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 2300  The Popular Film
Fall (3)   TBA

FILM 3250 xENGL  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.
This course is delivered remotely. It uses a combination of synchronous and asynchronous course design. It will be a combination of weekly podcast lectures and Zoom discussions during the scheduled "on-line study" slot. Podcasts will be available on UMLearn, as will readings and assignments. All films will be accessible on-line, and don't need to be watched in the scheduled "film screening" slot. Students only need make sure they watch the film and listen to the podcast prior to the discussion. Please consult the bookstore and UMLearn for the list of texts for purchase ahead of the course.

Your computer or device, and Internet connection must meet the UM minimum requirements found here [https://centre.cc.umanitoba.ca/wp-content/uploads/2020/04/Student-Connectivity-Recommendations.pdf](https://centre.cc.umanitoba.ca/wp-content/uploads/2020/04/Student-Connectivity-Recommendations.pdf). These are required for all Fall 2020 classes.

The work for the course will consist of two essays and a take-home final exam (due during the Fall Term examination period).

**FILM 3440  Filmmaking**

Fall (3)  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.