the digital age. Giving us a sense of the debate's history, and dealing with a range of related topics, our readings will take us from Michel Foucault's influential exploration of Jeremy Bentham's "panopticon" prison, and Alan Sekula's groundbreaking essay on how the state "archives" the bodies of its subjects, to more recent work on cryptography, drones, hacktivism, internet freedom, "surveillance capitalism," and more. Together with these readings we will be looking at a number of films, videos, and art works about surveillance that offer critical and creative ways for approaching the phenomenon and its various (hidden) manifestations.

**FILM 3440  Filmmaking**
Fall TBA
In order to develop the necessary skills to be a filmmaker, a student must first understand the methods of technical narrative construction in dramatic filmmaking. There are many complicated tools that need to be understood and mastered in order to properly realize the scope and potential of a film idea. Within the framework of narrative film storytelling technique, this course is an introduction to the filmmaking process. The goals are as follows:

- Basic understanding of film-making procedure
- Basic understanding of the aesthetics of film-making and film language
- Understanding of basic story-telling techniques and narrative film structure
- Knowledge of film-making terminology
- Knowledge of scripting format
- Introductory knowledge of digital camera equipment
- Knowledge of Final cut Pro editing equipment and procedure
- Basic understanding of film crew responsibilities with special emphasis on directing
- Understanding of on-set procedure
- Understanding of pre-production and post-production procedure
3 credit hour WINTER COURSES

FILM 1290  The Art of Film
Winter (3)  Multiple sections / instructors
The study of film as an art form, entertainment and document.

FILM 1310  Film History
Winter (3)  Dr. Jonah Corne
In this course students will examine films from more than one period in film history, exploring the relationships among and between films in terms of genre, style, theme, structure, and other aesthetic elements. Students will study films selected from various periods of world cinema, taking into consideration how and in what ways films bear the traces of their time and place, or are affiliated with relevant movements in art, history, or society, or have been shaped by technical and artistic developments in the art of film.

FILM 2460  Film Genres: Science Fiction
Winter (3)  Dr. David Annandale
This course will consist of a survey of the science fiction genre. We will focus on the way the films take inspiration from, and comment on, their broader social context, raising such questions as what exactly it means to be human. We will also be looking at how the field constantly feeds on its own history, and how it wrestles with the conflicting impulses to look both backwards and to the future.

FILM 3250 T01  Special Topics in Film 1: Intermediate Filmmaking
Winter (3)  TBA

FILM 3400  The Director's Cinema 1: Hitchcock and his influences
Winter (3)  Dr. George Toles
We will be conducting an intensive survey of the film career [British and American phases] of Alfred Hitchcock. Most of our time in class will be devoted to close readings of a select group of his films (students will be seeing two of his films every week) that seem to me most representative, most radically adventurous, or most fully realized. There are more than fifty feature films to choose from, all of them interesting. We will be examining Hitchcock’s relationship with the studio system, the evolution of his distinctive psychological thriller genre, his romantic ironist sensibility, his television series, and his most important influences, literary and filmic. We will consider how Hitchcock’s films subtly complicate and enrich prevailing genre conventions while maintaining continuity with the genre work of other directors. No film director has attracted as much theoretical and analytic attention as Hitchcock. We shall be sampling some of the incredibly diverse commentary his films have inspired.