

## Department of English, Theatre, Film & Media

### FILM Courses

2019-2020

(PLEASE NOTE: this course list is subject to change without notice. Please see Aurora Class Schedule for up-to-date information.)

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#### 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)

Dr. David Annandale

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 2280**

##### **Film and Literature**

Fall & Winter (6)

Dr. George Toles

My primary aim in this course is to examine the distinct but often complementary pleasures that literature and film afford the viewer/reader. Some of our time will be spent examining film adaptations of challenging novels, plays, and short stories. We will also be looking at the different ways that film and literature can handle related themes, narrative devices, and subject matter in cases where a film is not derived from the literary text it is paired up with on the syllabus. I am determined not to foster a state of mind where we “naturally” assume a progression from Literature (as the authoritative source) to Film (the predatory, slightly disreputable follower or simpleton cousin). Let us grant film a free-standing value and importance in its relation to literature.

##### **FILM 2400**

##### **The American Film to 1950**

Fall (3)

Dr. David Annandale

This course will explore the American horror film from the Silent era to 1950.

##### **FILM 3400**

##### **The Director's Cinema 1: Sex, Love and Dreams: The Films of Federico Fellini and Woody Allen**

Fall (3)

Dr. Faye McIntyre

In this course we will focus on the works and careers of two internationally- celebrated and influential artists, whose films have come to define the modern culture of their time and milieu. As contemporaries, Fellini and Allen share many thematic concerns consequent on their coming of age as artists in a time of diminishing orthodox religious values, the rise of youth culture, sexual experimentation and “free love,” an age that saw the search for individual identity and the popularizing of psychology as a tool in that search. Both filmmakers claimed to be non-political and non-intellectual and, accordingly, drew heavily on their own personal lives for their subject matter, exploring their anxiety about the

saving grace of sex and love, and their fears about death and the loss of creative potency. However, as similar in some ways as their responses to the times and their autobiographical impulses were, Fellini and Allen were also vastly different in temperament and creative inclination. We will explore these creative differences within their biographical, ideological and cultural contexts. We will also look at the development of the artists' body of work, their influences, including the influence of Fellini on Allen, and chart the evolution of their ideas over the course of their careers.

**FILM 3440**                      **Filmmaking**

Fall (3)                              Shereen Jerrett

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

## **WINTER COURSES**

**FILM 1290**                      **The Art of Film**

Winter (3)                              Dr. David Annandale

The study of film as an art form, entertainment and document.

**FILM 1310**                      **Film History**

Winter (3)                              Dr. Heather McIntyre

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 2370**                      **Experimental Cinema**

Winter (3)                              Dr. Jonah Corne

What are the possibilities for film outside the boundaries of the mass-market-oriented film industry? How has film form, and subject matter, been pushed in extreme ways by a

succession of generations of avant-gardists working on the margins, independently, most usually on wildly low budgets? How have experimental filmmakers subversively mined and "remixed" popular culture, and how in turn has the mainstream incorporated certain of their innovations? How have developments in technology, like video and the digital, altered experimental film practices? What are the relationships between experimental film, video art, and "new media" art? This course traces the history of experimental film, beginning at the beginnings of cinema itself, in order to explore such questions and more. At the end of the course, it is hoped that you will have a firm grasp of what we might call, with ineluctable irony, "the classics" of experimental film, and thus that you will be well equipped to research materials beyond this canon, and to better contextualize the vast and diverse array of contemporary work, only some of which we will be able to cover.

**FILM 2380**                      **The International Cinema 1: Sometimes Pus, Sometimes Poetry: Cinema and Israel/Palestine**

Winter (3)                      Dr. Jonah Corne

This course approaches the Israeli/Palestinian conflict through a critical examination of the cinema of the region, considering the ways in which history, politics, and aesthetics intertwine in several remarkable documentaries and fiction films released predominantly in the last decade. Topics to be covered include: nationalism and diaspora; memory and trauma; land and borders; violence, militarism, "terrorism"; and intercultural (mis)communication. Screenings will be supplemented by readings from short stories, poetry, a novella, a graphic novel, and key critical texts. No prior knowledge of the region is assumed or necessary.

**FILM 2460**                      **Film Genres: The Action Film**

Winter (3)                      Dr. David Annandale

An examination of the form from the dawn of cinema to the present day, exploring how it constantly adapts to meet the changing needs of its audience.

**FILM 3250 T01**                **Special Topics in Film 1: Animation Techniques for Filmmakers**

Winter (3)                      Shereen Jerrett

The purpose of this course is to teach students the dramatic, narrative and visual possibilities of animation and its use in media-based storytelling, through a series of hands-on creative projects. This course is only introducing the concepts of animation in dramatic film creation and is not meant to be a technical "how-to", so the animation technique and quality will be very rough and rudimentary. The course explores what dramatic potential animation offers to story-based narrative that cannot be replicated in live motion filmmaking. Where does an advanced understanding of the artistic elements of visual creativity (colour, composition, texture, form, and space) open up story and challenge narrative boundaries? Animation, though time consuming to create, can offer a limitless visual scope to a dramatic film, and articulate surreal emotional landscapes, through the use of both interior and exterior imagery.

**FILM 3250 T02**                **Special Topics in Film 1: Silent Comedy**

Winter (3)                      Dr. Jonah Corne

Comedy of the silent era or "slapstick" represents one of the most inventive genres in film history. This course will explore Buster Keaton's machine-obsessed fantasias, Charlie Chaplin's unique hybrids of pathos and humour, and Harold Lloyd's spectacles of

hazardous athleticism, among several lesser-known works—in particular those featuring the "comediennes" of silent cinema. We'll spend some time thinking about the relationship between Henri Bergson's influential, early-twentieth-century theory of comedy and slapstick, and about the philosophical capacities of slapstick itself (i.e. how might "the gag" be considered a specific philosophical mode?). We'll ask questions about the role of gender in silent comedy, and about the genre's relationship to industrial civilization and "modernity." We'll look beyond Hollywood at versions of slapstick in other parts of the world, and, finally, we'll ponder the dynamic afterlife of physical comedy on screen from Jacques Tati to *Broad City*.

**FILM 3420**                      **Film Theory**

Winter (3)                      Dr. Faye McIntyre

In this course we will familiarize ourselves with both traditional and modern theoretical approaches to the study of film, including theories about the nature of the medium and its difference from the other arts, about its relation to reality and to the spectator, and about the role of the artist in creating the film's meaning. Established approaches provide a context for asking such questions as: What is the quality of the experience that makes film as an art form different from other visual and narrative arts; how is watching a film not like looking at a painting or watching a play? More modern theories invite us to ask: Is cinematic language inherently gendered? What are the political implications of a gendered language of visual representation? Given the communal nature of film production, of what value are theories of the auteur? What are the implications of a director or an actor being designated as a film's primary creative agent? We will be studying the works of some of the most prominent thinkers who have addressed these and many other questions from the early days of film's history through to the 1970s and 1980s. Subsequently, we will consider current ideas that take us "beyond cinema." What is cinema now in the wake of digital media and gaming? Has the idea of "cinema" as we have known it "lost its relevance"? Through classroom discussions of the readings and films, students will gain a better understanding of how film theory has evolved over time and develop a theoretical context for their own experience as viewers.

**FILM 3460**                      **Acting for the Camera**

Winter (3)                      Dr. George Toles

This course is a practical exploration of the acting techniques appropriate for work in film and television. Each student will be required to perform a significant number of scene bits and a few full scenes on video camera. Students will develop skills connected with directing actors in film: intensive preparatory scene analysis, storyboarding, and camera operation during performance.